



# NEETS TRAINING NEETS AT A LOCAL LEVEL

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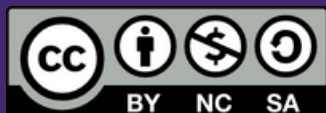
Compendium No 1



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“——

I want you to see us, like actually us. Not just a group of young people without job or studies that needs directions.[ ...] We are all different, all humans but different shapes. Its not easy for a square shaped figure to get along well in a circle shaped society [.]

-Noel Berglund, NEETs for NEETs participant from Sweden

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## List of abbreviations

EU – European Union

i.e. – stands for *id est*, which is Latin for “that is.”

Min – Minutes

N4N – NEETs for NEETs

NEET – young people Not in Education, Employment or in Training.

PPT – PowerPoint

ReACT – Restad Gård Activities, Cooperation, Together

## Background

This project result has been realised mostly thanks to the ReACT model, modified and refined by the NEETs for NEETs project team throughout the first half of the project duration. This modification of the ReACT model – in order to fit the NEETs for NEETs project – was a process mainly led by Save The Children and the Support Group Network. We assumed on beforehand that the



## Introduction

This project result has been realised mostly thanks to the ReACT model, modified and refined by the NEETs for NEETs project team throughout the first half of the project duration. This modification of the ReACT model – in order to fit the NEETs for NEETs project – was a process mainly led by Save The Children and the Support Group Network. We assumed on beforehand that the model would need revisions by entering the NEETs for NEETs project, since it previously has been used for enabling empowerment and civic participatory work targeting refugees and third-country nationals. Now, thanks to this project, we were facing a new “target group” as it is being called in project language. NEETs have a lot in common with our previous “target groups” (many of previous participants targeted within the framework of ReACT were NEETs, or did have previous experiences of being NEETs), but we have also seen some new challenging elements while operating in this project. For example, NEETs’ previous experiences – not fulfilling their studies due to diverse reasons – have left many of them with very low tolerance towards listening to adult lecturing. That is – they do not appreciate to receive a lot of information in classroom settings. Hence, the question arose: How should we hand out information to NEETs about the importance of the ReACT tools for empowering oneself, and other surrounding youths, if some of these NEETs have resistance towards receiving information in the first place? Thanks to carrying out these NEETs training NEETs at local level pilots (project result number 1 in the NEETs for NEETs project), we felt that we gained important insights on how to provide answers to such complex questions for future endeavours.

The goal behind these aforementioned pilots of NEETs for NEETs (connected to project result number 1) is to start a chain of training, where NEETs gain the skills to train other NEETs in the (modified) ReACT model, so that as many NEETs as possible can train staff members (at local/ regional/ national/ European/ Global scale) working with NEETs on a daily basis, so that the future generations of NEETs are able to enjoy more upscaled support activities from the adult world. Our aspiration has always been that these first trainings would entail a primary and thus important step in a process of capacity building on institutional level, which would lead to NEETs of future generations enjoying more relevant and supportive learning and empowerment activities.

The main innovation of this concept is that NEETs are adopting the role of trainers. This does not only mean that the content of the training can build on hands-on experiences. Those NEETs, adopting the trainer role, will also experience a sense of responsibility and self-sufficiency and gain competences like presenting skills and moderation skills as well as methodological knowledge which are key competences for work - and life in general. In addition, NEETs can also be prepared to become future teachers and trainers in adult education, for example on a freelance basis. In teacher trainings for mixed groups including NEETs, staff and experts (see handbook together with project result 4), NEETs will be equipped with the necessary competences for running such trainings. The training shall also ensure that NEETs become experts of their own issues.

## Contents of the training

Target groups of the innovative training concepts are NEETs, however, the target groups of the compendium on a training concept “NEETs training NEETs” (thus, both compendium number 1 and number 3) are staff from adult education institutions, planning staff as well as teachers and other experts working with young adults. They need to find new strategies, pedagogical approaches and counselling methods to improve counselling work, teaching work,

CSO service providing, voice raising work, and social work with young adults, as the methods used so far have not entailed the desired impact with view to the long-term perspectives of young adults (NEETs in particular). Aforementioned staff needs to be equipped with the necessary competences to organise and run inclusive pedagogical concepts, integrating the learners themselves into the learning process, making them steer their own educational, career and life path. The NEETs for NEETs trainings will incorporate these innovations and will set an example on how they can be integrated in other learning environments, too.

As a project result, this compendium - “NEETs training NEETs at local level” – have been developed. The new approach of this compendium addresses challenges that are relevant for almost all European countries and regions as rising numbers of NEETs are widespread in the EU. Therefore, this compendium, together with its annexes and the final handbook of NEETs for NEETs, has a high transferability potential as it provides solutions in an area that is a key challenge. It can also be adopted or serve as a model for similar initiatives and, arguably, even other target groups.

This compendium comprises:

- **background information** on the development and adaption of the N4N training concept with view to challenges of local learning activities for participants with fewer opportunities (in this case, NEETs).
- **tips & guidelines** on how to implement these trainings at local level – in work environments equivalent to adult education practices, civil society-driven youth empowerment work, and job counselling at municipal levels – where the target group entails disadvantaged groups of learners, i.e., participants with fewer opportunities (even more guidelines are to be found in the appendices of this compendium).
- a **model training concept and curriculum** including learning goals and a description of hybrid training methods, learning material both traditional paper-based material and digital training tools.
- an **online learning environment** that can be integrated into different types of learning management systems (see Annexes, compendium 4 and handbook for further info).

## Adapting the ReACT empowerment model

The ReACT model and the “NEETs training NEETs on local level” concept (PR 1 – see concept above) was – as a first step - developed by the Swedish project partners Support Group Network and Save the Children Sweden – together with acquainted NEETs. On a local level in Sweden, first workshops took place to pilot and analyse if the ReACT empowerment methods and workshops could be adapted to the new target group of NEETs. The concept as a draft was then designed.

In a second step, local pilots were carried out in Oslo/Norway and in Stuttgart/Germany. To ensure, on the one hand, a high-quality transfer of the concept to other European countries, these local pilots in Sweden (Trollhättan, Gothenburg), Norway (Oslo) and Germany (Stuttgart) were held by the Swedish NEETs for NEETs project team connected to the ReACT model (that is, Save the Children Sweden and Support Group Network) in co-operation with the local teams. On the other hand, in the context of these mutually organised trainings, the Swedish team as well as the NEETs for NEETs teams from Germany and Norway had the opportunity to further develop the training in a common approach. Consequently, experiences from three different countries and the work with different groups of participants were considered in the process of improving the NEETs for NEETs Project Result number 1.

## Context of this part of the project work

This project result has been of major importance for the NEETs for NEETs project, since it inaugurates the important work of changing rigid attitudes in society, as regards who is considered to be the “healthy professional” and who is considered to be the “unhealthy lost participant who needs help and support”. In this project, we wanted tables to turn, we wanted to create conditions for participants with fewer opportunities, in our case NEETs, to feel like *they were the experts*, that they knew more than “the professionals” on how to tackle complex issues in today’s society, such as;

- 1.) how to attract NEETs to the labour market or environments where they could fulfil their studies, or
- 2.) how to prevent discriminatory practices to take place on the labour market or in educational environments, excluding youths from taking part on equal terms.

Thus, this project result entailed a process where we – i.e., the NEETs for NEETs project team – started to involve NEETs in arranging up-scaling activities for our staff working with NEETs on a regular basis. We did this based on the question; What can we - staff members working with NEETs - learn from their own experience-based knowledge in this field?

We wanted to create activities with, rather than for “the target group”, as these NEETs often are being called. In this sense, the “target group” equals the people most affected by the complex problems that we are able to trace in our daily work. What are NEETs’ perspectives on this? Do they agree that there even is a problem? If so, what are their views and opinions on how to solve such problems in question? With this project result, we took the first step in our endeavours to find innovative answers to the question how to go from social marginalisation to inclusion and empowerment. Many projects have got financial support to answer this question before us. This time, we wanted to find out the answers together with NEETs, or more accurately put, letting them present answers to us, letting them empower us - the adult world - giving us new tools & insights - instead of the opposite scenario. We wanted to achieve this shift in perspective, since we were convinced that the old rigid roles, i.e., professionals VS “NEETs needing help” are not helping future generations.

This project result is not only relevant for the NEETs for NEETs project partners and participants, it is also a valuable best practice in other work environments across Europe (and, arguably, at further global scale) equivalent to adult education practices, civil society-driven youth empowerment work, and job counselling at municipal levels. The NEETs for NEETs concept of “NEETs training NEETs at local level” was designed to serve as a model for local/regional/national activities involving disadvantaged adult learners. The concept can also serve as a model for similar initiatives with other disadvantaged target groups like migrants, senior citizens etc.

## Model training concept and curriculum “NEETs training NEETs at local level”

In the following, a model training concept and curriculum is presented. From the NEETs for NEETs pool of tools, a selection of themes, exercises, methods and social activities has been made. The curriculum below comprises themes and tools that seem most suitable for the local training format. More themes and tools are presented in the online learning environment of the NEETs for NEETs project:

- 1) Welcome session including energisers**

Learning goal	Activity name	Description of the method/content	Material and tools	Time
Feeling at home	Presentation game	Very short welcome speech made by the hosting team (max 5 min), followed by a short presentation of each participant's name. Every individual is presenting his/her/their name, followed by a body gesture (charade) – where he/she/they reveals a hobby/activity that he/she/they enjoys very much.  More and alternative exercises is to be found in the annex of this compendium.	None, just a big room so you could stand in a circle	15 minutes, depending on the group size
Memorising names of the other participants and the trainers	Presentation game – continuation	Next round, the participants will now choose one of the previous gestures done in the group - and mimic it. The rest of the participants then need to say the name of the person who was doing that gesture in the first place.  More and alternative exercises is to be found in the annex of this compendium.	None, just a big room so you could stand in a circle	15 minutes, depending on the group size
Getting to know the programme	Presentation of today's agenda	Interactive questions and answers style	A4 papers and pen	15 minutes
Getting to know each other	Circle Theatre	1. All participants arrange themselves in a large circle, leaving an opening in the circle that serves as the stage. 2. A participant steps onto the "stage" and performs a charade, gesture, or movement while saying, "I am...(description)." For instance, "I am a tree," with the person shaping their body like a tree. 3. The next participant goes to the "tree" on stage and makes a related gesture next to it, saying, "I am... related to the tree." For example, "I am the bird that flaps around the tree and flits about." 4. The following participant takes the stage, building on the previous characters. They make a gesture and say, "I am..." in relation to the first two characters. For example, "I am the hunter who shoots down the bird!" 5. The cycle continues as each participant takes the stage, replacing the character who has been on stage the longest. The new participant contributes to the	None, just a big room so you could stand in a circle	20 minutes

		evolving story, and this rotation continues until everyone who wishes to participate has had a turn. More and alternative exercises are to be found in the annex of this compendium.		
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## 2) Thematic session 1: Interculturality

Learning goal	Activity name	Description of the method/content	Material and tools	Time
Experiencing unknown rules	Five tricks – Barnga	View the training concepts, i.e., the rules for the Barnga card game, for more info - presented in the annex of this compendium.	Barnga card sets, tables for small groups up to six persons, Barnga rules set	30 min
Getting to know principles of interculturality	Presentation interculturality	<p>Presentation of the trainer and interactive discussion</p> <p>View the Interculturality PPT in appendix no. 6 of the other NEETs for NEETs compendiums (2, 3 and/or 4). Available here:</p> <p><a href="https://www.earlall.eu/project/neets4neets">https://www.earlall.eu/project/neets4neets</a></p>	PPT	60 min

## 3) Thematic session 2: Forum theatre

Learning goal	Activity name	Description of the method/content	Material and tools	Time
Tracing power dynamics	The game of Power	<p>The host of this game puts 5 small, folded notes in a hat/jar/box. Each note has a number written on it, between 1 to 5. Five participants are thereafter encouraged to pick a note from the hat/jar/box. Thus, each of these five individuals will end up holding a note with a specific number in their hand, from 1 to 5. They should <i>not</i> show this note to anyone. Afterwards, the host explains the premises for this game:</p> <p>The person who got the note with number 1 written on it, has the least amount of power in the group. The person who got the note with number 5 written on it, has the most amount of power in the group. The person with a note with number 2 has slightly more amount of power than the person with number 1, the person with number 4 has slightly less amount of power than the person with number 5, and so on.</p> <p>Now, it's time for the audience to choose an environment where these individuals are acting out,</p>	1 A4 paper, a pen and a scissor	20 min



		while taking into account what status they have in this context, dependant on what number they have on their note. The environment could be, for example, in school, on a train, at work, in the shopping mall, etc. It is fun to use the audience's imagination here! The improvised play should then start and proceed for around 3 minutes. Thereafter, the audience is about to guess which note that belonged to which person, i.e., who had the most power in the room, and who had the least amount of power, and those in between.		
Getting to know the world of forum theatre	Creating scenes, led by the joker	View Appendix 1 for a Swedish version, Appendix 2 for a Norwegian version and Appendix 3 for a German version of guidelines how to do this. If needed in English; view the appendix no. 3, presented in the other NEETs for NEETs compendiums (2, 3 and/or 4).  <a href="https://www.earlall.eu/project/neets4neets">https://www.earlall.eu/project/neets4neets</a>	Some chairs might be needed, and a table	90 minutes

#### 4) Thematic session 3: Storytelling

Learning goal	Activity name	Description of the method/content	Material and tools	Time
Getting to know the principles of Storytelling	Storytelling PPT presentation	View Appendix 1 for a Swedish version, Appendix 2 for a Norwegian version and Appendix 3 for a German version of this presentation. If needed in English; view the appendix no. 5, presented in the other NEETs for NEETs compendiums (2, 3 and/or 4).  <a href="https://www.earlall.eu/project/neets4neets">https://www.earlall.eu/project/neets4neets</a>	PPT	45 min
Write and create your own stories; Experience Storytelling	Storytelling exercise	View Appendix 1 for a Swedish version, Appendix 2 for a Norwegian version and Appendix 3 for a German version of this presentation. If needed in English; view the appendix no. 5, presented in the other NEETs for NEETs compendiums (2, 3 and/or 4).  <a href="https://www.earlall.eu/project/neets4neets">https://www.earlall.eu/project/neets4neets</a>	Chairs and tables	35 min
Reflecting upon telling and listening to others' stories	Round of reflection	The host of this session invites the participants to freely share how this was like.	None	20 min

#### 5) Wrap-up

A round where people can share one thing they remember from the sessions.

The NEETs for NEETs handbook is comprised with even more detailed descriptions of the tools and methods, that were co-created, piloted and evaluated together with the target group of NEETs.

## Reflections of the NEETs and of the staff

Based on the reports and evaluations from the pilots, these first attempts to refine the ReACT model needed some improvements, especially connected to the more theory-driven ReACT tools (communication & leadership, co-creation, strategic planning). However, some NEETs were feeling really positive and empowered by the high theory-levels embedded in these tools at this first pilot stage of the NEETs for NEETs project, since the themes were engaging them very much. While other NEETs felt that there was a discrepancy in theory and practice – we were talking about co-creation in theory, but there was not enough co-creation of activities in the room where these theories were presented in question.

These reflections meant a lot to us in the NEETs for NEETs project team, and we started to reflect introspectively after the pilots. Which resulted in an even better upgrade of training materials, created even more together with NEETs, and presented more thoroughly in the compendium for project result number 2. However, the results, outcomes and impact of the ReACT tools Storytelling & Forum theatre were seemingly already at satisfactory levels during this first phase of the project (piloting the refined ReACT model), since a vast majority of both staff members and NEETs appreciated these tools from the very beginning. Thus, we decided to translate these tools into local languages, since they turned out to be very applicable to all settings, maybe especially for participants with fewer opportunities at local level.

## Risks and barriers of international mobilities of disadvantaged learners

The following checklist shows the most important problem that NEETs and other participants with fewer opportunities did face during these trainings connected to our project result number 1, as well as tips on how such barriers can be tackled.

**Physical, health, mental and psychological problems:** Many persons with disadvantaged backgrounds might have a larger load of Adverse Childhood Experiences (ACE) than the rest of us - which they are carrying through life. Some methods used in the N4N trainings might revitalise memories of these experiences - even leading to trauma flashbacks. There should be persons & resources present that are able to help dealing with these specific challenges before and during the trainings.

## Appendices

**Appendix 1 – ReACT tools most appreciated by NEETs during the N4N pilots – Storytelling & Forum theatre – translated in Swedish**

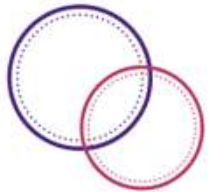
**Appendix 2 – ReACT tools most appreciated by NEETs during the N4N pilots – Storytelling & Forum theatre – translated in Norwegian**

**Appendix 3 – ReACT tools most appreciated by NEETs during the N4N pilots –  
Storytelling & Forum theatre – translated in German**

## **Annex 1**

**Games, exercises, & other material applicable to the ReACT model (for even more material, see our online learning environment – mainly connected to Project Compendium 4).**

## Appendix 1 – ReACT tools most appreciated by NEETs during the N4N pilots – Storytelling & Forum theatre – translated in Swedish

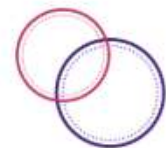


# DEN ALLMÄNNA BERÄTTELSEN OCH HISTORIEN OM SJÄLVET

Marshall Ganz från Harvard University

<http://www.hks.harvard.edu/about/faculty-staff-directory/marshall-ganz>

Ändrad av Adnan Abdul Ghani – för att passa den här utbildningen



## Målet för den här sessionen:

1. Att lära sig grunderna i hur allmänna berättelser fungerar: värderingar, känslor & berättelsestruktur.
2. Varje deltagare övar upp sig, får feedback på sin egen berättelse och lär sig att coacha andra



## Den allmänna berättelsen som en övning i ledarskap

- Var och en av oss har en historia som kan få andra till handling.
- När du lär dig denna färdighet kommer du att kunna berätta en fängslande historia om dig själv och din grupp, samt om behovet av brådslande – och hoppfulla – åtgärder.
- Dessutom övas du i att lyssna och coacha andra till att berätta en bra historia.

## Var och en av oss har en fängslande historia att berätta:

Ledarskap handlar om att möjliggöra för andra att uppnå önskade syften trots att de upplever osäkerhet och tvivel.

Berättelser är detsamma som att göra val och bygga sin identitet – som individ, som grupp, som gemenskap, som nation.

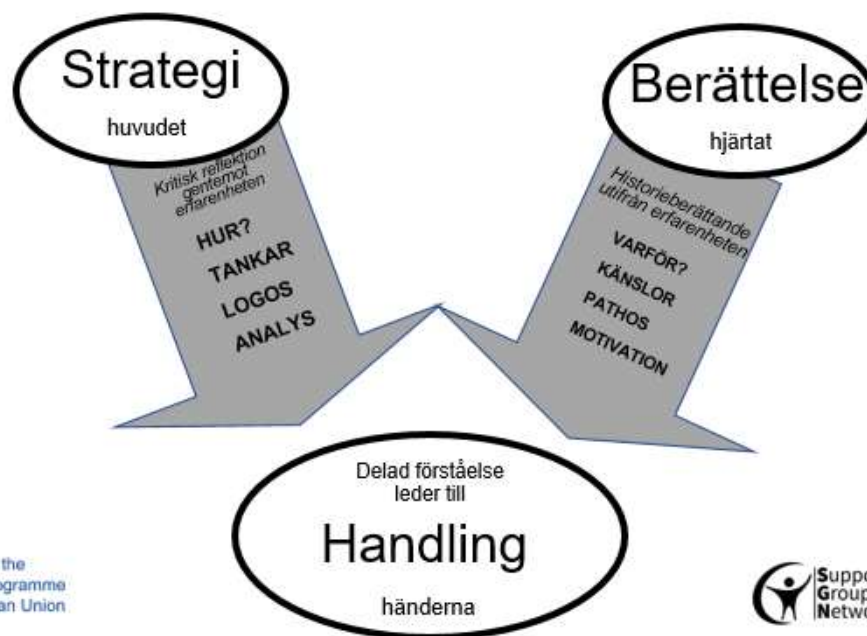
## Varför använda sig av allmänna berättelser?

- Allmänt ledarskap kräver användning av både **"huvudet"** och **"hjärtat"** för att mobilisera andra att agera effektivt, och i linje med gemensamma värderingar.
- Det engagerar människor i att tolka varför de borde förändra världen – deras motivation – och hur de kan agera för att förändra den – deras strategi.
- En allmän berättelse är ett **"varför"** – dvs. konsten att omsätta värderingar till handling genom berättelser.

## Två sätt att veta (och vi behöver båda!)

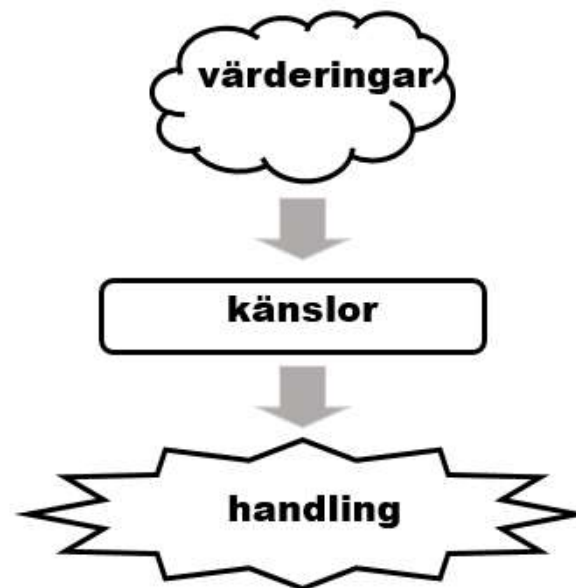
Berättelse	Från hjärtat	Historieberättande utifrån erfarenheten	VARFÖR	KÄNSLOR	PATHOS	MOTIVATION
Strategi	Från huvudet	Kritisk reflektion gentemot erfarenheten	HUR	TANKAR	LOGOS	ANALYS

### Delad förståelse leder till Handling





## Nyckeln till motivation är att förstå hur värderingar inspirerar till handling genom känslor





**Känslor informerar oss om vad vi värdesätter i oss själva, i andra och i världen, och gör det möjligt för oss att uttrycka drivet bakom och innehållet i våra värderingar för andra.**

**Berättelser bygger på våra känslor och visar våra värderingar i handling, hjälper oss att *känna* vad som är viktigt, snarare än att bara tänka på eller berätta för andra vad som betyder något.**

**Berättelser sitter inne på kraften att beröra andra, eftersom de tillåter oss att uttrycka våra värderingar mer som levd erfarenhet, snarare än som abstrakta principer.**

**Vissa känslor förhindrar och stannar upp handling, men andra känslor underlättar och hjälper till handling.**

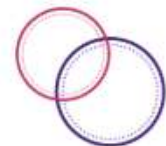
**Känslans språk är handlingens språk**

Handling stoppas av tröghet (lathet), apati (brist på intresse), rädsla, isolering och självtvivel.

Handling underlättas av en iver, ilska, hopp, solidaritet och förändring (du kan göra skillnad).



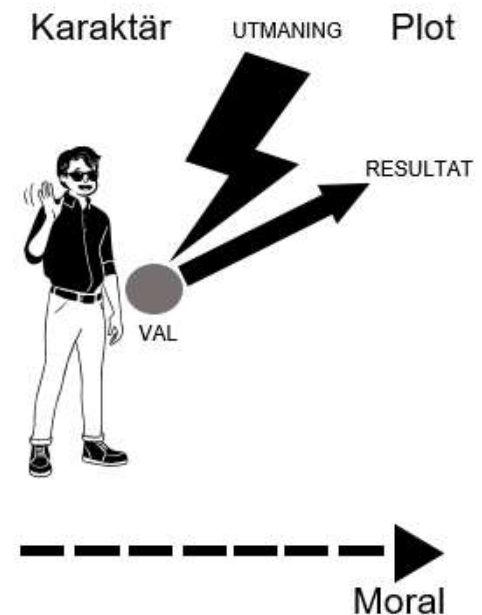
**Berättelser mobiliserar känslor till handling, för att övervinna känslor som stoppar oss från att handla.**



# Tre huvudsakliga beståndsdelar bakom strukturen hos allmänna berättelser

## Utmaningar – Val – Resultat

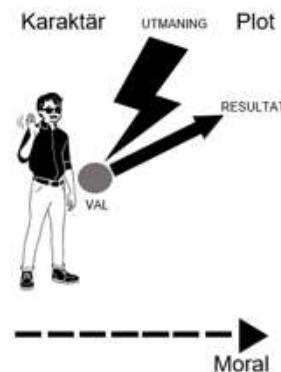
- En *plot* börjar med en oväntad utmaning som ställer en karaktär inför ett akut behov av att uppmärksamma, att göra ett val, ett val som han/hon är oförberedd på.
- Valet leder till ett resultat – och resultatet lär oss om moralen i berättelsen.



*Struktur hos en berättelse*

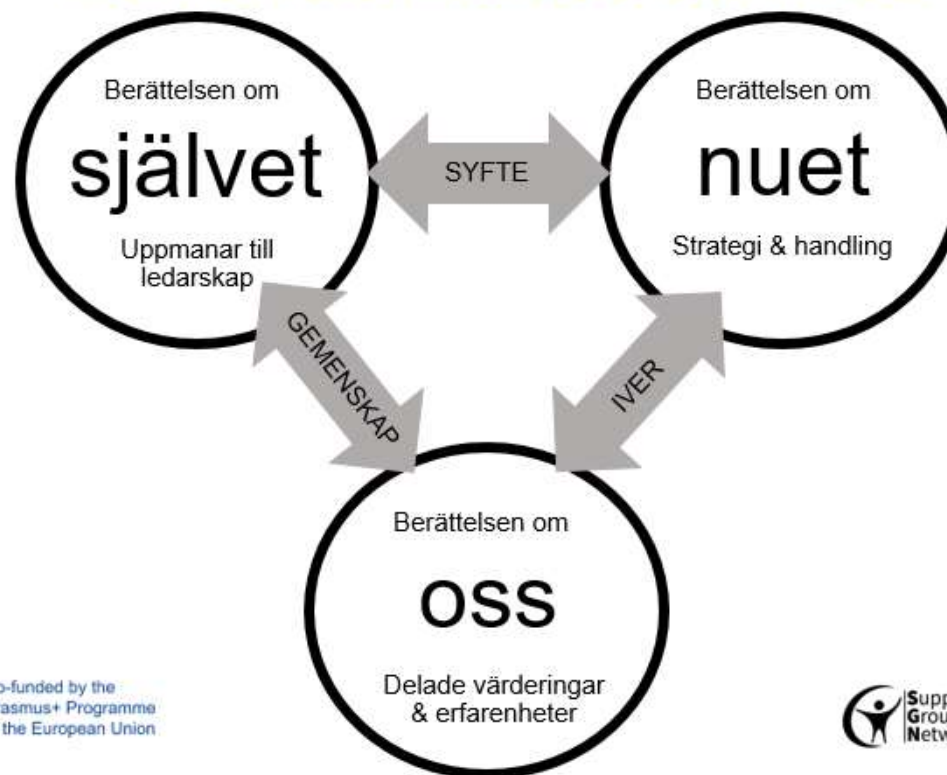


- Eftersom vi, på ett empatiskt plan, kan identifiera oss med karaktären kan vi "känna" moralen.
- Vi hör inte bara "om" någons mod; vi kan också inspireras av det.
- Berättelsen om karaktären och deras ansträngningar att göra val uppmuntrar lyssnarna att tänka på sina egna värderingar och utmaningar, och inspirerar dem med nya sätt att tänka på hur man gör val i sina egna liv.





## Det allmänna berättandet kombinerar: en berättelse om självet, en berättelse om oss och en berättelse om nuet.



## En "historia om självet" berättar om varför ditt kall i livet ser ut som det gör.

- Var och en av oss har en fängslande historia att berätta.
- Vi har alla gjort val som format vår livsväg.
- Hur vi reagerar på utmaningar vi ställdes inför som barn, huruvida vi skulle inta ledarroller på våra arbetsplatser, våra skolor, i vårt bostadsområde. I vilka stunder i livet som vi fann tillräckligt med hopp för att ta risker, etc.

## En “historia om självet”:

- Huvudfokus ligger på de ögonblick i våra liv där vi tvingades göra val - där våra värderingar fick visa sig fullt ut, och vägledde oss i en tid av osäkerhet.
- När brydde du dig för första gången om att bli hörd, när väcktes en oro för andra, när började du bry dig om maktmissbruk, om fattigdom? Varför?
- När kände du att du var tvungen att göra något?
- Vad gjorde så att du kände att du kunde det?
- Hur såg omständigheterna ut?

Kraften i din berättelse om dig själv är att avslöja något om dig själv och dina värderingar - inte dina djupaste hemligheter, utan de viktigaste ögonblicken som formade dig i ditt liv.

Vi har alla berättelser om smärta, annars skulle vi inte tro att världen behöver förändras.

Vi har alla berättelser om hopp, annars skulle vi inte tro att vi kallt ändrar det.

## En "berättelse om oss": Kommunicerar ut vad som är kallet bakom just vår gemenskap, och varför just vi har kapaciteten att leda.

- Precis som med din berättelse om dig själv, ska du nu beskriva de viktigaste ögonblicket i samhällets liv, där samhället tvingades göra val, och hur de ögonblicken har påverkat de värderingar som ligger till grund för ditt *community*
- Nyckeln är att fokusera på att berätta en historia om specifika människor och specifika ögonblick – där val eller handlingskraft ägde rum – som i sin tur har format din gemenskap.
- Berätta en historia som bjuder in andra till att gå med i den här gruppen som du tillhör.



## En "berättelse om nuet": Kommunicerar den akuta utmaning som vi uppmanas att möta nu

- Berättelsen om nuet fokuserar på:
  - en utmaning här och nu som kräver handling,
  - hoppet om den handlingen och det val vi uppmanar andra att göra.
- I en berättelse om nuet uppmanar du andra att komma samman med dig och agera.



## *Införliva utmaningar, val och resultat i din egen berättelse*

1. **Utmaningen:** Varför kände du att det var en utmaning? Vad var det som var så utmanande med det? Varför var det din utmaning?
2. **Valet:** Varför gjorde du det val du gjorde? Var fick du modet ifrån (eller inte)? Var fick du hoppet ifrån (eller inte)? Hjälpte dina föräldrar eller farföräldrars livsberättelser dig på något sätt – i hur du skulle agera i det ögonblicket? Hur kändes det?
3. **Resultatet:** Hur kändes resultatet? Varför kändes det så? Vad lärde du dig? Vad vill du lära oss? Hur vill du att vi ska känna?

## PRESENTATIONER OCH FEEDBACK: Allmänna berättelser PRAKTISKT ARBETE

### MÅL:

- Träna på att berätta din egen historia och få bra, konstruktiv feedback
- Lär dig att coacha andra i deras berättelser, så att de blir bättre berättare.

### AGENDA: TID TOTALT: 35 min.

1. Gå igenom agendan. **Välj en person som tar tiden** 5 min.
2. Ta tid för att på egen hand, i tystnad, utveckla din berättelse 5 min.  
Använd kalkylbladet som ni har fått.
3. Gå runt i gruppen och berätta din historia, en efter en.  
Varje person har 2 minuter på sig att berätta sin historia och 3 minuter av coachning från gruppen

**OBS:** Du har 2 minuter på dig att berätta din historia. Håll dig till denna gräns. Se till att tidtagaren avbryter dig. Det uppmuntrar ditt fokus och säkerställer att alla får chansen. 25 min.



## ARBETSBLAD: UTVECKLA DIN BERÄTTELSE

Var uppmärksam på vad som händer i dig när du lyssnar på andras berättelser. Ge kommentarer på detta nedan under feedback-rundan:

### Allmän Berättelse nr 1

Vad händer i mig när jag hör berättelsen?  
*var specifik: val, känslor/värderingar, bilder*

Vad skulle jag vilja veta mer om?

- Fokusera på: vilka detaljer och ögonblick vill du höra mer om?
- Fylla i luckor hos berättelsen: vilka luckor i berättelsen ville du veta om?

### Allmän Berättelse nr 2

Vad händer i mig när jag hör berättelsen?  
*var specifik: val, känslor/värderingar, bilder*

- Fokusera på: vilka detaljer och ögonblick vill du höra mer om?
- Fylla i luckor hos berättelsen: vilka luckor i berättelsen ville du veta om?

### Allmän Berättelse nr 3

Vad händer i mig när jag hör berättelsen?  
*var specifik: val, känslor/värderingar, bilder*

- Fokusera på: vilka detaljer och ögonblick vill du höra mer om?
- Fylla i luckor hos berättelsen: vilka luckor i berättelsen ville du veta om?

### Allmän Berättelse nr 4

Vad händer i mig när jag hör berättelsen?  
*var specifik: val, känslor/värderingar, bilder*

- Fokusera på: vilka detaljer och ögonblick vill du höra mer om?
- Fylla i luckor hos berättelsen: vilka luckor i berättelsen ville du veta om?

Ursprungligen hämtat från arbetet gjort av Marshall Ganz, Harvard University



## ARBETSBLAD: UTVECKLA DIN BERÄTTELSE

Vilken förändring vill du göra i världen: hur ser din berättelse om nuet ut?

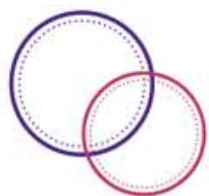
Varför känns det viktigt att det är just du som gör den förändringen:  
Vilka specifika upplevelser har format din berättelse om dig själv?

Vad för personlig berättelse kan du berätta som får andra att förstå  
varför du vill bidra till att skapa den förändringen?

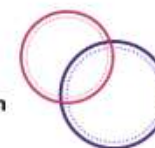
UTMANING:	VAL:	RESULTAT:



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Erasmus+ Programme  
of the European Union



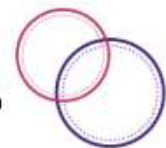
# Forumteater





## Om forumteater

- Forumteater är ett koncept skapat av den brasilianske regissören Augusto Boal.
- Det som gör den här typen av teater så effektiv är engagemanget hos publiken, som kan bidra till att förändra handlingen i pjäsen.
- De teman som tas upp under en forumteater-föreställning kretsar ofta kring social orättvisa. Syftet blir att utforska lösningar på förtrycket som spelas upp under föreställningen.
- Den här typen av teater har förändrat Europa till det bättre, genom att uppmuntra samhället att våga ta beslut och gripa in när situationer kräver en förändring.

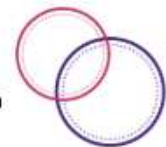




# Hur fungerar forumteater?

Det finns vissa regler inom forumteater:

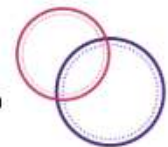
- Det förekommer ingen fysisk kontakt under forumteater. Skådespelare kan istället låtsas som om de är i fysisk kontakt (slagsmål, etc.) utan att faktiskt röra varandra.
- Teatern måste innehålla minst en förtryckare.
- Teatern måste innehålla minst en förtryckt karaktär.
- Det finns en uppenbar obalans i pjäsens maktrelationer – mellan förtryckaren och den som är förtryckt. Förtryckaren har ett övertag som gör att hen går segrande ur situationen. Pjäsen måste alltså sluta olyckligt.



- Den grundläggande idén med forumteater är att pjäsen sen spelas upp två gånger:
  - Under första uppspelningen bevittnar publiken hur förtryckaren (en eller flera) utövar sin makt på bekostnad av den förtryckte (en eller flera). En tredje part kan också vara med i pjäsen, som på ett eller annat sätt inte ingriper i konflikten.
  - Under andra uppspelningen kommer publiken att få möjlighet att ingripa i pjäsen, med ambitionen att stoppa orättvisorna som utspelar sig i pjäsen.
- Regler är till för att brytas, brukade Augusto Boal säga. Det finns alltså inget givet ”rätt och fel” inom forumteater. Det som är viktigast är att hålla liv i sitt engagemang, och agera när man känner att någonting känns fel på scen, när situationen kräver en förändring. Alla försök är bra försök, det viktiga är att man vill förändra!

## Regelverket bakom skådespeleriet och publikens inbrott:

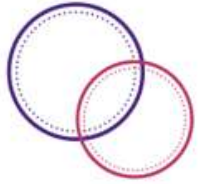
Det finns en karaktär inom Forumteater som går under namnet "Jokern". Dennes jobb är att välkomna publiken och låta dem veta vad Forumteaterns regler är. Jokern är också en viktig karaktär genom hela pjäsen, även om han inte deltar i pjäsen som skådespelare. Jokerns huvudroll blir uppenbar i den andra delen av pjäsen, när publiken är på väg att kliva in och ändra handlingen. Här blir jokern en brygga mellan verkligheten och teaterns värld. Publiken måste säga "Stopp!" för att kunna hoppa in och ingripa i handlingen. Personen som ropade stopp går till Jokern och presenterar sig som den karaktär som de spela i pjäsen – och på så sätt göra en förändring. Det är viktigt att publiken talar direkt till Jokern och inte till skådespelarna.





- Den här nya skådespelaren, som nyligen satt i publiken, byter ofta plats med en av de redan existerande rollerna på scenen (förutom förtryckaren, som inte kan ersättas). Den nya skådespelaren kan också välja att testa en helt ny karaktär för pjäsen: till exempel en vän/släkting till förtryckaren, eller en främling som går förbi, här sätter bara publikens fantasi gränsen.
- Pjäsen spolas tillbaka tio sekunder när den nya skådespelaren känner sig redo att hoppa in i handlingen. Hen går sedan in och ändrar handlingen när hen känner att möjligheten kommer, allt för att få pjäsen att avsluta lyckligt.
- Förtryckaren kommer att fortsätta att förtrycka så gott det går, trots den nya skådespelarens försök. De andra karaktärerna på scenen kan ändra sitt beteende mer fritt.
- Ingen fysisk närkamp behövs för att göra detta. Kom ihåg att vi spelar teater för att tillsammans hitta lösningar på problem i samhället. Därför är det viktigt att "klä av sig" sin roll efter pjäsen, så att man inte dröjer sig kvar i negativa känslor som uppstod på scenen.

## Appendix 2 – ReACT tools most appreciated by NEETs during the N4N pilots – Storytelling & Forum theatre – translated in Norwegian



# DEN GENERELLE HISTORIEN OG HISTORIEN OM SELVET

**Marshall Ganz fra Harvard University**

<http://www.hks.harvard.edu/about/faculty-staff-directory/marshall-ganz>

**Modifisert av Adnan Abdul Ghani - for å passe denne utdanningen**





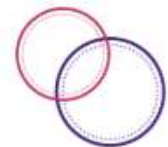
## Målet med denne økten:

1. For å lære det grunnleggende om hvordan generelle historier fungerer: verdier, følelser og historiestruktur.
2. Hver deltaker øver, får tilbakemelding på sin egen historie og lærer å coache andre.



## Den generelle historien som en øvelse i ledelse

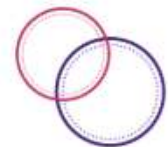
- Hver av oss har en historie som kan få andre til å handle.
- Etter hvert som du lærer deg denne ferdigheten, vil du kunne fortelle en fengslende historie om deg selv og gruppen din, samt behovet for presserende – og håpefull – handling.
- I tillegg øver du på å lytte og coache andre til å fortelle en god historie.



# Hver av oss har en fengslende historie å fortelle:

Ledelse handler om å sette andre i stand til å nå ønskede mål selv om de opplever usikkerhet og tvil.

Historier er det samme som å ta valg og bygge sin identitet – som individ, som gruppe, som fellesskap, som nasjon.



## Hvorfor bruke generelle historier?

- **Generell ledelse krever bruk av både «hodet» og «hjertet» for å mobilisere andre til å handle effektivt, og i tråd med felles verdier.**
- **Den engasjerer folk til å tolke hvorfor de bør forandre verden – deres motivasjon – og hvordan de kan handle for å endre den – deres strategi.**
- **En generell historie er et «hvorfor» – dvs. kunsten å omsette verdier til handling gjennom historier.**

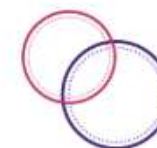
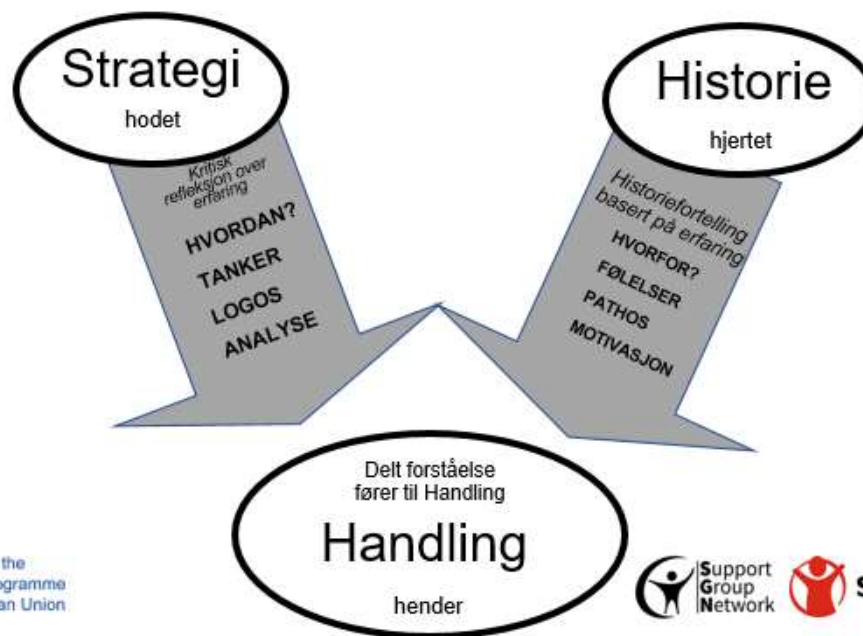




## To måter å vite (og vi trenger begge!)

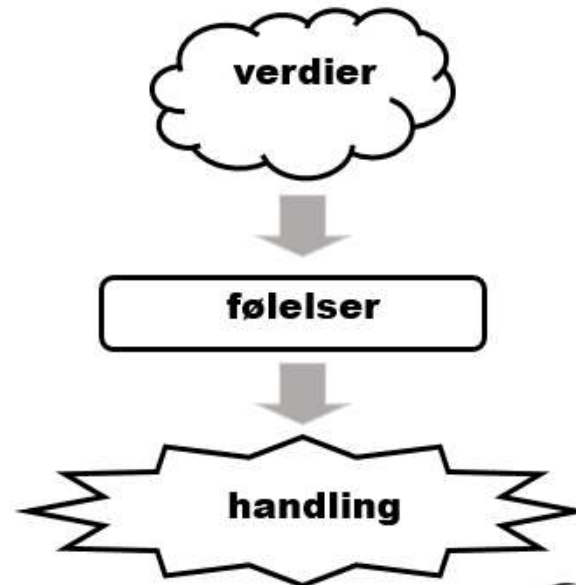
Historie	Fra hjertet	Historiefortelling basert på erfaring	HVORFOR	FØLELSER	PATHOS	MOTIVASJON
Strategi	Fra hodet	Kritisk refleksjon over erfaring	HVORDAN	TANKER	LOGOS	ANALYSE

### Delt forståelse fører til **Handling**





## Nøkkelen til motivasjon er å forstå hvordan verdier inspirerer til handling gjennom følelser



**Følelser informerer oss om hva vi verdsetter i oss selv, i andre og i verden, og gjør oss i stand til å uttrykke drivkraften bak og innholdet i våre verdier for andre.**

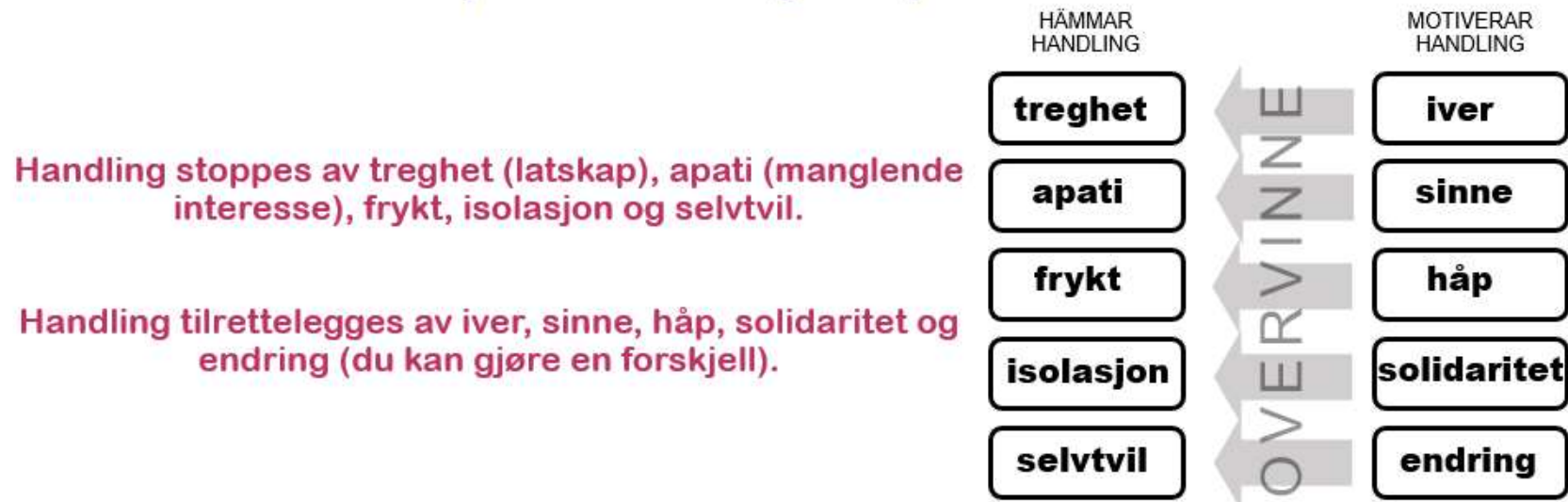
**Historier er basert på følelsene våre og viser våre verdier i handling, og hjelper oss til å føle hva som er viktig, i stedet for bare å tenke på eller fortelle andre hva som betyr noe.**

**Historier handler om kraften til å berøre andre, fordi de lar oss uttrykke våre verdier mer som levd erfaring, snarere enn som abstrakte prinsipper.**



**Noen følelser forhindrer og stopper handling, men andre følelser letter og hjelper handling.**

**Følelsens språk er handlingens språk**



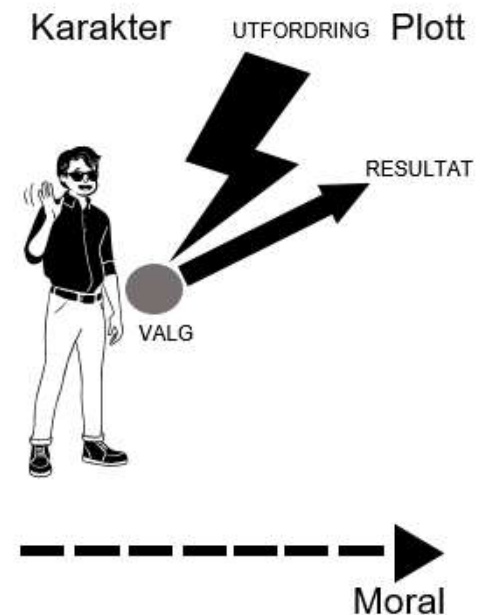
**Historier mobiliserer følelser til handling, for å overvinne følelser som stopper oss fra å handle.**

# Tre hovedelementer bak strukturen i generelle fortellinger

**Utfordringer - Valg - Resultater**

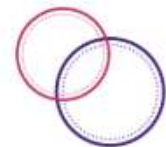
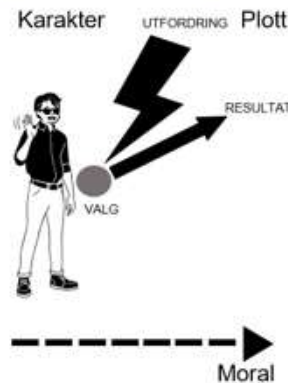


- Et *plott* begynner med en uventet utfordring som gir en karakter med et presserende behov for å være oppmerksom, for å ta et valg, et valg han/hun ikke er forberedt på.
- Valget fører til et resultat – og resultatet lærer oss om historiens moral.

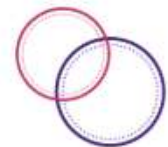
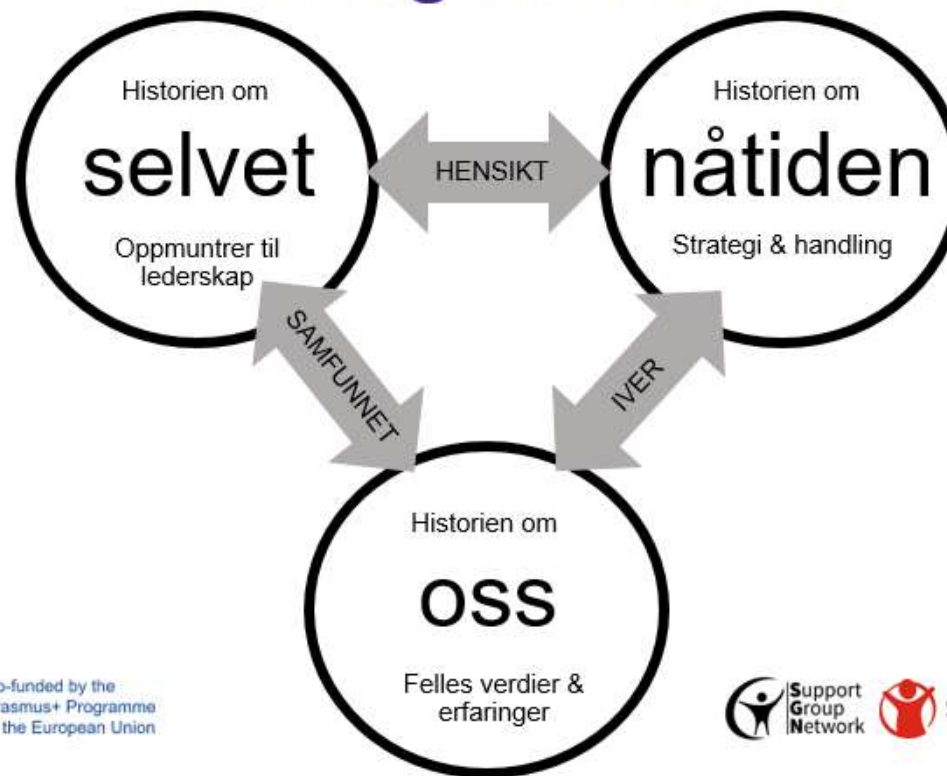


*Strukturen til en historie*

- Fordi vi på et empatisk nivå kan identifisere oss med karakter, kan vi "føle" moral.
- Vi hører ikke bare «om» noens mot; vi kan også la oss inspirere av det.
- Historien om karakteren og deres innsats for å ta valg oppmuntrer lytterne til å tenke på sine egne verdier og utfordringer, og inspirerer dem med nye måter å tenke på hvordan de kan ta valg i sitt eget liv.

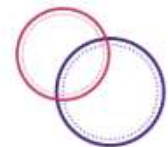


## Den generelle fortellingen kombinerer: en fortelling om selvet, en fortelling om oss og en fortelling om nåtiden.



## En "historie om selvet" forteller deg hvorfor ditt kall i livet ser ut som det gjør.

- Hver av oss har en fengslende historie å fortelle.
- Vi har alle tatt valg som formet vår livsstil.
- Hvordan vi reagerer på utfordringer vi møtte som barn, om vi ville ta lederroller på arbeidsplassene våre, skolene våre, i boligområdet vårt. I hvilke øyeblikk i livet fant vi nok håp til å ta risiko osv.





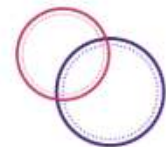
## En “historie om selvet”:

- Hovedfokuset er på øyeblikkene i livene våre hvor vi ble tvunget til å ta valg - der verdiene våre ble fullt ut vist, og veiledet oss i en tid med usikkerhet.
- Når brydde du deg først om å bli hørt, når bekymret du deg for andre, når begynte du å bry deg om maktmisbruk, om fattigdom? Hvorfor?
- Når følte du at du måtte gjøre noe?
- Hva fikk deg til å føle at du kunne?
- Hvordan var omstendighetene?

Kraften i historien din om deg selv er å avsløre noe om deg selv og dine verdier - ikke dine dypeste hemmeligheter, men de viktigste øyeblikkene som formet deg i livet ditt.

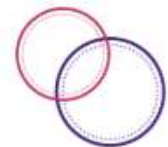
Vi har alle historier om smerte, ellers ville vi ikke trodd at verden trenger å endre seg.

Vi har alle historier om håp, ellers ville vi ikke trodd at vi kaldt forandret det.



## En "historie om oss": Formidler hva som er kallet bak samfunnet vårt, og hvorfor vi har kapasitet til å lede.

- Som med din historie om deg selv, vil du nå beskrive de viktigste øyeblikkene i samfunnets liv, hvor samfunnet ble tvunget til å ta valg, og hvordan disse øyeblikkene har påvirket verdiene som ligger til grunn for samfunnet ditt.
- Nøkkelen er å fokusere på å fortelle en historie om spesifikke mennesker og spesifikke øyeblikk - der valg eller handling fant sted - som igjen har formet samfunnet ditt.
- Fortell en historie som inviterer andre til å bli med i denne gruppen du tilhører.



## En "historie om nåtiden": Formidler den presserende utfordringen vi er bedt om å møte nå

- Historien om nåtiden fokuserer på:
  - en utfordring her og nå som krever handling,
  - håpet om den handlingen og valget vi oppfordrer andre til å ta.
- I en fortelling om nåtiden oppfordrer du andre til å komme sammen med deg og handle.

## *Inlemme utfordringer, valg og resultater i din egen historie*

1. **Utfordringen:** Hvorfor følte du det var en utfordring? Hva var så utfordrende med det? Hvorfor var det utfordringen din?
2. **Valget:** Hvorfor tok du det valget du gjorde? Hvor fikk du motet fra (eller ikke)? Hvor fikk du håpet fra (eller ikke)? Hjelpete dine foreldres 'eller besteforeldre' livshistorier deg på noen måte - i hvordan du burde handle i det øyeblikket? Hvordan føltes det?
3. **Resultatet:** Hvordan føltes resultatet? Hvorfor føltes det slik? Hva lærte du? Hva vil du lære oss? Hvordan vil du at vi skal ha det?





## PRESENTASJONER OG FEEDBACK: Generelle historier PRAKTISK JOBB

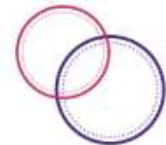
### MÅL:

- Øv på å fortelle din egen historie og få gode, konstruktive tilbakemeldinger
- Lær å coache andre i deres historier, slik at de blir bedre fortellere.

### DAGSORDEN: TID TOTALT: 35 min.

1. Gå gjennom agendaen. **Velg en person som tar seg tid** 5 min.
2. Ta deg tid til å utvikle historien din på egen hånd, i stillhet 5 min.  
Bruk regnearket du har mottatt.
3. Gå rundt i gruppen og fortell historien din, en etter en.  
Hver person har 2 minutter til å fortelle sin historie og 3 minutter med coaching fra gruppen.

**MERK:** Du har 2 minutter på deg til å fortelle historien din. Hold deg til denne grensen.  
Sørg for at timeren avbryter deg. Det oppmuntrer fokuset ditt og sikrer at alle får sjansen. 25 min.





## ARBEIDSARK: UTVIKLE HISTORIEN DIN

Vær oppmerksom på hva som skjer i deg når du lytter til andres historier. Kommenter dette under under tilbakemeldingsrunden:

### Generell historie nr 1

Hva skjer med meg når jeg hører historien?

*Vær spesifikk: valg, følelser/verdier, bilder*

Hva vil jeg vite mer om?

- Fokus på: hvilke detaljer og øyeblikk vil du høre mer om?
- Fyll ut hull i historien: hvilke hull i historien ønsket du å vite om?

### Generell historie nr 2

Hva skjer med meg når jeg hører historien?

*Vær spesifikk: valg, følelser/verdier, bilder*

- Fokus på: hvilke detaljer og øyeblikk vil du høre mer om?
- Fyll ut hull i historien: hvilke hull i historien ønsket du å vite om?

### Generell historie nr 3

Hva skjer med meg når jeg hører historien?

*Vær spesifikk: valg, følelser/verdier, bilder*

- Fokus på: hvilke detaljer og øyeblikk vil du høre mer om?
- Fyll ut hull i historien: hvilke hull i historien ønsket du å vite om?

### Generell historie nr 4

Hva skjer med meg når jeg hører historien?

*Vær spesifikk: val, känslor/värderingar, bilder*

- Fokus på: hvilke detaljer og øyeblikk vil du høre mer om?
- Fyll ut hull i historien: hvilke hull i historien ønsket du å vite om?

Ursprungligen hämtat från arbetet gjort av Marshall Ganz, Harvard University



## ARBEIDSARK: UTVIKLE HISTORIEN DIN

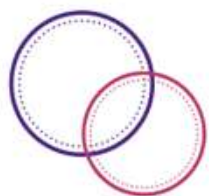
Hvilken endring vil du gjøre i verden: hvordan ser historien din om nåtiden ut?

Hvorfor føles det viktig at det er du som gjør endringen: Hvilke spesifikke erfaringer har formet historien din om deg selv?

Hvilken personlig historie kan du fortelle som får andre til å forstå hvorfor du vil være med å skape den endringen?

UTFORDRING:	VALG:	RESULTATER:



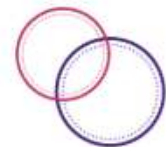


# Forumteater



## Om forumteater

- Forum Theatre er et konsept laget av den brasilianske regissøren Augusto Boal.
- Det som gjør denne typen teater så effektiv er engasjementet til publikum, som kan være med på å endre handlingen i stykket.
- Temaene som tas opp under en forumteaterforestilling dreier seg ofte om sosial urettferdighet. Hensikten vil være å utforske løsninger på undertrykkelsen som utspiller seg under forestillingen.
- Denne typen teater har endret Europa til det bedre, ved å oppmuntre samfunnet til å tørre å ta beslutninger og gripe inn når situasjoner krever endring.

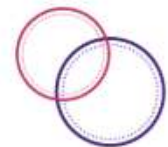




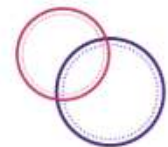
# Hvordan fungerer forumteater?

## Det er visse regler i forumteater:

- Det er ingen fysisk kontakt under forumteater. Skuespillere kan i stedet late som om de er i fysisk kontakt (slagsmål osv.) uten å faktisk ta på hverandre.
- Teateret må inneholde minst én undertrykker.
- Teateret må inneholde minst én undertrykt karakter.
- Det er en åpenbar ubalanse i stykkets maktforhold – mellom den undertrykkende og den undertrykte. Undertrykkeren har en fordel som gjør at han går seirende ut av situasjonen. Stykket må derfor ende ulykkelig.

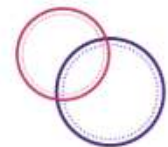


- **Grunntanken med forumteater er at stykket spilles to ganger:**
  - **Under det første stykket** er publikum vitne til hvordan undertrykkeren (en eller flere) utøver sin makt på bekostning av den undertrykte (en eller flere). En tredjepart kan også være involvert i stykket, som på en eller annen måte ikke griper inn i konflikten.
  - **Under det andre stykket** vil publikum få mulighet til å gripe inn i stykket, med ambisjon om å stoppe urettferdighetene som finner sted i stykket.
- Regler er til for å bli brutt, pleide Augusto Boal å si. Så det er ikke noe gitt «rett og galt» i forumteater. Det viktigste er å holde engasjementet i live, og handle når du føler at noe føles galt på scenen, når situasjonen krever en endring. Alle forsøk er gode forsøk, det viktige er at du vil forandre deg!



## Reglene bak skuespillet og publikums inntreden:

Det er en karakter i Forum Theatre som går under navnet "Jokeren". Jobben hans er å ønske publikum velkommen og fortelle hva som er Forumteaterets regler. Jokeren er også en viktig karakter gjennom hele stykket, selv om han ikke deltar i stykket som skuespiller. Jokerens hovedrolle blir tydelig i andre del av stykket, når publikum er i ferd med å gå inn og endre handlingen. Her blir jokeren en bro mellom virkeligheten og teatrets verden. Publikum må si "Stopp!" å kunne hoppe inn og gripe inn i handlingen. Personen som ropte stopp går til Jokeren og presenterer seg selv som karakteren de spiller i stykket – og gjør dermed en endring. Det er viktig at publikum snakker direkte til Jokeren og ikke til skuespillerne.

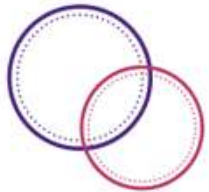


- Denne nye skuespilleren, som nylig satt blant publikum, bytter ofte plass med en av de allerede eksisterende rollene på scenen (i tillegg til undertrykkeren, som ikke kan erstattes). Den nye skuespilleren kan også velge å teste en helt ny karakter til stykket: for eksempel en venn/slektning av undertrykkeren, eller en fremmed som går forbi, her er det kun publikums fantasi som setter grenser.
- Stykket spoles tilbake ti sekunder når den nye skuespilleren føler seg klar til å hoppe inn i handlingen. Han går så inn og endrer handlingen når han føler at muligheten kommer, alt for å få stykket til å ende lykkelig.
- Undertrykkeren vil fortsette å undertrykke så godt han kan, til tross for den nye skuespillerens forsøk. De andre karakterene på scenen kan endre oppførselen sin mer fritt.
- Ingen fysisk nærkamp er nødvendig for å gjøre dette. Husk at vi spiller teater for å finne løsninger på problemer i samfunnet sammen. Derfor er det viktig å «kle av» rollen sin etter stykket, slik at man ikke blir hengende i de negative følelsene som oppsto på scenen.





## Appendix 3 – ReACT tools most appreciated by NEETs during the N4N pilots – Storytelling & Forum theatre – translated in German



# ÖFFENTLICHE ERZÄHLUNG & SELBSTGESCHICHTE

**Marshall Ganz, Harvard University**

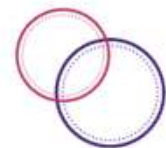
<http://www.hks.harvard.edu/about/faculty-staff-directory/marshall-ganz>

**Adaptiert von Adnan Abdul Ghani**



## Das Ziel dieser Sitzung:

1. Erlernen der Grundlagen von „Public Narrative“: Werte, Gefühle und Struktur der Geschichte.
2. Jede\*r Teilnehmer\*in übt, erhält Feedback zur eigenen Geschichte und lernt, andere zu coachen



## Mit „Public Narrative“ andere in Bewegung bringen

- Jede\*r von uns hat eine Geschichte, die andere zum Handeln bewegen kann.
- Wenn Sie diese Fähigkeit erlernen, werden Sie in der Lage sein, eine fesselnde Geschichte über sich selbst und Ihre Gruppe zu erzählen, sowie die Notwendigkeit dringender – und hoffnungsvoller – Maßnahmen zu vermitteln.
- Darüber hinaus üben Sie zuzuhören und andere darin zu coachen, eine gute Geschichte zu erzählen.



# Jeder von uns hat eine fesselnde Geschichte zu erzählen:

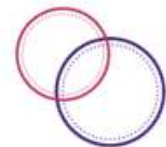
**Führung** bedeutet Verantwortung zu übernehmen und andere dazu befähigen, gewünschte Ziele zu erreichen, auch wenn sie Unsicherheit und Zweifel erleben.

**Geschichten** lehren uns, wie wir Entscheidungen treffen und unsere eigene Identität entwickeln – als Individuum, als Gruppe, als Gemeinschaft, als Nation.



## Warum "Public Narrative"?

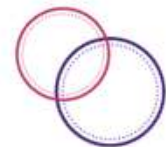
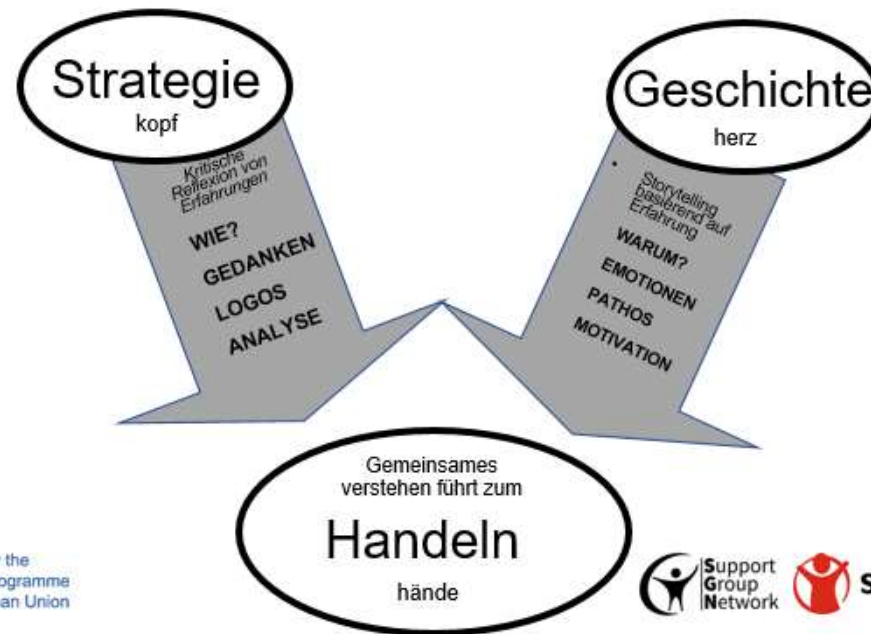
- „Public Leadership“ erfordert den Einsatz von „Kopf“ und „Herz“, um andere zu mobilisieren, um effektiv und im Einklang mit gemeinsamen Werten zu handeln.
- „Public Narrative“ regt Menschen dazu an darüber nachzudenken, warum sie die Welt verändern sollten (über ihre Motivation) und darüber, wie sie handeln können, um sie zu verändern (über ihre Strategie).
- „Public Narrative“ ist die Frage nach dem "Warum" – d.h. die Kunst, Werte durch Geschichten in die Tat umzusetzen.



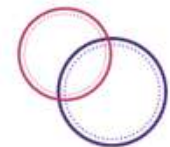
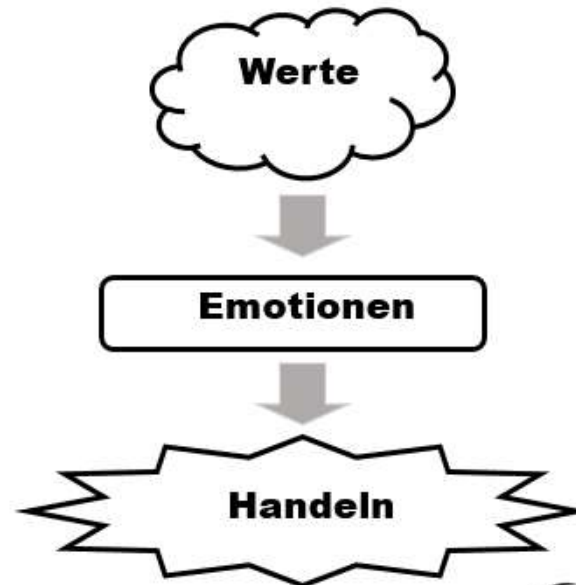
## Zwei Wege der Erkenntnis (beide sind notwendig!)

Geschichte	Vom Herzen	Storytelling basierend auf Erfahrung	WARUM	EMOTIONEN	PATHOS	MOTIVATION
Strategie	Vom Kopf	Kritische Reflexion von Erfahrungen	WIE	GEDANKEN	LOGOS	ANALYSE

## Gemeinsames Verstehen führt zum Handeln



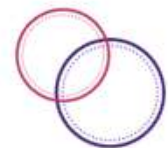
# Der Schlüssel zur Motivation liegt darin, zu verstehen, wie Werte durch Emotionen zum Handeln anregen



**Emotionen informieren uns darüber, was wir an uns selbst, an anderen und in der Welt schätzen, und ermöglichen es uns, die Motivation dahinter und den Inhalt unserer Werte für andere auszudrücken.**

**Geschichten basieren auf unseren Emotionen und zeigen unsere Werte in Aktion und helfen uns zu fühlen, was wichtig ist, anstatt nur darüber nachzudenken oder anderen zu sagen, was wichtig ist.**

**Bei Geschichten geht es um die Kraft, andere zu berühren, weil sie es uns ermöglichen, unsere Werte eher als gelebte Erfahrung denn als abstrakte Prinzipien auszudrücken.**





**Einige Emotionen verhindern und stoppen das Handeln, aber andere Emotionen erleichtern und unterstützen das Handeln.**

**Die Sprache der **Emotionen** ist die Sprache des Handelns**

Das Handeln wird durch Trägheit (Faulheit), Apathie (Interessenlosigkeit), Angst, Isolation und Selbstzweifel gestoppt.

Handeln wird erleichtert durch Dringlichkeit, Wut, Hoffnung, Solidarität und Veränderung (du kannst etwas bewirken).

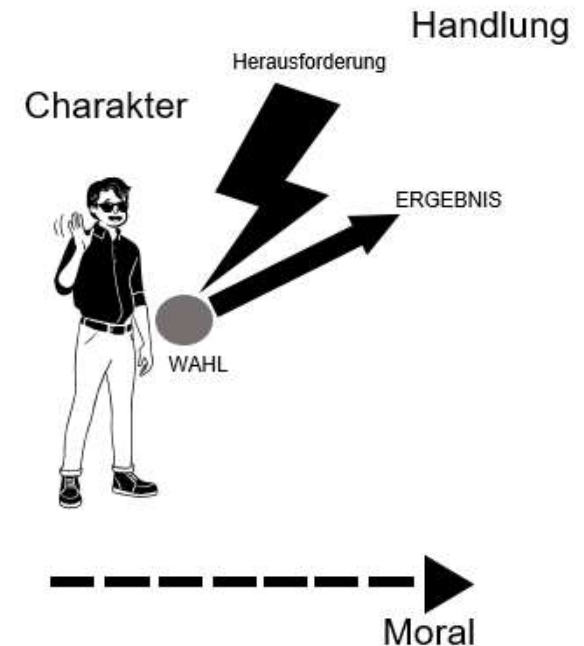


**Geschichten mobilisieren Emotionen, die uns zum Handeln bewegen. Sie helfen uns, Emotionen zu überwinden, die uns vom Handeln abhalten.**

# Die drei Hauptelemente von „Public Narrative“

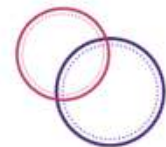
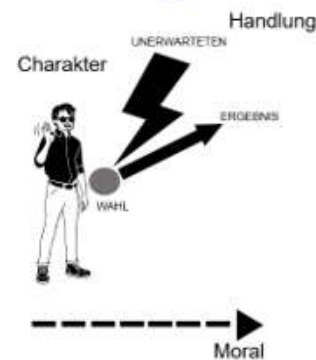
**Herausforderungen – Entscheidungen – Ergebnisse**

- Eine Handlung beginnt mit einer unerwarteten Herausforderung, die einen Charakter vor das dringende Bedürfnis stellt, aufmerksam zu sein, eine Entscheidung zu treffen, eine Entscheidung, auf die er/sie nicht vorbereitet ist.
- Die Wahl führt zu einem Ergebnis – und das Ergebnis lehrt uns etwas über die Moral der Geschichte.



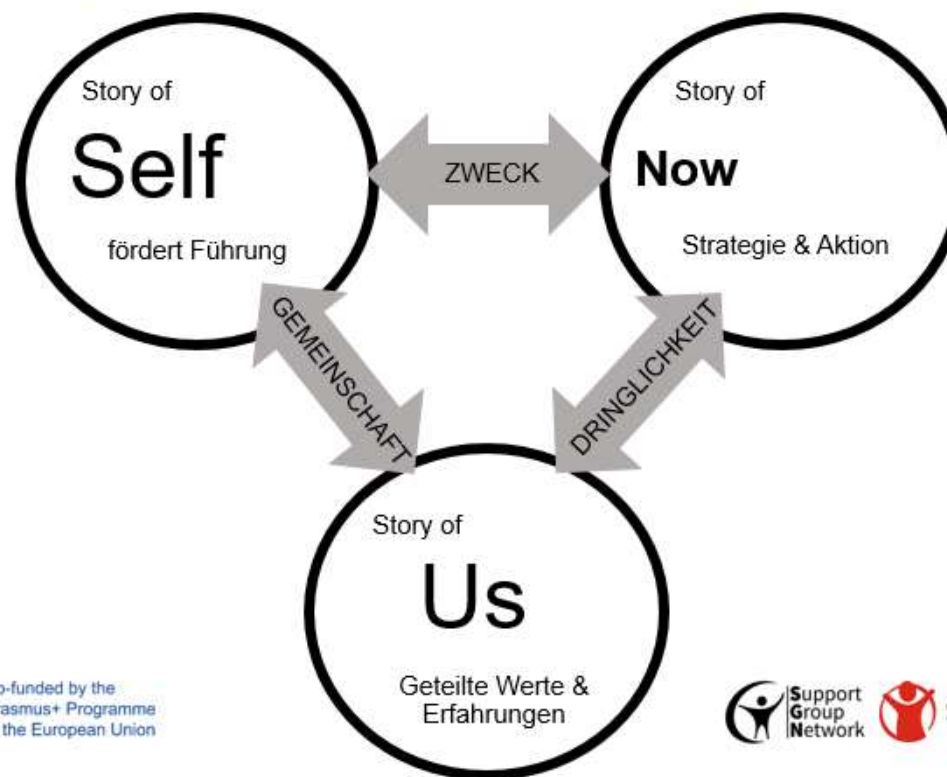
*Aufbau einer Geschichte*

- Weil wir uns auf empathischer Ebene mit dem Charakter identifizieren können, können wir Moral "fühlen".
- Wir hören nicht nur „von“ dem Mut einer Person; wir können uns auch davon inspirieren lassen.
- Die Geschichte der Figur und ihre Bemühungen, Entscheidungen zu treffen, ermutigen die Zuhörer, über ihre eigenen Werte und Herausforderungen nachzudenken, und inspirieren sie zu neuen Denkweisen darüber, wie sie Entscheidungen in ihrem eigenen Leben treffen können.



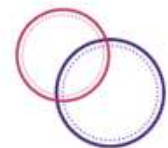


# „Public Narrative“ kombiniert: „Story of Self“, „Story of Us“ und „Story of Now“.



## „A Story of Self“ erzählt dir, warum du zu etwas berufen bist

- Jeder von uns hat eine fesselnde Geschichte zu erzählen.
- Wir alle haben Entscheidungen getroffen, die unsere Lebensweise geprägt haben.
- Wie wir auf Herausforderungen reagieren, mit denen wir als Kinder konfrontiert wurden, ob wir Führungsrollen an unseren Arbeitsplätzen, in unseren Schulen, in unserem Wohngebiet übernehmen sollten. In welchen Momenten im Leben haben wir genug Hoffnung gefunden, um Risiken einzugehen usw.



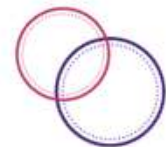
## "A Story of Self":

- Das Hauptaugenmerk liegt auf den Momenten in unserem Leben, in denen wir gezwungen waren, Entscheidungen zu treffen – in denen unsere Werte voll zum Ausdruck kamen und uns in einer Zeit der Unsicherheit geleitet haben.
- Wann hast du dich zum ersten Mal darum bemüht, gehört zu werden, wann hast du dir Sorgen um andere gemacht, wann hast du angefangen, dir über Machtmissbrauch und Armut Gedanken zu machen? Wieso?
- Wann hattest du das Gefühl, etwas tun zu müssen?
- Was gab dir das Gefühl, dass du es könntest?
- Wie waren die Umstände?

Die Kraft deiner "Story of Self" besteht darin, etwas über dich selbst und deine Werte preiszugeben - nicht deine tiefsten Geheimnisse, aber die wichtigsten Momente, die dich in deinem Leben geprägt haben.

Wir alle haben schmerzhaft Erfahrungen gemacht und können über diese erzählen, sonst würden wir nicht denken, dass sich die Welt ändern muss.

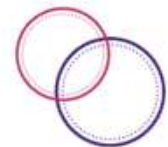
Wir alle haben aber auch Hoffnung und können darüber berichten, sonst würden wir nicht denken, dass wir die Welt verändern können.





## **„A Story of Us“: Kommuniziert, warum unsere Gemeinschaft zum Handeln aufgefordert ist und warum wir insbesondere die Fähigkeit haben, zu führen.**

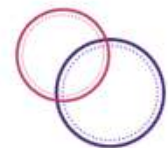
- Wie bei deiner eigenen Geschichte, wirst du nun die wichtigsten Momente im Leben der Gesellschaft beschreiben und wie diese die Werte beeinflusst haben, die deiner Gemeinschaft zugrunde liegen.
- Das Hauptaugenmerk liegt auf der Erzählung einer Geschichte über bestimmte Personen und bestimmte Momente – in denen Entscheidungen oder Handlungen stattfanden – die wiederum deine Community geprägt haben.
- Erzähle eine Geschichte, die andere in deine Gruppe „einlädt“.





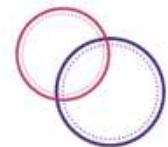
## „A Story of Now“: Kommuniziert die dringende Herausforderung, der wir uns jetzt stellen müssen

- Die Geschichte der Gegenwart konzentriert sich auf:
  - eine Herausforderung im Hier und Jetzt, die Handeln erfordert,
  - die Hoffnung auf diese Aktion und die Entscheidung, zu der wir andere auffordern.
- In einer Geschichte über die Gegenwart ermutigst du andere, sich dir anzuschließen und gemeinsam zu handeln.



## ***Herausforderungen, Entscheidungen und Ergebnisse in die „Story of Self“ (eigene Geschichte) integrieren***

- 1. Die Herausforderung:** Warum empfandest du es als Herausforderung? Was war daran so herausfordernd? Warum war das deine Herausforderung?
- 2. Die Entscheidung:** Warum hast du die Wahl getroffen, die du getroffen hast? Woher hast du den Mut (oder nicht)? Woher hast du die Hoffnung (oder nicht)? Haben dir die Lebensgeschichten deiner Eltern oder Großeltern in irgendeiner Weise dabei geholfen, wie du dich in diesem Moment verhalten solltest? Wie hat es sich angefühlt?
- 3. Das Ergebnis:** Wie fühlte sich das Ergebnis an? Und warum fühlte es sich so an? Was hast du gelernt? Was willst du uns beibringen? Wie sollen wir uns fühlen?



# PRÄSENTATIONEN UND FEEDBACK:

## Allgemeine Geschichten PRAKTISCHE ARBEIT

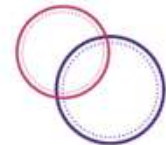
### TOR:

- Übe das Erzählen deiner eigenen Geschichte und erhalte ein gutes, konstruktives Feedback
- Lerne, andere in ihren Geschichten zu coachen, damit sie bessere Erzähler werden.

### AGENDA: ZEIT INSGESAMT: 35 min.

1. Gehe die Tagesordnung durch. Wähle eine Person, die sich Zeit nimmt 5 min.
2. Nimm dir Zeit, um deine Geschichte allein und in Stille zu entwickeln. 5 min.  
Verwende die Tabelle, die du erhalten hast.
3. Gehe zu einer Person nach der anderen in der Gruppe und erzähle deine Geschichte. Jede Person hat 2 Minuten Zeit, um ihre Geschichte zu erzählen. Für das anschließende Coaching durch die Gruppe ist 3 Minuten Zeit.

**HINWEIS:** Du hast 2 Minuten Zeit, um deine Geschichte zu erzählen. Halte dich an die Zeit. Stelle einen ~~25~~ 20 min. Timer. Dies fördert deine Konzentration und stellt sicher, dass jede\*r eine Chance bekommt.







## ARBEITSBLATT: ENTWICKELE DEINE GESCHICHTE

Achte darauf, was in dir passiert, wenn du dir die Geschichten anderer anhörst.  
Kommentieren Sie dies unten während der Feedback-Runde:

### Allgemeine Geschichte Nr. 1

Wie fühle ich mich, wenn ich die Geschichte höre?  
*Seien Sie spezifisch: Entscheidungen, Gefühle / Werte, Bilder*

Worüber möchte ich mehr erfahren?

- Konzentrieren Sie sich auf: Über welche Details und Momente möchten Sie mehr erfahren?
- Lücken in der Geschichte füllen: Welche Lücken in der Geschichte wollten Sie wissen?

### Allgemeine Geschichte Nr. 2

Wie fühle ich mich, wenn ich die Geschichte höre?  
*Seien Sie spezifisch: Entscheidungen, Gefühle / Werte, Bilder*

Worüber möchte ich mehr erfahren?

- Konzentrieren Sie sich auf: Über welche Details und Momente möchten Sie mehr erfahren?
- Lücken in der Geschichte füllen: Welche Lücken in der Geschichte wollten Sie wissen?

### Allgemeine Geschichte Nr. 3

Wie fühle ich mich, wenn ich die Geschichte höre?  
*Seien Sie spezifisch: Entscheidungen, Gefühle / Werte, Bilder*

Worüber möchte ich mehr erfahren?

- Konzentrieren Sie sich auf: Über welche Details und Momente möchten Sie mehr erfahren?
- Lücken in der Geschichte füllen: Welche Lücken in der Geschichte wollten Sie wissen?

### Allgemeine Geschichte Nr. 4

Wie fühle ich mich, wenn ich die Geschichte höre?  
*Seien Sie spezifisch: Entscheidungen, Gefühle / Werte, Bilder*

Worüber möchte ich mehr erfahren?

- Konzentrieren Sie sich auf: Über welche Details und Momente möchten Sie mehr erfahren?
- Lücken in der Geschichte füllen: Welche Lücken in der Geschichte wollten Sie wissen?

Ursprünglich aus der Arbeit von Marshall Ganz, Harvard University



## ARBEITSBLATT: ENTWICKELE DEINE GESCHICHTE

Welche Veränderung wollen Sie in der Welt bewirken: Wie sieht Ihre Geschichte über die Gegenwart aus?

Warum ist es wichtig, dass Sie derjenige sind, der die Veränderung vornimmt: Welche konkreten Erfahrungen haben Ihre Geschichte über sich selbst geprägt?

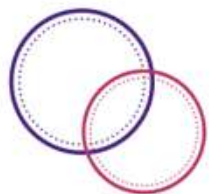
Welche persönliche Geschichte können Sie erzählen, die anderen verständlich macht, warum Sie diesen Wandel mitgestalten wollen?

HERAUSFORDERUNG:	AUSWAHL:	ERGEBNISSE:

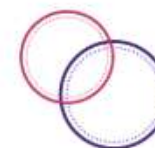


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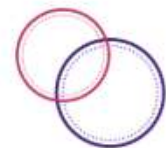


# Forum Theater



## Über Forum Theater

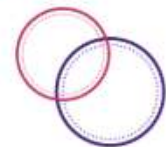
- Forum Theatre ist ein Konzept des brasilianischen Regisseurs Augusto Boal.
- Was diese Art von Theater so effektiv macht, ist das Engagement des Publikums, das dazu beitragen kann, die Handlung des Stücks zu verändern.
- Die Themen einer Forumstheateraufführung kreisen oft um soziale Ungerechtigkeit. Der Zweck wird sein, Lösungen für die Unterdrückung zu erforschen, die während der Aufführung gespielt wird.
- Diese Art von Theater hat Europa zum Besseren verändert, indem es die Gesellschaft ermutigt hat, Entscheidungen zu wagen und einzugreifen, wenn Situationen eine Veränderung erfordern.



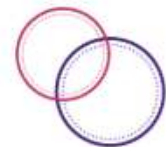
## Wie funktioniert Forum Theater?

Im Forum Theater gibt es bestimmte Regeln:

- Während des Forum Theaters gibt es keinen Körperkontakt. Schauspieler können stattdessen so tun, als ob sie in physischem Kontakt stehen (Kämpfe usw.), ohne sich tatsächlich zu berühren.
- Das Theater muss mindestens einen Unterdrücker enthalten.
- Das Theater muss mindestens eine unterdrückte Figur enthalten.
- Es gibt ein offensichtliches Ungleichgewicht in den Machtverhältnissen des Stücks – zwischen dem Unterdrücker und dem Unterdrückten. Der Unterdrücker hat einen Vorteil, der ihn als Sieger aus der Situation hervorgehen lässt. Das Stück muss also unglücklich enden.



- Die Grundidee des Forum Theaters ist, dass das Stück dann zweimal gespielt wird:
  - Während des ersten Stücks wird das Publikum Zeuge, wie der Unterdrückter (einer oder mehrere) seine Macht auf Kosten der Unterdrückten (eines oder mehrerer) ausübt. Es kann auch eine dritte Partei in das Stück involviert sein, die auf die eine oder andere Weise nicht in den Konflikt eingreift.
  - Während des zweiten Stücks hat das Publikum die Möglichkeit, in das Stück einzugreifen, mit dem Ehrgeiz, die Ungerechtigkeiten, die im Stück stattfinden, zu stoppen.
- Regeln sind da, um gebrochen zu werden, pflegte Augusto Boal zu sagen. Es gibt also kein vorgegebenes "richtig und falsch" im Forum Theater. Das Wichtigste ist, Ihr Engagement aufrechtzuerhalten und zu handeln, wenn Sie das Gefühl haben, dass sich auf der Bühne etwas falsch anfühlt, wenn die Situation eine Änderung erfordert. Alle Versuche sind gute Versuche, Hauptsache man will sich verändern!



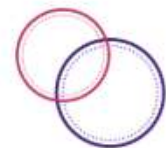


## Die Spielregeln und der Publikumseintritt:

Im Forum Theater gibt es eine Figur, die den Namen „Der Joker“ trägt. Seine Aufgabe ist es, das Publikum zu begrüßen und es wissen zu lassen, wie die Regeln des Forum Theaters aussehen. Außerdem ist der Joker eine wichtige Figur während des Stücks, auch wenn er nicht als Schauspieler am Stück teilnimmt. Die Hauptrolle des Jokers wird im zweiten Stück des Stücks deutlich, wenn das Publikum eingreifen und die Handlung ändern soll. Der Joker wird hier zur Brücke zwischen Realität und Theaterwelt. Das Publikum muss "Stop!" sagen, um das Spiel stoppen zu können, bevor Sie eingreifen. Die Person, die das Spiel beendet hat, geht zum Joker und stellt sich als die Figur vor, von der sie glaubt, dass sie im Spiel sein möchte – bereit, sich zu ändern. Es ist wichtig, dass das Publikum direkt mit dem Joker spricht und nicht mit den Schauspielern.



- Dieser neue Schauspieler, der vor kurzem im Publikum war, tauscht oft mit einer der bereits bestehenden Rollen auf der Bühne (abgesehen vom Unterdrücker, der nicht ersetzt werden kann) den Platz. Der neue Akteur aus dem Publikum kann sich aber auch dafür entscheiden, eine ganz neue Figur im Kontext zu testen: zum Beispiel ein Freund/Verwandter des Unterdrückers, oder ein Fremder, der vorbeikommt, hier ist es der Fantasie des Publikums überlassen.
- Das Stück wird zehn Sekunden zurückgespult, wenn sich der neue Schauspieler bereit fühlt, in die Handlung einzusteigen. Dann geht er hinein und ändert die Handlung, wenn er das Gefühl hat, dass die Gelegenheit kommt, alles, um das Stück glücklich zu beenden.
- Der Unterdrücker wird weiterhin so gut er kann unterdrücken, trotz der Versuche des neuen Akteurs. Die anderen Charaktere auf der Bühne können ihr Verhalten freier ändern.
- Kein Kampf ist nötig, um dies zu gestalten. Denken Sie daran, dass wir Theater spielen, um gemeinsam Lösungen für Probleme in der Gesellschaft zu finden. Nach dem Stück ist es daher wichtig, seine Rolle „auszuziehen“, damit Sie nicht in negativen Emotionen verharren, die auf der Bühne entstanden sind.



## ANNEX – ALL GAMES AND EXERCISES APPLICABLE TO THE RE- ACT TOOLS

### Exercises



#### Circle Theatre

##### Time

10 minutes

##### Purpose

- This exercise serves as both a neutral presentation and an icebreaker.
- It is commonly employed as a general presentation activity.
- The exercise effectively showcases the depth of human imagination.
- It is designed to be performed collectively with the entire group, fostering a sense of togetherness and engagement.

##### Steps

1. All participants arrange themselves in a large circle, leaving an opening that serves as the stage.
2. A participant steps onto the "stage" and performs a charade, gesture, or movement while saying, "I am...(description)." For instance, "I am a tree," with the person shaping their body like a tree.
3. The next participant goes to the "tree" on stage and makes a related gesture next to it, saying, "I am... related to the tree." For example, "I am the bird that flaps around the tree and flits about."
4. The following participant takes the stage, building on the previous characters. They make a gesture and say, "I am..." in relation to the first two characters. For example, "I am the hunter who shoots down the bird!"
5. The cycle continues as each participant takes the stage, replacing the character who has been on stage the longest. The new participant contributes to the evolving story, and this rotation continues until everyone who wishes to participate has had a turn.



## The Introduction Game

Time

10. minutes

Tools

Can be used as an icebreaker.

Purpose

This exercise serves as an excellent icebreaker and enjoyable method for participants to become acquainted with each other.

1. **Introduction Exchange:** Each participant begins by introducing themselves to another person in the group.
2. **Sequential Introductions:** Participants then seek out a new person to introduce themselves to, but with a unique twist. This time, they present themselves as the person they last interacted with.
3. **Continual Exchange:** The cycle continues as individuals repeatedly introduce themselves in the persona of the person they last conversed with.
4. **Goal:** The engaging activity persists until the moment when someone introduces themselves, and it turns out to be you – completing the loop of introductions.



## Bingo

15 minutes

The exercise is a good icebreaker and a fun way to get to know each other.

A prewritten bingo sheet is designed to make the bingo game more organised and straightforward. It is prepared in advance with specific statements or items, ensuring that everyone follows the same criteria for marking their boxes. This is especially helpful when customising the game for a specific theme, topic, or group. Using a prewritten sheet makes the game more intentional, improves the overall experience, and makes the gameplay smoother.



- Prewritten Bingo-sheet
  - Pen
- 
- Create a 5x5 table on paper with brief statements in each box.
  - Alternatively, you can hand-draw the table with pen and paper.
  - Move around the room, approaching people to see if they align with any statements on your paper.
  - The first person to complete a line and shouts "Bingo" wins.
- 
1. Get a Bingo-sheet and a pen.
  2. Walk around and ask people if they match your boxes. If they do, mark the box.
  3. Repeat with different people.
  4. Continue until you fill a row or column with marked boxes.

## The Art Project

15 minutes

- Can be used for Co-creation.
- Performed in pairs.

The basic idea is to take what the other person draws or writes and add to it. You cannot control exactly what will come out, but you can shape it with your input.

Pen and A4 Paper

1. **Collaborative Drawing Silence:**
  - In pairs, individuals engage in drawing a picture together without verbal communication. It is essential to refrain from asking questions or discussing strategies during this activity.
2. **Sequential Line Drawing:**
  - Each person contributes one line at a time to the drawing, alternating turns. The pen is passed between partners until there is a mutual sense that the drawing is complete. Prolonged hesitation indicates the conclusion of the drawing.
3. **Naming the Artwork:**
  - Following the drawing phase, participants take turns naming the artwork. Each person contributes one letter at a time, with the process continuing until hesitation occurs. Hesitation marks the completion of the jointly decided name for the artwork.

What was it like to draw together without talking?  
What lessons were learned from this exercise?



## The Car

15 minutes

- Can be used for Co-creation or Communication.
- Performed in groups of 3-4 people.

### The Significance of Communication in Collaboration:

Communication plays a pivotal role in collaboration as individuals bring their unique visions of what they aim to achieve. Each person carries a distinct mental image rich with intricate details and crucial components. Acknowledging and effectively sharing these individual perspectives is key to harmonising efforts and achieving collective success.

- Post-It
- Marker pens
- Whiteboard pen
- Large piece of paper

#### 1. **Speedy Solo Sketch:**

- Each participant grabs a post-it and, in complete silence, sketches a car within a swift 10-second timeframe. The drawings are to be kept private.

#### 2. **Group Car Composition:**

- The entire group holds a sizable sheet of paper. In a non-verbal collaboration, participants aim to collectively draw a larger car on the paper within a limited 20-second timeframe.

#### 3. **Assembly and Discussion:**

- Small individual car drawings are affixed next to the collaboratively drawn large car. This sets the stage for a group discussion where participants can share thoughts, observations, and reflections on the combined artwork.



## Tallest Tower

Time

10. minutes

Tools

Can be used for Leadership and Communication.

Purpose

Build the tallest tower! Encourage participants to work together in groups. It aims to promote creativity, problem-solving, time management, cooperation, and leadership skills (when done in groups).

#### Materials

Provide materials such as pasta, paper, and cardboard, which should be available before the activity begins. Participants can also use any existing materials in the room to their advantage.

#### Instructions

Set a time limit of 3-5 minutes for tower construction. Depending on the number of participants, the game can be played either in groups or individually.

#### Reflection

**Group Discussion:** How was your experience working together with the provided materials and the time limit during this game?

**If you have worked alone:** How did it feel working by yourself with the materials and time limit in this game?



## The Hitchhiker

#### Time

15 minutes

#### Tools

- Can be used for Leadership or Communication.
- Performed together with 4 people at a time.

#### Purpose

The activity is enjoyable because it highlights how we impact each other through our words and actions. It emphasises the contagious nature of emotions, prompting awareness and open discussion. Importantly, the aim is not to convey a message that everyone should always be positive and happy, but rather to acknowledge and understand the dynamics of emotional influence within a group.

#### Materials

Four chairs arranged to resemble car seats.

### Steps

1. Three individuals enter the car, initiating a conversation while driving. After 30 seconds, the car comes to a halt to pick up a fourth person—the hitchhiker. It is crucial that the emotions and mood of the hitchhiker are mirrored by the other occupants. Travel together for approximately 1 minute.
2. One of the individuals in the front seat gets out of the car, signalling the start of a new ride. This prompts the group to pick up another hitchhiker.
3. Repeat the process, allowing anyone interested to take on the role of the hitchhiker and experience the exercise from that perspective.



### Clean Paper

### Time

10.

### Tools

minutes

Can be used as an icebreaker or for Communication.

### Purpose

The exercise is particularly enjoyable as it highlights how we influence one another in terms of speech and actions. It underscores the contagious nature of emotions, emphasising the importance of awareness and discussion.

### Materials

It is crucial to note that the aim is not to convey a message advocating constant positivity and happiness. The exercise encourages an understanding of the dynamics of emotional influence without imposing a specific emotional state.

Pen and A4 paper

### Steps



1. **Paper Protection Challenge:**
  - Each participant is provided with a clean sheet of paper and a pen.
  - In a timeframe of 2 minutes, participants must protect their paper from being marked by others' pens.
  - The participant who successfully keeps their paper clean wins the game.
2. **Discussion in pairs (2 minutes):**
  - Participants pair up for a discussion.
  - In pairs, they explore the question: "Which communication skills do you aspire to develop and utilise more?"
  - Following the discussion, each pair briefly shares with the larger group the key points or insights from their conversation.



## Presentation Game

10. minutes

Can be used as an icebreaker.

Presentation game can be used at the beginning of a session or a workshop. The exercise is a good icebreaker and a fun way to get to know each other.

Pen and A4 paper

1. **Personalised Box Drawing:**
  - Distribute sheets of paper and ask participants to draw crosses or boxes on the paper.
  - Label each box with different categories such as love, dream, favourite, fear, hope, etc. Adjust the categories based on the group and the specific goal of the activity.
  - Vary the number or nature of the squares according to the group dynamics and the intended outcomes.
2. **Introduction and Sharing (2 minutes per person):**
  - Invite each participant to introduce themselves.
  - Ask participants to share what they wrote in 2-4 boxes on their paper, depending on the available time.
  - This sharing session allows individuals to express aspects related to the labelled categories, fostering a deeper understanding within the group.



## The Island

20 minutes

- Can be used for Co-Creation, Communication, Strategic planning.
- As a group to complete a common task and to understand everyone's importance and challenges.
- Performed together with 5 people in each group.

2 A4 papers per person, a blanket, painting tape, 4 pieces of Flipchart paper that form an island and scarfs.

**1. The groups assign the following characteristics to their members:**

- Blindfolded
- Clasped hands
- Not allowed to communicate verbally.
- Restricted from talking or communicating throughout the entire exercise, including planning.
- The last person does not face any restrictions or issues.

2. The fourth person, who is prohibited from talking and planning, must temporarily leave the room. Meanwhile, the remaining team members have approximately 5 minutes to strategise on how to reach the island.

3. Instruct the entire team that their collective goal is to reach the island successfully, and the task is considered accomplished only when the entire team is present on the island. Emphasise that if a participant steps outside their designated area, the corresponding sheet is considered "disappeared".

4. After the planning phase, bring back the fourth person who has been waiting outside. Position the groups approximately 4 metres apart on opposite sides of the island. All team members should commence the activity simultaneously, ensuring that they only step on the designated papers they are allowed to walk on.

5. The team successfully transporting all participants to the island first is declared the winner.

6. Facilitate a reflective discussion, encouraging participants to share their feelings and experiences related to their assigned characteristics, including aspects such as dependency and exclusion during the exercise.

How to make a good strategic plan	
<b>Purpose:</b> The strategic planning tool is implemented to empower participants in planning strategically for their individual goals. It guides them through the process of formulating SMART goals, creating timelines, defining actions and tactics, and subsequently incorporating essential milestones. This work sheet serves as a practical resource to facilitate and document the strategic planning process.	
<b>1. Goal (SMART)</b> <b>Specific:</b> Clearly defined and focused. <b>Measurable:</b> Quantifiable criteria to gauge success. <b>Achievable:</b> Realistic and feasible within constraints. <b>Relevant:</b> Aligns with organisational objectives. <b>Timeline:</b> Specific timeframe for completion.	<b>What is your goal?</b>
<b>2. Timeline</b> <ul style="list-style-type: none"> <li>Clearly outline the chronological sequence of activities.</li> <li>Specify start and end dates for each phase.</li> <li>Include key milestones and deadlines.</li> </ul>	<b>Write here:</b>

<p><b>3. Actions and Tactics (Strategies that tie together)</b></p> <ul style="list-style-type: none"> <li>Clearly articulate the steps and strategies to achieve the goal.</li> <li>Identify tactics that align with the overall strategy.</li> <li>Ensure that actions complement each other for cohesive implementation.</li> </ul>	<p><b>Write here:</b></p>
<p><b>4. Benchmarks (Milestones)</b></p> <ul style="list-style-type: none"> <li>Set significant milestones to track progress.</li> <li>Establish key performance indicators (KPIs) for each benchmark.</li> <li>Provide a measurable way to assess achievements and adjust strategies if needed.</li> </ul>	<p><b>Write here:</b></p>



## Jigsaw Puzzle

10 minutes

The exercise can be used with Strategical planning.

The main goal of solving the puzzle is to promote teamwork and have a great time together.

A jigsaw puzzle for every group.

Stopwatch on a phone.

1. Divide the participants into groups.
2. Provide each group with a jigsaw puzzle.
3. Instruct the groups not to begin until you say "ready, set, go."
4. Groups place the puzzle pieces on the table and strategise on how to complete the puzzle.
5. The activity concludes when all the puzzle pieces are assembled.



## Tennis Ball

15 minutes

Can be used for Storytelling or Strategic planning.

Ideally, it's done with 5-8 people in each group.

The exercise demonstrates how we can enhance and change our work methods, avoiding the limitations of old ways. It also illustrates the positive impact of encouragement and monitoring on our overall performance.

4-5 tennis balls

Use your mobile phone to time the group.

1. **Give instructions:** Everyone in the group must touch all the balls and then drop them on the ground. Take your time! The timer stops when everyone has touched all the balls. Report the time taken.
2. **Motivated Challenge:** Share with the team that you believe they can complete the task faster. Allow the group to communicate for 20-30 seconds. Perform the challenge again and report the new time.
3. **Repeat Motivated Challenge:** Repeat the previous step for a second attempt. Report the time once more.



## Forum Theatre



45 minutes

Forum Theatre



The primary aim is to collaboratively explore and find solutions to societal problems through the Forum Theatre experience. Forum Theatre is a theatrical technique where a group presents a short play focusing on a situation involving oppression. It allows the audience to interact and change the course of the narrative to address social issues. Please find a low threshold introductory video in the N4N compendium number 4, presented together with this handbook.

**Oppression Definition:** Oppression is the unjust or cruel exercise of authority or power, leading to the mistreatment or subjugation of individuals or groups.

#### Rules of Forum Theatre:

- **No Physical Contact:** Physical contact is not allowed during Forum Theatre performances.
- **Inclusion of Oppressor and Oppressed:** The play must involve at least one person in the role of the oppressor and at least one person being oppressed. However, there can be multiple characters in each role.
- **Power Imbalance:** There should be an imbalance of power between the oppressor and the oppressed, with the oppressor holding control in the situation.
- **Role of the "Joker":** A designated person, known as the "Joker," guides the audience through the play. The "Joker" welcomes the audience and explains the rules of the theatre.
- **Two Presentations:** The group initially presents the play to the audience, who only watch. The second time, the audience has the opportunity to intervene and alter the storyline to address injustices.
- **Audience Participation:** To join, individuals raise their hands and inform the "Joker" of the character they want to play. The new actor can replace an existing character or introduce an entirely new role.
- **Ongoing Oppression:** The oppressor should continue oppressing to the best of their ability, even if a new actor tries to intervene.



The storytelling tool is designed around a form that each participant will complete. This form comprises four distinct sections for participants to describe and elaborate on.

**Challenge:** Participants are asked to write about a challenge they have encountered in their lives. This challenge can be either a real or a fictional experience. The experience may encompass common challenges, such as joining a new activity or applying for a job, or it can be specific and personal, depending on the emotional needs of the individual and the level of the individual's comfort in sharing with the group.

**Choice:** In addressing the specific challenge chosen by the participant, whether personal or common, he or she made specific choices to overcome the challenge. These choices were often influenced or inspired by others.

**Outcome:** The choices made in response to the challenge led to an outcome, which could have been expected, unexpected, or a combination of both.

**Change:** Collectively, these elements contribute to a change in the participant's life, a change that endures over time (hypothetically or depending on whether the participant chose a real or fictional experience).



What is the change you want to make in the world: your story of now?

Why are you called to make that change: what specific experiences have shaped your story of self?

What personal story can you tell that will help others understand why you want to make that change?

CHALLENGE:	CHOICE:	OUTCOME:

Originally adapted from the works of Marshall Ganz, Harvard University 10

When listening to the stories of others, listen and pay attention to how the story resonates within you.  
During the feedback portion, comment on the following.

#### Public Narrative #1

What connects with me? be specific: choices, feelings/values, images.	What would I like to know more about? <ul style="list-style-type: none"> <li>focusing in: what details and moments do you want to hear more about?</li> <li>bridging parts of the story: what gaps in the story did you want to know about?</li> </ul>
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#### Public Narrative #2

What connects with me?	What would I like to know more about?
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<p><i>be specific: choices, feelings/values, images</i></p>	<ul style="list-style-type: none"> <li>• focusing in: what details and moments do you want to hear more about?</li> <li>• bridging parts of the story: what gaps in the story did you want to know about?</li> </ul>
<p><b>Public Narrative #3</b> What connects with me?</p>	<p>What would I like to know more about?</p>
<p><i>be specific: choices, feelings/values, images</i></p>	<ul style="list-style-type: none"> <li>• focusing in: what details and moments do you want to hear more about?</li> <li>• bridging parts of the story: what gaps in the story did you want to know about?</li> </ul>
<p><b>Public Narrative #4</b> What connects with me?</p>	<p>What would I like to know more about?</p>
	<ul style="list-style-type: none"> <li>• focusing in: what details and moments do you want to hear more about?</li> <li>• bridging parts of the story: what gaps in the story did you want to know about?</li> </ul>

## BARNGA

<p><b>Overview</b></p>	<p>BARNGA is a simulation game that encourages participants to critically consider normative assumptions and cross-cultural communication. It was created by Sivasailam “Thiagi” Thiagarajan in 1980, while working for USAID in Gbarnga, Liberia. He and his colleagues were trying to play Euchre, but all came away from the instructions with different interpretations. He had a ‘Eureka’ moment, realising that conflict arises not just from major or obvious cultural differences but often from subtle, minor cues. He created the game to tease out these subtleties. In this activity, students play a card game silently, each operating with a different set of rules, unaware of them.</p>
<p><b>Goals</b></p>	<p>1. To learn to communicate effectively across cultural groups.</p>

	<ol style="list-style-type: none"> <li>2. To help students interrogate assumptions they may have about group norms and to critically analyse where those norms have come from, determining whether or not they continue to be useful in new contexts.</li> <li>3. To understand what happens when we are not utilising the same “rules” or “norms” as others in the group.</li> <li>4. To interrogate what the role of communication is in helping us either be confused or understand one another.</li> </ol>
<b>Implementation</b>	<p>This exercise is best implemented early in the semester when students are first learning how to communicate effectively with one another. It illustrates what happens when that communication breaks down.</p> <p>It is also effective for first-year seminar courses with students who are transitioning to the university with new norms and rules, different from what they are used to.</p> <p>Finally, this is great for building intercultural awareness. We tend to make a lot of assumptions about other groups based on our norms.</p>
<b>Challenges</b>	<ol style="list-style-type: none"> <li>1. BARNGA is complicated. For further insight into the game how it is played in a classroom, please <a href="#">view this video</a>.</li> <li>2. The game will require most of a class period (roughly 45 minutes to an hour) for students to complete and debrief.</li> <li>3. Consider the special restrictions of your class. BARNGA will require that students be able to move around and sit around tables or clusters of desks. It will not likely be a doable activity in lecture halls.</li> <li>4. Students with disabilities that affect their ability to move around the room or hold cards may have difficulty taking part in this activity.</li> </ol>
<b>Materials</b>	<ol style="list-style-type: none"> <li>1. <a href="#">BARNGA Game Rules</a></li> <li>2. <a href="#">Tournament Guidelines and Discussion Guide</a></li> <li>3. Shortened deck of cards, enough for each group (2-7 and Aces)</li> <li>4. Table Marker for grouping</li> <li>5. Scrap Paper</li> <li>6. Pens or Markers</li> </ol>



<b>Citations</b>	Sivasailam “Thiagi” Thiagarajan with Raja Thiagarajan, <i>BARNGA: A Simulation Game on Cultural Clashes</i> , Boston: Intercultural Press, 2006
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## Session Sequence

<b>Lesson Structure</b>	<b>Time</b> <i>(Estimated amount of time for each component)</i>	<b>Activity Content and Instructions</b>
<b>Introduction</b>	3 mins	The instructor welcomes the class and provides an overview of the activity: In this activity, you will learn a new game but learn how to communicate effectively through playing the game. We will also learn how to work well in a cross-cultural group.
<b>What is BARNGA?</b>	5 mins	<p><b>Give a brief overview of the game and how it will be played</b></p> <ol style="list-style-type: none"> <li>Today we will be playing a simulation called BARNGA. The name BARNGA comes from the name of a town in Liberia, where the game originates. <ol style="list-style-type: none"> <li>Provide a brief history of the game, as outlined in the overview, if necessary</li> </ol> </li> <li>In small groups, you will receive some rules for BARNGA, which no one has played before. You will get a few minutes to study the rules and practice playing the game at your table.</li> <li>After a few minutes, the rules will be taken away and from that moment on, there will be no verbal communication – that means no speaking, no writing out words, and no signing of words.</li> <li>A tournament will begin, and people will be moving from table to table.</li> <li>After a few rounds, we will discuss what happened.</li> </ol>

Practice and Simulation	25-30 mins	<p><b>Break students into small groups (4-6) for the simulation</b></p> <ol style="list-style-type: none"> <li>1. Reiterate rules: <ol style="list-style-type: none"> <li>a. You will have 5 minutes to study the rules and practice 5 tricks.</li> <li>b. The rules will then be taken away and NO verbal communication will be allowed. You may gesture or draw pictures (No Words!) but you cannot speak, draw, or write words.</li> <li>c. The tournament will begin, and you will have a few minutes to play at your home table in silence.</li> <li>d. Tournament scoring is explained in the guide.</li> <li>e. Each round will last a few minutes and at the end of each round players should move as outlined on the tournament guide.</li> </ol> </li> <li>2. Give students time to review the rule sheets, ensuring that the different rules are distributed evenly among the groups. <ol style="list-style-type: none"> <li>a. Have them take rule sheets from under the table tents, look them over, and then begin practicing. Have them try to deal the cards out while they are looking over the rules.</li> <li>b. After a few minutes of practicing, collect the rules. Do not make a big process out of this; just say it is time to start playing and they no longer get to have the rules in front of them.</li> </ol> </li> <li>3. Announce the start of the tournament: <ol style="list-style-type: none"> <li>a. Continue to tell students that they keep score as explained in the guide. (Do not respond if they ask for your interpretation of the guide, politely encourage them to read the guide sheet, which they are able to keep throughout the game duration).</li> <li>b. Remind and reinforce – no verbal communication!</li> <li>c. End round one after 5 minutes</li> <li>d. Hold 3 or 4 rounds, but do not announce this – just end after 4 rounds.</li> </ol> </li> <li>4. Announce the end of the tournament.</li> </ol>
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<b>What is a Debrief?</b>	5 mins	<p><b>Bring the class back together for a large group debrief and use the first few minutes to explain what a debrief entails.</b></p> <ol style="list-style-type: none"> <li>Set up the class in a circle or other arrangement for debriefing: <ol style="list-style-type: none"> <li>Do not let them start talking about how things went until they have calmed down.</li> <li>Many students may be frustrated, others will be laughing and wanting to share, but explain that we want to hear everyone so hold onto your thoughts.</li> </ol> </li> <li>Explain what debriefing is: <ol style="list-style-type: none"> <li>A time to discover together what happened and what it all means. We will examine all the pieces of the puzzle, and such process takes everyone's participation.</li> <li>Debriefing gives us a chance to reflect on a common experience, in this case playing BARNGA.</li> <li>Debriefing helps to make the discussion as rich as possible and helps us to collectively learn from each other.</li> </ol> </li> </ol>
<b>Let's Debrief P. 1 (Descriptive)</b>	10 mins	<p><b>Lead the first debrief</b></p> <ol style="list-style-type: none"> <li>What was going through your mind when...? <ol style="list-style-type: none"> <li>BARNGA was introduced?</li> <li>You first began the game?</li> <li>The rules were taken away from you?</li> <li>You had to swap table?</li> <li>You were playing with a crowd from a new table?</li> </ol> </li> <li>What were you thinking during the game? Did your feelings change?</li> <li>What were your greatest successes and frustrations?</li> <li>If the rules come up here, do not stay there. Encourage them to mention other frustrations, too.</li> </ol>
<b>Let's Debrief P. 2 (Applied)</b>	20 mins	<b>Lead the second debrief</b>

		<ol style="list-style-type: none"> <li>1. Some possible problems to highlight that arose during the game: <ol style="list-style-type: none"> <li>a. Each group did its best, but all had different sets of circumstances and ground rules.</li> <li>b. Most of the participants discovered different rules but did not know exactly how they were different.</li> <li>c. Even if you knew how rules were different, it was not clear how to bridge those differences.</li> <li>d. Communicating with others is difficult and requires sensitivity and creativity.</li> <li>e. When the differences are hidden or few, it may even be more difficult to resolve them than if they were many and obvious.</li> <li>f. Despite many similarities, people have differences in the way they do things...you have to understand and reconcile those differences in order to function effectively in a group.</li> </ol> </li> <li>2. Ask students: Were there any other problems that arose while playing this game?</li> <li>3. Split students into groups of three and let them take 10 minutes to answer the following questions: <ol style="list-style-type: none"> <li>a. What specific “real-life” situations does BARNGA simulate?</li> <li>b. What does the simulation suggest about what to do when you are in this situation in the “real world”?</li> <li>c. What were the underlying causes of the problems that arose in this session?</li> <li>d. Have you ever had an experience where there was a rule difference that you did not know about? How did your view of things change once you became aware of it? In retrospect, how would you do things differently if you knew what you know now, in this game?</li> <li>e. When are you all likely to encounter situations in the real world like BARNGA? What would you like to happen when you experience ‘rule differences’ in the future? How will you increase the likelihood of having a positive experience?</li> </ol> </li> <li>4. Bring the class back together as a full group and have students share their thoughts from the group conversations:</li> </ol>
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		<ol style="list-style-type: none"> <li>What interesting things did you discuss? What was surprising?</li> <li>What did you think the simulation suggests about the “real world”?</li> <li>What do you think the simulation teaches us about communication and conflict?</li> <li>Ask - How is BARNGA related to this course?</li> </ol>
<b>Let's Debrief P. 3 (Takeaways)</b>	5 mins	<ol style="list-style-type: none"> <li>Give each student an index card and have them write down one important thing they learned from BARNGA.</li> <li>Collect cards and re-distribute them randomly.</li> <li>Go around and ask each student to read out loud the card they now have.</li> </ol>
<b>Closing</b>	5 mins	<ol style="list-style-type: none"> <li>Thank everyone for their participation in playing BARNGA.</li> <li>Reiterate certain points and takeaways from the debrief.</li> <li>Emphasise applicability to the course.</li> </ol>

**Table 1**

<b>Cards</b>	You have 28 cards to play the game: cards from each suit between 2 and 7, and the <b>ace</b> . <b>The ace is the weakest card (lowest).</b>
<b>Starting the game</b>	The person who is at the left of the dealer plays first. The others take turns laying down one card each. These cards together make what is called a trick. It is possible that some players may not have any cards left to play for the last trick.
<b>Taking a trick</b>	The person who has played the strongest card takes the trick and sets it aside face down.
<b>The next round</b>	The person who took the trick starts the next round. Do it again until all cards have been played.

<b>Following suit</b>	The person who starts the round can play a card of any suit. The other players must follow suit (play a card of the same suit if they have one). If a player does not have a card of the same suit, (s)he plays any other card. The trick is taken by the strongest card of the correct suit.
<b>Trump</b>	<b>Diamonds</b> cards are trump. If a player does not have a card in the requested suit, (s)he can play a Diamond. However, some other player may also play a trump, because this player does not have a card of the first suit. In this case, the HIGHEST TRUMP wins the trick.
<b>The end of the game- Win/Lose</b>	The game ends when all cards have been played. The player with the most tricks win the game. The player with the least tricks loses.

**Table 2**

<b>Cards</b>	You have 28 cards to play the game: cards from each suit between 2 and 7, and the <b>ace</b> . <b>The ace is the strongest card (highest).</b>
<b>Starting the game</b>	The person who is at the left of the dealer plays first. The others take turns laying down one card each. These cards together make what is called a trick. It is possible that some players may not have any cards left to play for the last trick.
<b>Taking a trick</b>	The person who has played the strongest card takes the trick and sets it aside face down.
<b>The next round</b>	The person who took the trick starts the next round. Do it again until all cards have been played.
<b>Following suit</b>	The person who starts the round can play a card of any suit. The other players must follow suit (play a card of the same suit if they have one). If a player does not have a card of the same suit, (s)he plays any other card. The trick is taken by the strongest card of the correct suit.

<b>Trump</b>	<b>Hearts</b> cards are trump. If a player does not have a card in the requested suit, (s)he can play a heart card. However, some other player may also play a trump, because this player does not have a card of the first suit. In this case, the HIGHEST TRUMP wins the trick.
<b>The end of the game- Win/Lose</b>	The game ends when all cards have been played. The player with the most tricks win the game. The player with the least tricks loses.

**Table 3**

<b>Cards</b>	You have 28 cards to play the game: cards from each suit between 2 and 7, and the <b>ace. The ace is the weakest card (lowest).</b>
<b>Starting the game</b>	The person who is at the left of the dealer plays first. The others take turns laying down one card each. These cards together make what is called a trick. It is possible that some players may not have any cards left to play for the last trick.
<b>Taking a trick</b>	The person who has played the strongest card takes the trick and sets it aside face down.
<b>The next round</b>	The person who took the trick starts the next round. Do it again until all cards have been played.
<b>Following suit</b>	The person who starts the round can play a card of any suit. The other players must follow suit (play a card of the same suit if they have one). If a player does not have a card of the same suit, (s)he plays any other card. The trick is taken by the strongest card of the correct suit.
<b>Trump</b>	<b>Spades</b> cards are trump. If a player does not have a card in the requested suit, (s)he can play a Spade card. However, some other player may also play a trump, because this player does not have a card of the first suit. In this case, the HIGHEST TRUMP wins the trick.
<b>The end of the game- Win/Lose</b>	The game ends when all cards have been played. The player with the most tricks win the game. The player with the least tricks loses.

**Table 4**

<b>Cards</b>	You have 28 cards to play the game: cards from each suit between 2 and 7, and the <b>ace</b> . <b>The ace is the strongest card (highest).</b>
<b>Starting the game</b>	The person who is at the left of the dealer plays first. The others take turns laying down one card each. These cards together make what is called a trick. It is possible that some players may not have any cards left to play for the last trick.
<b>Taking a trick</b>	The person who has played the strongest card takes the trick and sets it aside face down.
<b>The next round</b>	The person who took the trick starts the next round. Do it again until all cards have been played.
<b>Following suit</b>	The person who starts the round can play a card of any suit. The other players must follow suit (play a card of the same suit if they have one). If a player does not have a card of the same suit, (s)he plays any other card. The trick is taken by the strongest card of the correct suit.
<b>The end of the game- Win/Lose</b>	The game ends when all cards have been played. The player with the most tricks wins the game. The player with the least tricks loses.





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