NEETS TRAINING EXPERTS

Compendium No 2

"

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 (latin: 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

Introduction

NEETs for NEETs (N4N) trainings comprise a number of innovative elements ranging from a selection of energisers that pave the way to trainings with a lot of fun factors to a series of tools that address future skills to be obtained by all groups of society in a fast-changing world. These elements guarantee an up-to-date learning and teaching scenario that refers to current trends in education and training for adults.

However, the most innovative approach of N4N trainings is the reversal of roles that takes place in all N4N training concepts: Disadvantaged groups of society take the role of teachers and trainers while staff working with the persons with fewer opportunities is learning. NEETs add their perspectives to such programmes. Like this, the N4N trainings go far beyond the usual approaches of empowerment and participation of target groups which have been implemented by the international partners of this project consortium in other contexts as well as by many other stakeholders.

The principle of reversed roles is the main basis of the training concept „NEETs training experts" as described in the following compendium. This training addresses experts from the field of adult education which work together with NEETs. The group of "experts" include teachers, staff planning and organising education, guidance counsellors, pedagogical staff, social workers, and similar groups. The following compendium refers to trainings in which NEETs are the driving forces, unlike the concept of the local trainings as described in PR 1 in which NEETs learn about the N4N tools and acquire teaching skills.

The "NEETs training experts" format meets the experts' need to be able to better understand the NEETs, their backgrounds, their motivation and dreams. On this basis, the experts and staff will be able to find new strategies, pedagogical approaches and counselling methods to improve counselling work, teaching work, CSO service providing and voice raising work as well as social work with young adults. This improvement is an essential step as the methods used so far have not entailed the desired impact with view to the impact on 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.

In the framework of the NEETs for NEETs project, the concept "NEETs training experts" has been piloted in two so-called Learning, Teaching and Training Activities (LTTs) on an international level. For the NEETs, these trainings in English were particularly challenging but successful – as surveys among participants showed. A significant impact of the training concept both for the trainings' target group of experts from the field of adult education as well as for the group of NEETs was reported in surveys among participants after the trainings. Staff was equipped with the necessary competences as described above that allows fundamental innovation concerning the work with NEETs. The group of NEETs experienced self-sufficiency and, as a consequence, enhanced abilities to affect their own reality. (see also N4N handbook). As the compendium on a training concept "NEETs training experts" ensures that the training concept can be easily transferred to other European regions this impact is not only expected in the project regions.

This compendium comprises

- **background information** on the development and adaption of the N4N training concept with view to challenges of reversed roles of clients and staff
- **tips and guidelines** on implementing the trainings

- 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

Background information on the development and adaption of the N4N training concept

Adapting the ReACT empowerment model to become part of a workshop concept "NEETs training experts"

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 N4N project partners – together with the group of 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 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 Oslo and Stuttgart were held by the Swedish N4N project team 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 N4N teams from Germany and Norway had the opportunity to further develop the training in a common approach. As a consequence, experiences from three different countries and the work with different groups of participants could be considered in order to improve PR1 as well as the training concept NEETs training NEETs on a European level.

Context of this part of the project work

The "NEETs training experts" concept is the output of a collaborative analysis of main principles of the ReACT model carried out together by all international project partners in the course of the N4N project. The commonly designed tools and descriptions of training methods as well as learning and teaching material flew into a documentation on the project's online space. In collaborative online focus groups with NEETs and the experts that are the target group of the training and in many personal meetings on a local level the needs of the target group (the experts) were collected. This process resulted in a definition of learning goals, learning contents and methods of the trainings on the basis of the analytical work and the results of the focus group meetings. During the piloting of the concept, in particular during the international LTTS and the evaluation process feedback of the participants was analysed and the concepts were amended. This final compendium includes the revised description of the training concept, curricula, description of hybrid training methods, learning material etc.

Revised model "NEETs training experts"

The "NEETs training experts" model is based on the general approach of N4N trainings as piloted during the project lifetime, i. e.

- the local pilots in which learners with fewer opportunities (NEETs) and staff that works with this group of learners follow parts of the ReACT/N4N curriculum, learn new tools/methods and are ideally prepared to act as a trainer after the pilot and
- in a second step, the participants of the local pilots had the opportunity to take part in a similar training with the same target groups but with participants from different European countries. During these trainings, the participants with fewer opportunities acted – partly – as trainers themselves.

Eventually, the ReACT model supported NEETs enough so they could embark a journey of training staff members – both at local and European level – creating an important shift in perspective among the adult world (i.e., staff members of both public and non-governmental administrations) as regards the importance of co-creation related to complex problems.

Ground-breaking innovation of the concept "NEETs training experts"

Throughout the NEETs for NEETs project period, staff members from the NEETs for NEETs consortium members noticed for real how NEETs themselves carried many inspiring ideas and answers to their questions - on how to solve the complex problems that they are facing on a regular basis - i.e., 1.) how to find motivation to enter the labour market or fulfil your studies, 2.) how to tackle discrimination from employers due to sexual orientation, gender, religion, ethnicity, etc., 3.) how to approach youths and young adults who are struggling with mental health issues. They have helped us see how our activities - such as job-counselling, adult education lecturing and civil society work connected to marginalised youth - could be upscaled and thus becoming more relevant. In short, it has felt innovative to start focusing on how NEETs could train us and give us new insights, rather than the opposite.

To the project partners, this way of training was ground-breaking, since our staff members never before had been trained by NEETs. The NEETs for NEETs handbook shows examples of staff members sharing how they, thanks to this project, have started to see NEETs more as a resource in society, filled with experience-based knowledge on how it is to be approached by the adult world.

Moreover, throughout the project duration, staff members from the N4N project team became even more progressive when it came to safeguard the ownership of the NEETs, and their right to tell their stories and interpret their realities without being "helped" or assisted in doing so - in cases where they have not asked for this help or assistance in question. Therefore, we decided to establish a policy - saying that staff members were not allowed to be on stage without being invited by NEETs. Moreover, staff members were not allowed to interrupt NEETs while carrying out activities. This policy entailed a lot of trust between the trained NEETs and the staff from the N4N project team. Since NEETs had to feel safe enough to actually ask for assistance if they felt they needed help to carry out their presentations. Our intention with this was not to create too much pressure for them without supporting them in their activities. To the contrary, this trust was built thanks to many hours of supervision, communication, relating and team-building on beforehand.

As mentioned above, this project has moreover proven to entail a high amount of innovation, by aiming at changing rigid mindsets and patterns of today's society. By carrying out the NEETs

for NEETs project, we managed to foster new attitudes, where we started to realise that NEETs (for real!) could train us and give us new insights, rather than the opposite. We have not heard about a project before that substantially transformed participants (learners) with fewer opportunities into experts - teaching about their experiences and know-how to former experts - now transformed into learners.

The concept can also serve as a model for similar initiatives with other disadvantaged target groups like migrants, senior citizens etc.

Tips and guidelines on implementing the trainings

Analysis of local backgrounds

The abbreviation "NEETs" stands for young people that are Not in Employment, Education or Training. The NEETs represent a heterogeneous group of unemployed persons up to 24 years that might or might not be actively looking for a job, an education or a training. Staff working with NEETs and the NEETs themselves can usually be approached in some sort of educational programme or informal training or in the context of counselling offers. The aim of an analysis of local backgrounds is to identify NEETs educational programmes and classes that could become part of a transnational N4N network.

Target groups

The N4N training concept "NEETs training experts" and the related compendium refer to trainings with the target group of staff working with NEETs. In addition, NEETs as new participants should be present at the trainings, too. New NEETs enrich the training programmes that is based on learning through exchange and experience. Tools like Forum theatre (see below) and teambuilding activities need input, both from the experts and from NEETs. The NEETs that work as trainers moderate and steer the co-operative tools and give some theoretical input.

Relevant target groups of the N4N network and trainings are staff working with NEETs and the NEETs themselves, in particular

- young people in specific programmes for NEETs
- persons in second chance education programmes
- migrants in initial orientation classes, language classes and bridge classes to work, education or training

Main findings of the different pilot activities were that there are two different types of NEETs:

A) "resource-strong" NEETs who felt that they can contribute to society, but that society has deprived them of their opportunity to do this due to socio-economic conditions, discrimination, etc.
B) NEETs who lacked self-esteem, or had been characterised by "hikikomori" (i.e., the Japanese expression for youths not spending time outside of their homes for months/years), and/or had problems with mental health and/or Neuropsychiatric Disorders, and/or low levels of motivation, ambivalence towards "finding one's inner spark", etc.

To summarise, as a hypothesis of the project, "resource-strong" NEETs might rather be facing outer oppression, while the NEETs who did for example drop off during the first NEETs for NEETs pilots were seemingly facing a kind of inner oppression.

Recruitment of participants

Recruitment of staff and learners:

Some experiences from the recruitment of learners in the context of the local N4N pilots and the LTTs illustrate problems that might arise when recruiting, in particular learners, for N4N:

- The recruitment of NEETs for the LTT "NEETs training experts" in Stuttgart was primarily done through local pilots and vigorous recruitment through meetings, digital information and follow ups with the NEETs. Two of the partners in the project were unable to recruit NEETs for the LTT, due to NEETs dropping out. This might also be due to the international aspect of traveling for the NEETs, which some of the participants were quite unfamiliar, and comfortable with. Some local NEETs from Stuttgart faced the problem that they were part of an educational programme financed by the German national level. Quality rules connected to the funding didn't allow too many absences from classes that took part daily. Only some students from the programme got the allowance to participate in the LTT in Stuttgart. Partners recruited staff closely connected to NEETs, some previously involved in the project and some new to the project. This was done to have the NEETs train the trainers, and to secure the scaling of the project in the partner organisation.
- Based on the reports from the partners, the recruitment of NEETs was easier for the LTT2, there were more staff members and NEETs familiar with the project. hence the recruitment of "experienced" parties was easier. The LTT2 in Borås included a larger number of both NEETs and staff, and most of the parties combined staff and NEETs attending the last LTT with newly recruited participants. The staff also utilized contacts that work with NEETs (teachers, counsellors etc) to secure participation.
- The Stuttgart partners mainly recruited by approaching NEETs through personal contacts in trainings and other educational or counselling programmes and although through "mouth-to-mouth propaganda"
- Some recruitments of the NEETs (i.e., participants with fewer opportunities) took place via Discord, a social media platform targeting gamers and e-sport practitioners. These recruitments were made thanks to relationships established on this social media platform during previous projects (Mainly VGR – the We project) - thus; this should not be seen as a recommendation to actors - to try to recruit randomly on Discord without previous bonds being made.

Criteria to select target groups and participants can be:

- **flexibility of the educational programmes for NEETs**: in the N4N pilots in Stuttgart, it turned out to be a big problem that participants from "certified" classes took part in the N4N trainings. They were not allowed to miss lessons in their training programmes and thus couldn't participate in any international activity. Moreover, they had to pass exams and it was most difficult to find a time slot where they could participate in trainings
- **personal circumstances** (e g childcare for children): We also had the experience that a significantly high share of persons couldn't participate in all sessions because of their family etc

- **consideration of health and mental issues**: in the group of NEETs, these issues have to be considered
- **financial aspects**: when working with disadvantaged learners all costs should be covered through funding
- **motivation**: from a potential target group those people with a personal motivation should participate – from experience, there are a lot!

Specific tip for Germany: In classes that are financed through national funding (e g Bildungsgutscheine, linked to AZAV certified classes) the planning has to start long before the training programme starts, the training module is ideally part of the "certified" curriculum, it can for example be linked to classes like English or Social Sciences/Politics.

Tip: The original idea of N4N trainings was to invite learners and staff to trainings – so that staff can learn from the NEETs and the other way round. However, if the staff involved is actually working with the very NEETs that participate in the training, the NEETs might not be as open and free as necessary. Thus, it has to be considered whether staff that is not working directly with the NEETs should be participating or staff unknown to the NEETs participants.

Financial issues related to trainings with disadvantaged learners and staff

The current concept of "NEETs training experts" was financed through funding of the ERASMUS+ programme. It became obvious, at least for the NEETs, all costs have to be covered, including travel to the meeting venue, food etc. Also staff working with NEETs might not be willing to pay for a training of this experimental type – not having an obvious added value for the staff. Thus, financial One option is to lift the "NEETs training experts" trainings to the international level, organise European seminar concepts and like this have access to ERASMUS+ KA1 money which can be used not only to finance travel costs but also on-site costs for rooms, food and trainers.

Preparation of the trainings

Preparatory work of staff

Staff supporting the N4N trainings take care of organisational issues:

- planning of the **date of the training** together with the international partners/sending institutions
- planning of the **budget** available
- arranging/booking of **rooms and facilities**
- **catering and meals**
- planning of the **curriculum including leisure activities**
- booking of **trainers** (ideally NEETs that have been trained as trainers in the context of NEETs for NEETS, usually supported by trained staff working with NEETs)
- **acquisition of participants**

Preparation of NEETs trainers

NEETs have to become prepared enough for carrying out competence development activities for job guides, teachers, youth workers, civil servants, etc. During the N4N project, this preparation was done first of all in the context of two pilot trainings – one two-day training introducing the N4N tools and a second two-day training offering the NEETs trainers the opportunity to moderate some tools. In addition, personal support and supervision was offered before NEETs adapted trainer roles in the context of the LTTs. By presenting, first of all, just some tools at different occasions the NEETs became more self-confident and they were – by the end of the project – able to run N4N trainings by themselves.

Co-creative preparatory activities of learners and staff

Sending institutions also take care of organisational issues. They might carry out an organisational day to present and co-creatively develop the project, to make organisational arrangements (organised together with the participants) and to check personal circumstances (how to organise the care of children etc.)

Model training concept and curriculum "NEETs training experts"

In the following, a model training concept and curriculum is presented. From the N4N 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 European training format. More themes and tools are presented in the online learning environment of the N4N project:

1) Welcome session including energisers

Learning goal	Activity name	Description of the method/content	Material and tools	Time
Feeling at home	Presentation	Short welcome speech of hosting team,		10 minutes, depending on the group size
Getting to know each other, team-building among staff and NEETs participants	Bingo	The participant will receive a paper including table, in each one there is a short sentence ex: "i have a cat" each participant will ask others if the statement is correct they should put a cross on the word if not they can continue with other players till they java (horizontal, vertical, or diagonal line), the player yells "Bingo!" and they are declared the winner of that round. More information and alternative exercises: View the training concepts presented in the annex of this compendium.	Paper with table, pen	30 minutes
Getting to know the programme	Presentation of the agenda	The participants receive the written agenda before the training; discussion of the programme in an interactive questions and answers style	A4 paper	15 minutes

2) Thematic session: Story-telling

Learning goal	Activity name	Description of the method/content	Material and tools	Time
	Circle theatre	Used as a general presentation exercise Performed together with the whole group. **Step 1:** Everyone positions themselves in a large circle with an opening that is the stage.		20 minutes

		Step 2: A person goes to the "stage" and makes a charade/gesture/movement while saying: I am.. (description).		
		Ex. I am a tree, shape the body like a tree.		
		Step 3: Person 2 in turn goes to the tree and makes a gesture, saying: I am… related to the tree		
		Ex. I am the bird that flaps around the tree and flaps around the tree.		
		Step 4: Person 3 goes up and does the same but relates to the first 2.		
		Ex. I am the Hunter who shoots down the bird!		
		Step 5: Person 4 takes the stage and replaces Person 1 (the sun)		
		Ex. I the dog that jumps in the way of the hunter's bullet!		
		Step 6: New person replaces the character who has been on stage the longest until everyone who wants to participate has participated.		
		Purpose: The exercise is a neutral presentation and ice breaker. Shows the human imagination.		
Getting to know principles of story-telling	Presentation story-telling	Presentation of the trainer and interactive discussion. ppt slides available as PDF format in appendix 2 of this compendium	ppt	60 minutes

3) Thematic session: Forum theatre

Learning goal	Activity name	Description of the method/content	Material and tools	Time
Making oppressions visible which participants experienced in the past, reflecting on the oppressions	Forum theatre: presentation and implementation	Presentation Forum theatre: ppt slides available as PDF format in appendix 3 of this compendium Participants plan their own scenarios (20 minutes)	Forum theatre ppt, basic theatre requisites	3 hrs

		Implementations: 30 minutes per scene		
		Reflections & debriefing: 10 minutes per scene		
		Feedback & questions: 10 minutes per scene		

A special word being said on the tool forum theatre: Forum theatre is a strong tool, working with past oppressions and maybe with hidden feelings of the participants. In groups with people that might have mental problems it has to be considered whether forum theatre or another tool would be appropriate. Forum theatre – if it's possible to play it – is however, usually highly appreciated by the participants and it brings a lot of activity and fun to the sessions.

4.) Team building activity indoor or outdoor

Activity depending on local possibilities, options and budgets, e g bowling, city walk or hiking etc

4) Thematic session: Interculturality

Learning goal	Activity name	Description of the method/content	Material and tools	Time
Warming-up, refreshing knowledge on other participants	Fruit salad	Everybody sits down, the person that doesn't get a chair stands in the middle of the circle of chairs and says something about itself (clothes, mood, character, family, pets, favourite food etc.). Those people who have the same characteristic/preference stand up, run and try to catch one of the other chairs. The person left stands in the middle and so on. More information and alternative exercises: View the training concepts, presented in the annex of this compendium.	Chairs forming a circle, one less than the number of participants,	20 minutes
Experien-cing and coping with unknown rules, discovering and reflecting communi-cation, discussion and leadership skills	Five tricks – Barnga	Teams of up to six persons are built, Barnga rules sets are placed on each group table, the groups sit down at the tables and start to play cards according the rules on their tables, the winner of each table changes to the table to his/her right. The groups start to play the next round of cards according to the rules on the table. Barnga documents are available in the annex of this compendium.	Barnga card sets, tables for small groups up to six persons, Barnga rules set	90 minutes
Getting to know principles of	Presentation interculturality	Presentation of the trainer and interactive discussion of the presentation is enclosed in the appendix 6 of this compendium	ppt	45 minutes

intercultu-rality			

6) Thematic session: Leadership and communication

Learning goal	Activity name	Description of the method/content	Material and tools	Time
Experience team communication	Tennis ball game	Performed in groups of 5-8 people **Step 1**: Give instructions: Everyone in the group must touch all the balls, the balls must then be dropped on the ground, we take our time! When everyone has touched all the balls, time stops. Perform, report the time. **Step 2**: Tell the team that you are sure they can complete the task faster. The group can talk to each other for 20-30 seconds. Perform, report the time. Step 3: Repeat step 2. **Purpose:** The exercise helps us see that we can improve and change our way of working. That we don't have to be stuck in an old way. The exercise also shows what encouragement and positive performance monitoring can do to performance. More information and alternative exercises: View the training concepts, presented in the annex of this compendium.	Materials: 4-5 tennis balls, timing (mobile phone)	20 minutes
Getting to know principles of communication and leadership	Presentation: Communication and leadership	Presentation of the trainer and interactive discussion. ppt available in appendix 1 of this compendium	ppt	60 minutes

7) Wrap-up

The young adults, staff and trainers reflect on the training, e g using tools like flashlight rounds, interactive evaluation tools like mentimeter, wordcloud etc.

Tip: The compendium related to the training concept as such, developed as PR1, comprises more detailed descriptions of the tools and methods, that were co-created, piloted and evaluated together with the target group of NEETs.

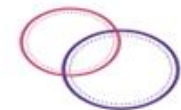## APPENDIX 1 – LEADERSHIP & COMMUNICATION POWER POINT PRESENTATION
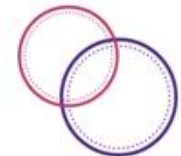
Leadership

- Why important?
- Who can use it?

Who is a good leader?

Group Discussion 1

- A new supervisor has just been put in charge of the production line. He immediately starts by telling the crew what change needs to be made. When some suggestions are made, he tells them he does not have time to consider them.

- What type or style of leadership is it?

Types of leaders

Autocratic (authoritarian)	Delegative (free reign)	Democratic (participative)

Group Discussion 2

Autocratic

Delegative

Democratic

What is needed to become a good leader?

Let's plays again!
Tallest tower game
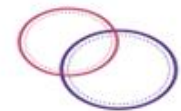
This is a good leader

1. Prioritizes & Take responsibility
2. Good future planning
3. Can train others as leaders
4. Communicate easily & Good listener
5. Respectful and organised
6. Flexible
7. Good knowledge of society
8. Lead a group to do tasks, start with themselves
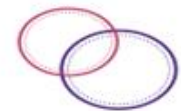9. Analyse and solve the problem
10. Continuous learner

Build the Group

Select the leadership team

Build Trust

Get Training

Define Common Problems

Set Common Goals
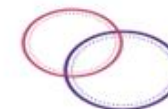
Fundraise
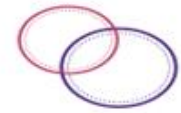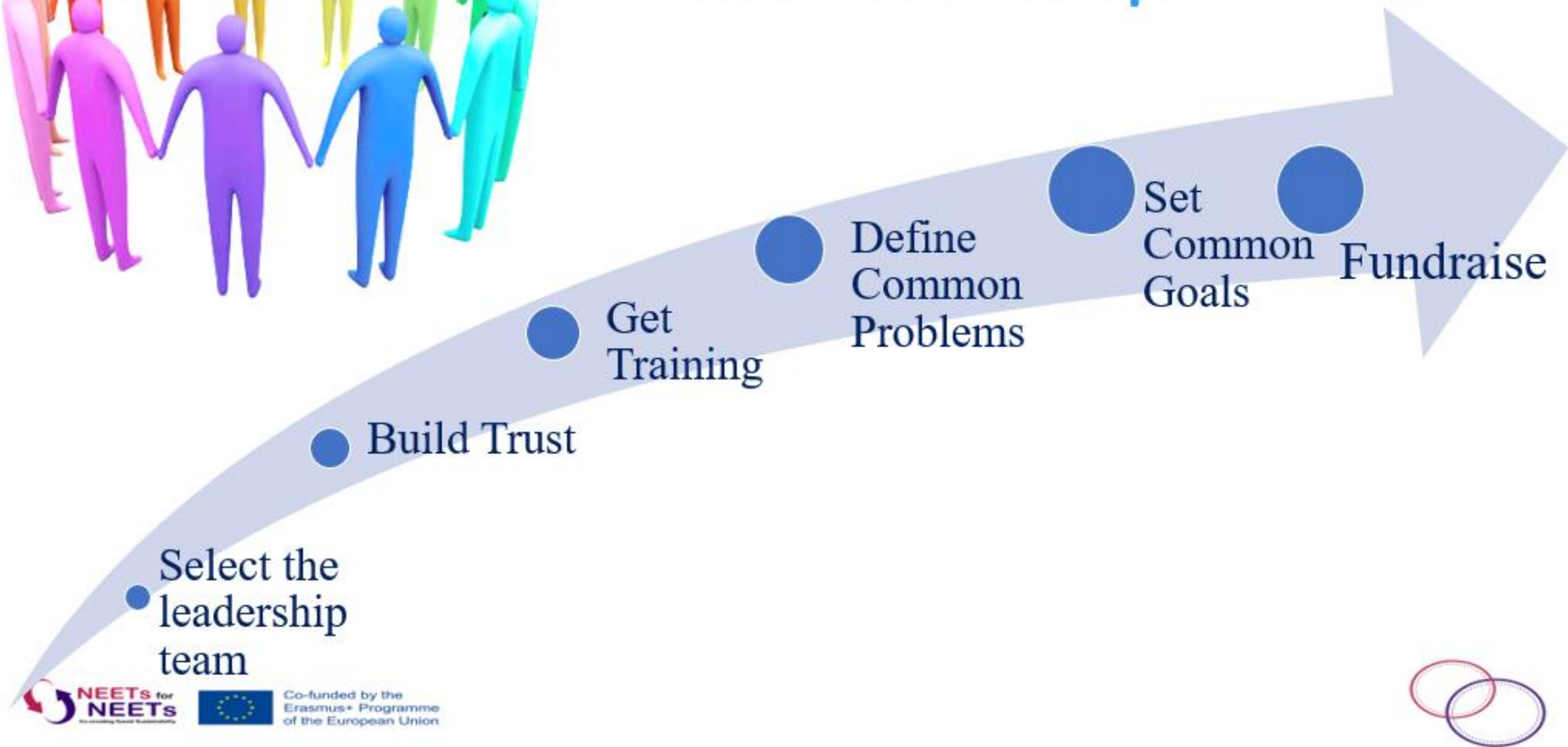
Move into Action

1. Clear issues "clear targets"
2. DIVERSITY is **STRENGTH**
3. Strategic use of Allies
4. Strategic use of MEDIA
5. Win early Victories

Game: Let's change the situation

Write a short description of a work situation that is not going well.
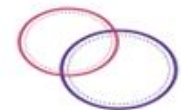In group, which is the best leadership style that can solve this situation?
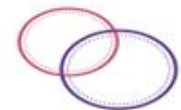
Energizer

Keep your sheet clean to win ☺

Top 10 most in-demands soft skills

% of people getting new job

1. **Communicaiton**
2. Organization
3. Teamwork
4. Punctuality
5. Critical thinking
6. Social skills
7. Creativity
8. Interpersonal communication
9. Adaptability
10. Friendly personality

Why to Communicate?

✓ Express
✓ Convey and deliver messages
✓ Impact & influence
✓ Motivate people around us

Types of Communication
and Ways to Use Them

Verbal
- Use a strong, confident speaking voice.
- Use active listening.
- Avoid filler words.

Nonverbal
- Notice how your emotions feel physically.
- Be intentional about your nonverbal communications.
- Mimic nonverbal communications you find effective.

Visual
- Ask others before including visuals.
- Consider your audience.
- Only use visuals if they add value.
- Make them clear and easy-to-understand.

Written
- Strive for simplicity.
- Don't rely on tone.
- Take time to review your written communications.
- Keep a file of writing you find effective or enjoyable.

93%
of communication is non-verbal

Salesforce

Verbal Communication Skills

" **Verbal Communication** is the use of words to share information with other people, it includes both spoken and written communication. "

Speak with confidence

Art of Listening

Body language

Be friendly

Monologue VS dialogue

7 KEY ACTIVE LISTENING SKILLS

1. Be attentive.
2. Ask open-ended questions.
3. Ask probing questions.
4. Request clarification.
5. Paraphrase.
6. Be attuned to and reflect feelings.
7. Summarize.

Discussion in pairs 2 mins

Which communication skills did you like more?

Reflections
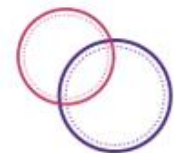
APPENDIX 2 – STRATEGIC PLANNING POWER POINT PRESENTATION

Strategic planning

Co-funded by the
Erasmus+ Programme
of the European Union

Organizing is <u>not</u> Organic

Be Organized

Be Strategic

Co-funded by the
Erasmus+ Programme
of the European Union

Be Strategic

What is your goal?
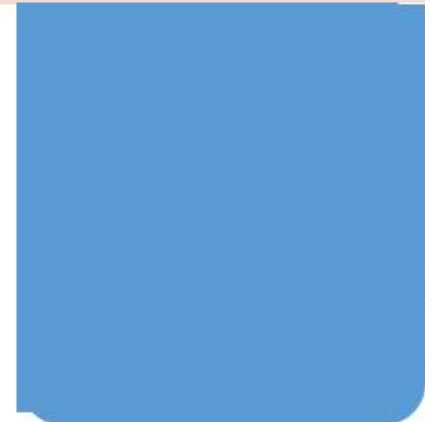
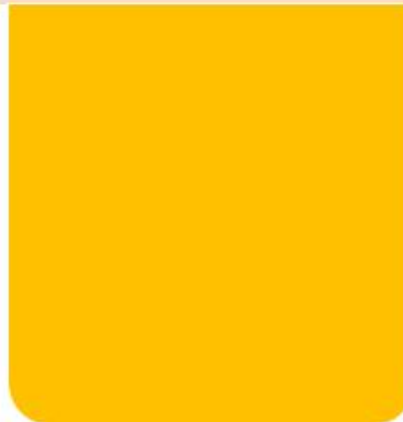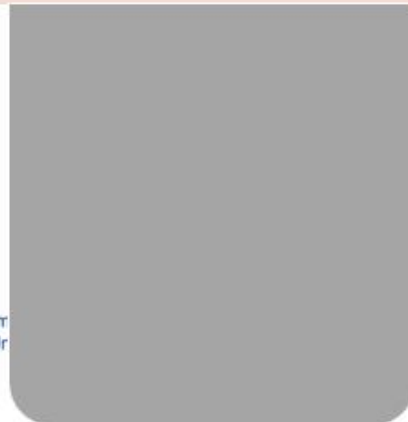Who else will benefit directly from achieving your goal?

Who benefits from the status quo?
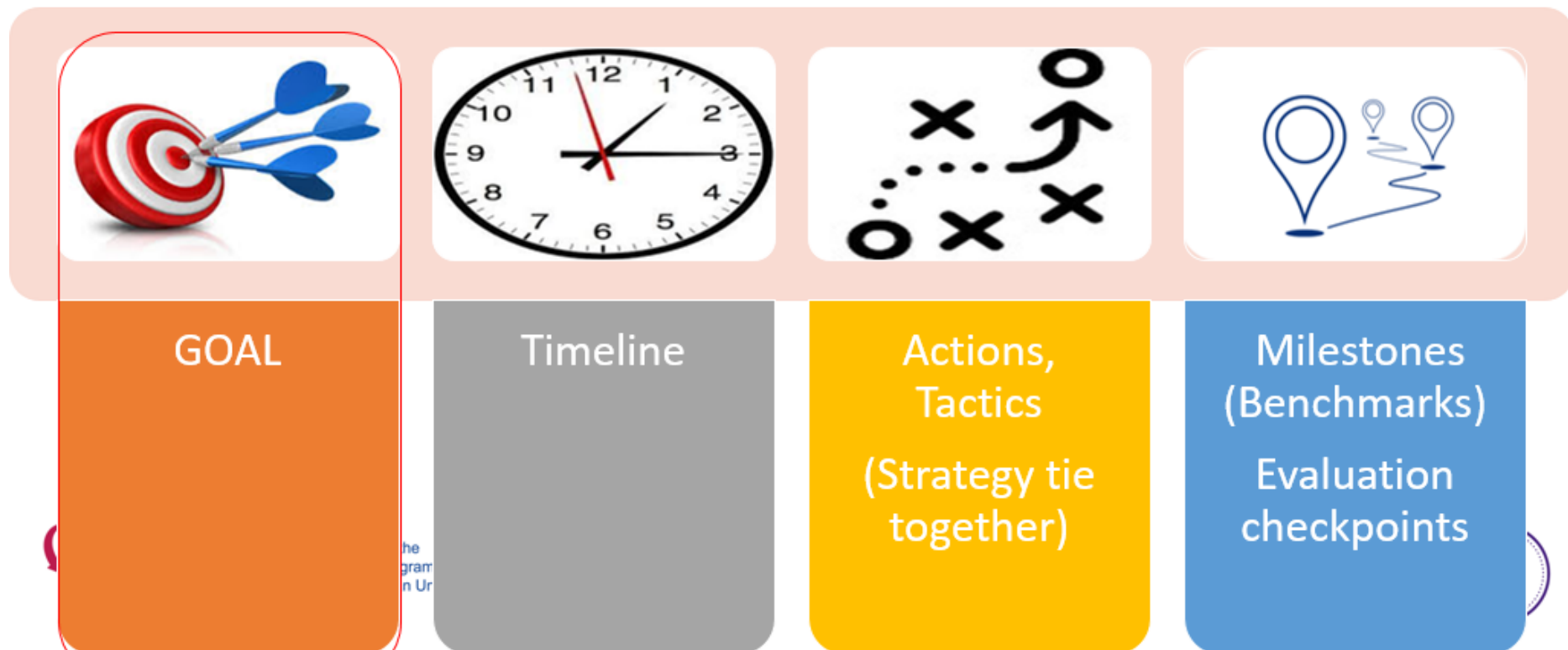
Who do you need to influence?

Who are the people/groups close to them?

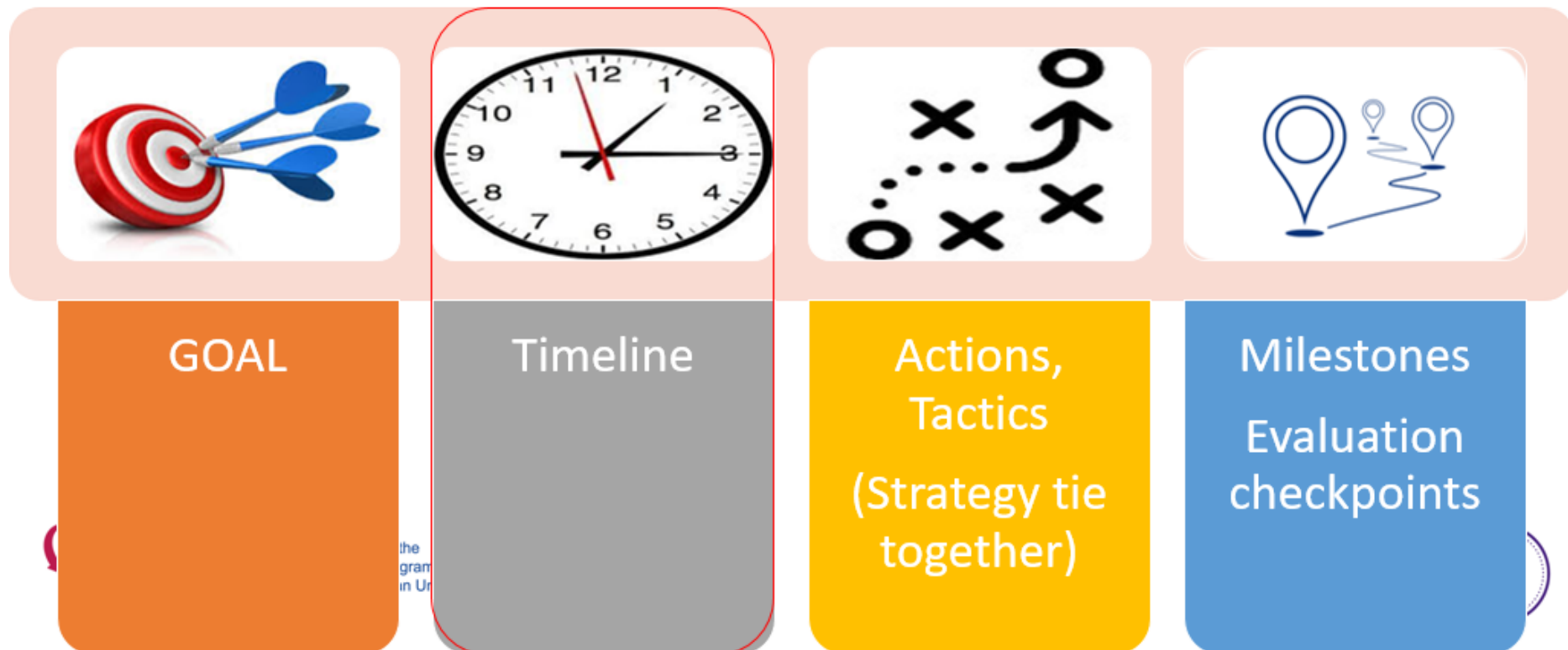# What characteristics a good strategic plan has?

What characteristics a good strategic plan has?

GOAL	Timeline	Actions, Tactics (Strategy tie together)	Milestones (Benchmarks) Evaluation checkpoints

What characteristics a good goal plan has?

Specific

Measur able

Time-restricte d

GOAL

SMART

Relevant

Achieva ble

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What characteristics a good strategic plan has?

| GOAL | Timeline | Actions, Tactics (Strategy tie together) | Milestones Evaluation checkpoints |

NEETs for NEETs
Co-creating Social Sustainability

Start

Middle

End

Start **X** **X** **X** **X** **End**

GROWTH TIMELINE

Seeds

Seedling

Tree

Fruit

What characteristics a good strategic plan has?

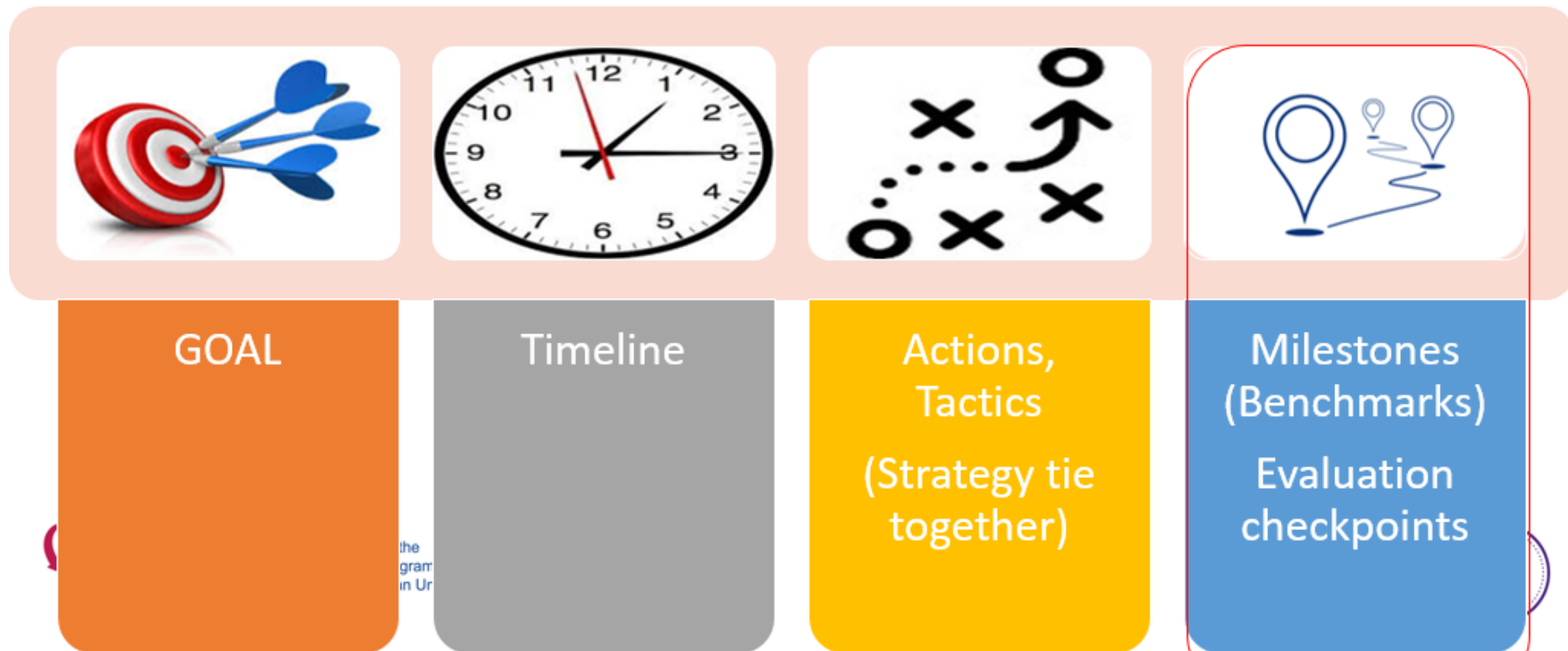| GOAL | Timeline | Actions, Tactics (Strategy tie together) | Milestones (Benchmarks) Evaluation checkpoints |

Actions & Tactics

Strategy

- Strategy is the intent
- Determines what needs to be done and why
- Involves intentional and focused high-level thinking that defines the direction to take
- Aligned with the goals, objectives
- Requires focus on defining the future
- It is difficult to change, though entirely possible
- Needs outward perspective
- Typically formed by leaders within the organisation
- Primary focus is on effectiveness, doing the right thing
- Difficult to measure and evaluate
- Strategic planning does not include execution details
- Strategy is intangible

Tactics

- Tactics is putting intent to action
- Determines how it must be done
- Involves concrete actions and steps to implementation inline with the direction
- Aligned with the strategy
- Requires day-to-day execution
- It is very easy to change
- Needs inward view
- Typically defined and executed by managers
- Primary focus is on efficiency, doing it right with less resources, time and money
- Easy to evaluate through well-defined metrics
- Tactical plans includes timelines and implementation
- Tactics are tangible

What characteristics a good strategic plan has?

GOAL	Timeline	Actions, Tactics (Strategy tie together)	Milestones (Benchmarks) Evaluation checkpoints

Milestones (Evaluation Checkpoints)
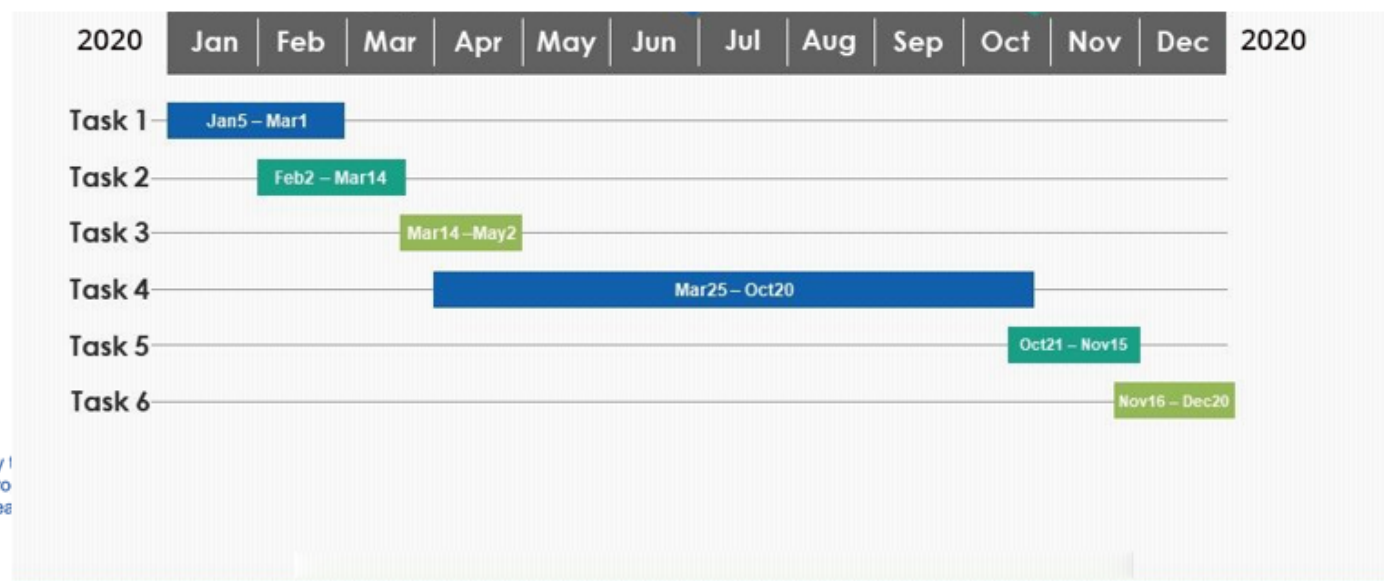
What a Good Strategic Plan means?

For example:

- Goal (SMART)
40 young people find job
- Timeline
1 year (January 2024 – December 2024)
- Actions, Tactics (Strategy tie together)
collaborate with companies, training centers, support young people with training and making CV, mentoring and bridge building.
- Benchmarks (milestones)
1. March: Established contacts with companies , training centers, Youth started training and working on CVs 2. June: mentors and bridge builders support doing interviews 3. August 20 people get job 4. December: 20 people get job

What a Good Strategic Plan means?

- Goal (SMART)

Reading a book

- Timeline

1 months

- Actions, Tactics (Strategy tie together)

 plane for each day 15 pages to read and discuss the book with a friend or family member. Make the reading as a daily habit

- Benchmarks (milestones)

1. By the end of October create a checklist to achieve ending 150 pages.
2. Another 150 pages were discussed with a friend.

WORKSHOP 1

- Plan something to be strategically successful on individual level.

- DO NOT forget our four principals of successful goals.
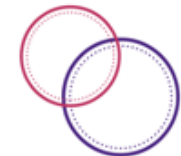
WORKSHOP 2

- Plan something to be strategically successful on a common level. DO NOT forget our four principals of successful goals.

Thank you
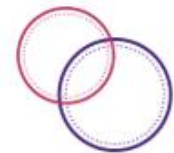
APPENDIX 3 – FORUM THEATRE POWER POINT PRESENTATION
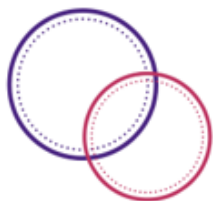
Forum Theatre

A problem, if ignored, doesn't get better, in fact it may get much worse.
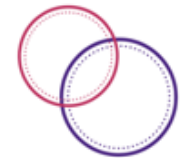
So we are here to introduce you to a tool that has been used all over the world.

Forum theatre

- Forum theatre was created by the Brazilian director Augusto Boal.

- What makes this type of theater so effective is the engagement of the spectators who can influence and engage the performance.

Augusto Boal
Brazilian Theatre Director, Playwright, Activist
March 16, 1931-May 2, 2009

Forum theatre rules:

Scenario

Exercise:

AGENDA: TOTAL TIME: 2 hours

1. Forum theatre. 15 min.

2. Participants plan their own scenarios. 20 min.

3. Implementation: 60 min.

4. **Reflections & debriefing: 10 min.**

5. **Feedback & questions: 15 min.**

GAME OF POWER!!

- 5 actors
- Numbers 1-5 on notes
- 1 = the least powerful, 5 = the most powerful
- 3 minutes performance
- The audience decide location

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Rädda Barnen

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Thank you

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Additional material to read only:

Co-funded by the
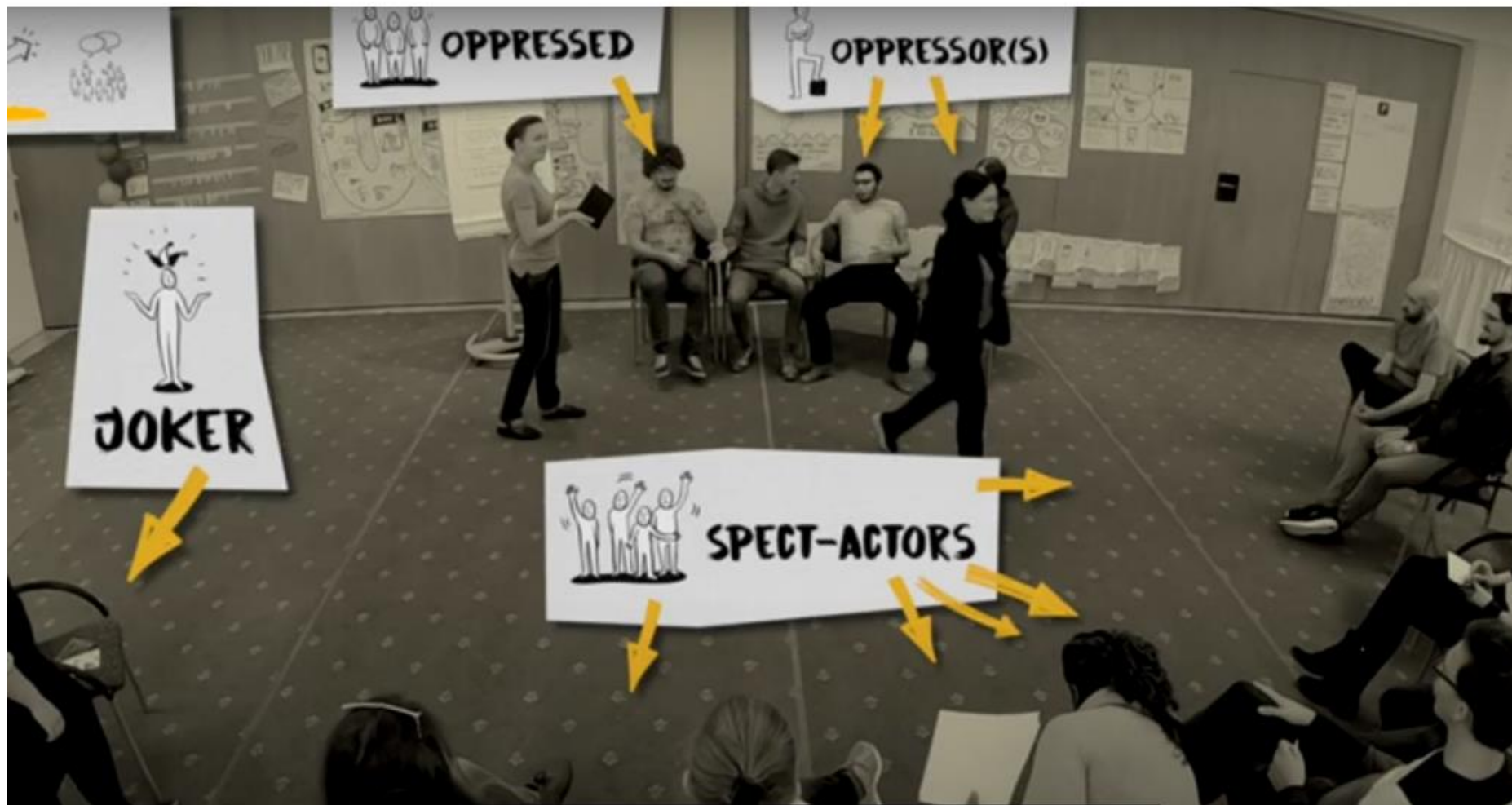Erasmus+ Programme
of the European Union
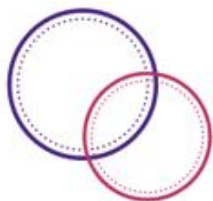
About the forum theatre

- Forum theatre was created by the Brazilian director Augusto Boal.

- What makes this type of theatre so effective is the engagement of the spectators who can influence and engage the performance.

- The issues that can be discussed in the Forum Theatre are often related to social justice with aims to explore solutions to the oppression shown in the performance.

- This type of theatre has changed Europe to become a better place by having a society dare to take a decision to change when it is needed.

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How does forum theatre work?

Forum theatre has some rules:

- In the theatre, there is no physical contact. The actors can instead pretend doing that without any physical touch.

- It must contain one oppressor at least.

- It should have one oppressed character at least.

- There is an obvious unbalanced in power between the oppressor and the one who is oppressed; the oppressor will have more advantages and win the situation the first scene will be played. Basically, the first scene will have a negative ending (depends on the story line).

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- The whole theatre consists of two scenes:

  ➢ First time, the oppressor (or it could be more than one) will continue practicing the power and the oppression on the oppressed one (or it could be more than one).

  ➢ Second time, the same scene with the same actors will be played, but here the difference is that the audience can jump into the scene, trying to stop the injustice that is happening in the scene.

- In the forum theatre, there is no right or wrong. The only thing that matters is to engage and act when something wrong happens in front of us and not just sit with no interaction.

The rules that is applied to the characters:

- In the forum theatre, there is a character called Joker whose job is to introduce the theatre and its rules to the audience who will be involved in the scene later in the show. Besides that, the Joker is quite important in the theatre even though he/ she will not play in the scene, but the Joker's role in the theatre will be activated when the second scene is playing when the audience will interact. To let the public get into the scene and make the changes, they have to say: "Stop!" and the theatre will be paused. The one (or it could be more than one) who stopped the scene will come to the Joker and introduce themselves to him/ her as a character ready to get in the theatre and make the changes. It is quite important that the audience talks to the Joker and not to the other actors in the scene.

- The new actor, who comes from the public, usually replaces one of the actors on stage (except the oppressor, who cannot be replaced. But some jokers also go "outside of the box" sometimes and encourages people to act a completely new character; related to the oppressed one (as a friend, relative, etc.) or a stranger who is walking beside the scene. This alternative component is often used by these jokers when the alternatives of action are running out, and when there is "no energy left" in the room.

- Since the new actor enters the theatre, the scene will be rewound ten seconds, and when he/ she feels this is the moment of making changes in this unfair situation, they can enter and try changing the story to have a positive ending.

- The oppressor will continue with the oppression and the one who is defending the oppressed will try to win the situation by making a good and strong conversation, providing structured claims, etc.

- No need to fight because what we are making is finding solutions and trying to make changes in society.

APPENDIX 4 – CO-CREATION POWER POINT PRESENTATION
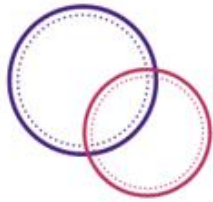
The Art Of *Co-Creation*

Realizing Social Innovation together

Created by Adnan Abdul Ghani

1
- What is Co-Creation
- Co-Creation main principles
- Definition
- GUIDING principles in CO-CREATION

2
- Challenges
- Solutions
- Communication, engagement dilemma

3
- What's in it for me,
- Conclusion.
  & Training
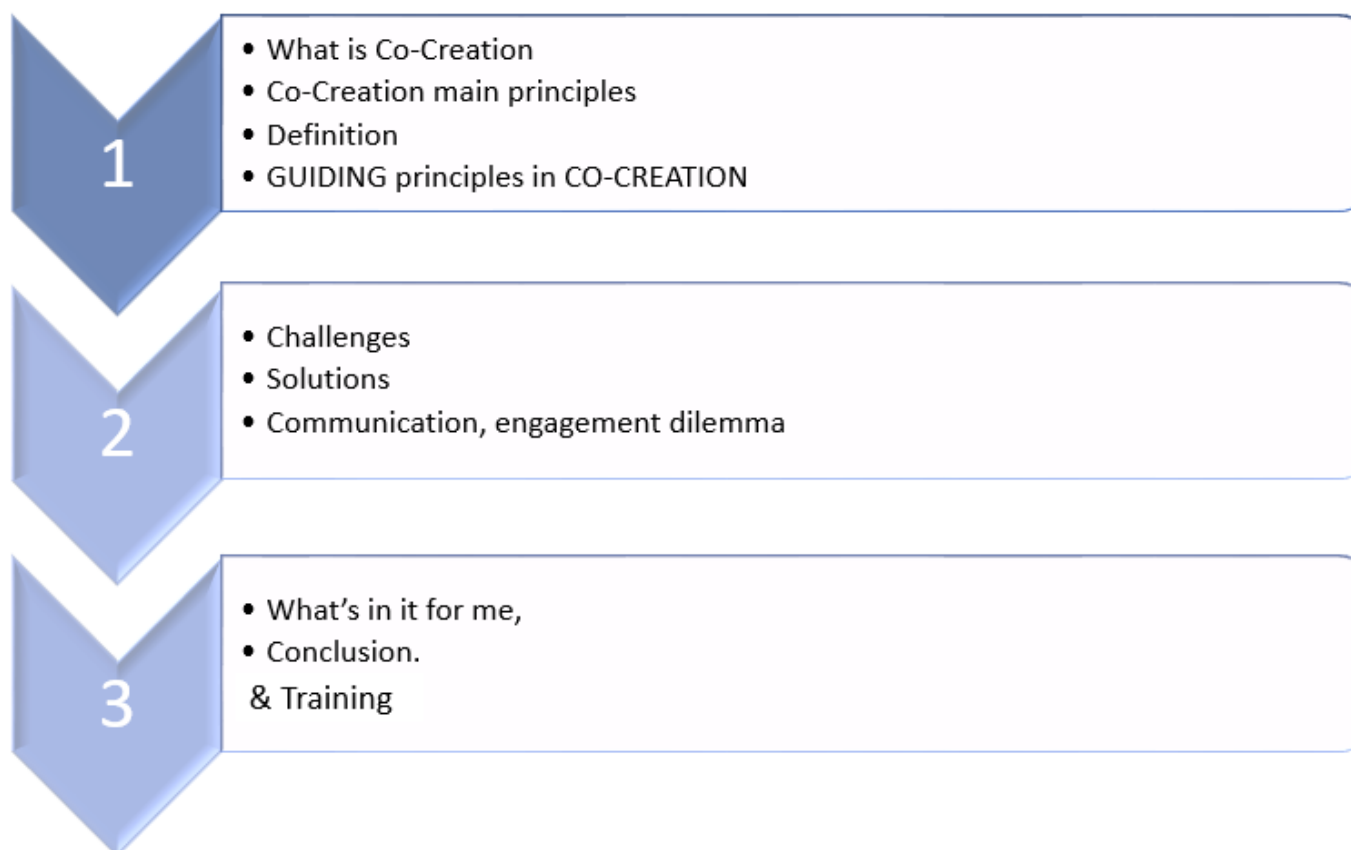
Two minutes share in pairs with each other
What do you think is co-creation
or did you hear about similar concepts
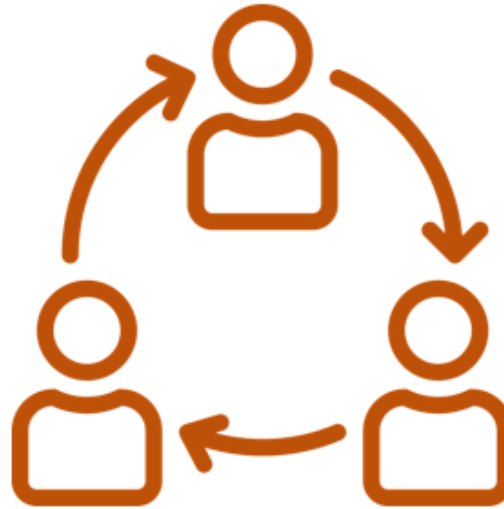
We define co-creation as the development of new concepts, products or services together with the target group, partners, expert and stakeholders.

People support what they help build.

Co-Creation

Example of co-creation

You have 5 minutes in pairs to draw a picture and name it together

1- Every person draw one piece or line at a time and leave the pen to the other person, you repeat until you feel is enough.
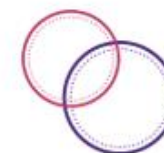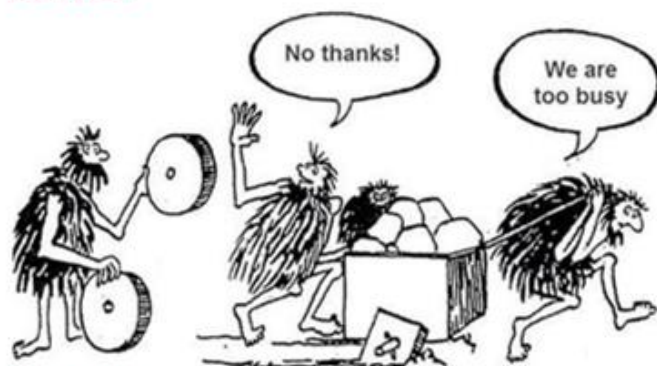
- **You don't talk** although you can might laugh ☺ , You are not going to ask question or discuss it , you just add to what the other one draw.

- When one of you hesitates for a long time that is a strong clue that the picture is finished

2- Then you both name the picture by writing one letter one in time by turn until when one of you hesitate so the name is ready.

- The rule of thumb is you take what the other person draw or write and you build on it.

- You are not able to control how and what would emerge but you could influence it.

Co-Creation is based on two strong principles

We can't solve problems
by using the same kind of
thinking we used when
we created them.

— Albert Einstein
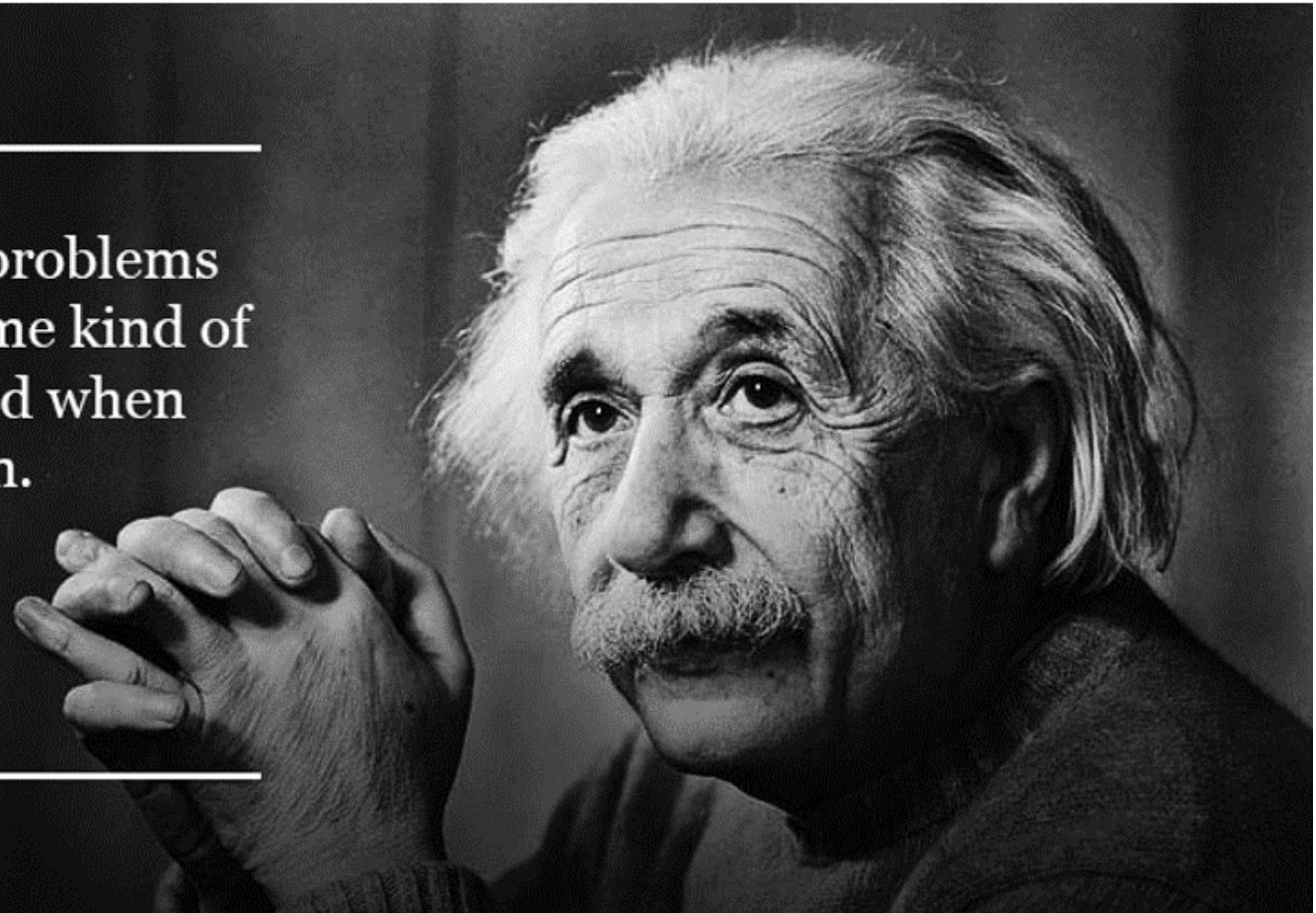
No matter how smart you are, There are always more smart people outside your organization than within it.

Bill Joy

Support Group Network

Save the Children

Two minutes share in pairs with each other

What challenges face the public service that needs such approach
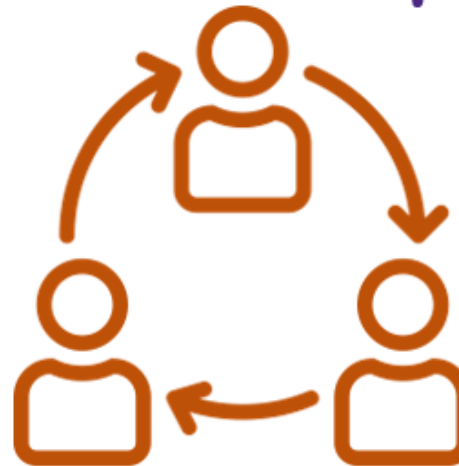
- The public service sector is in need to innovate itself in the face of: **exclusion, passiveness, distrust**.

- Not meeting young people needs and power (not meeting on Eye level).

- Not understanding youth life language.

- Resources allocated to public sector entities have been steadily decreasing for years. At the same time, they are expected to play an ever-larger role

Simply put: people in public administrations must aim to do more with less.

Two minutes share in pairs with each other
Solution to these Challenges
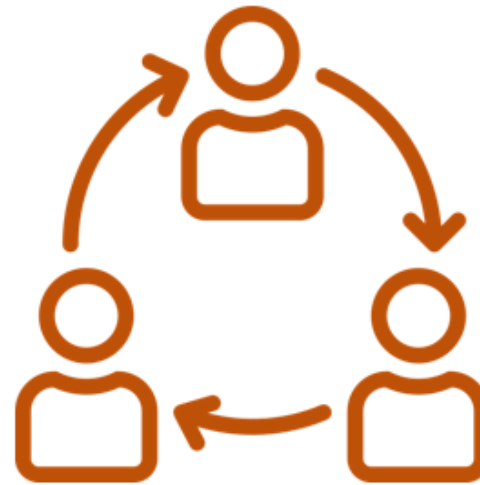
- **Creating new solutions with people, not for them**, can help drive innovation and find better solutions in the public sector

Important parts of letting youth to reach their full potential as creative co-creators:

- **Opportunity**
- **Ownership**
- **Good collaboration**
- **Autonomy and**
- **Experienced meaningfulness**

GUIDING PRINCIPLES IN CO-CREATION

1- Inspire participation:

- It is all about **empathy. Think about why youth would care or why they would want to take part of finding solution to the challenge.**

- Trigger people to join your challenge: open up and show **What's in it for them**.

2- Principle of Mutuality:

- To have a common goal, should all get benefit from it.

3- Result Sharing

4- Continuous Development

INFORM

CONSULT

COLLABORATE

EMPOWER

Internal motivation
experienced meaningfulness

Engaged
experienced ownership and good cooperation

Involved
Time, permission, space and tools

Support Group Network

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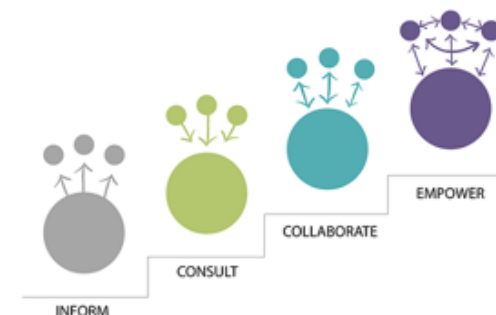
Two minutes share in pairs with each other

What's in it for us
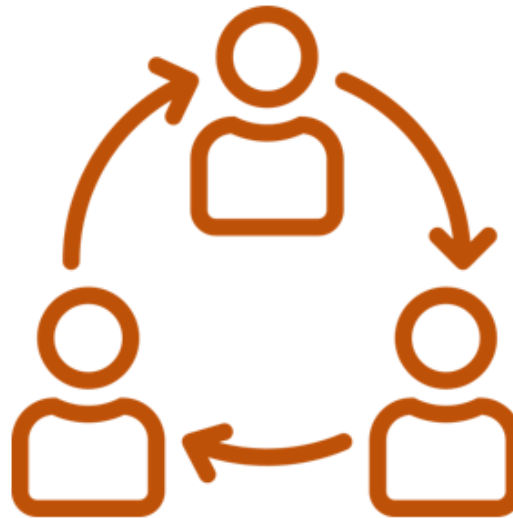
Communication VS Engagement

- **Participation and engagement around a change initiatives is not:**
  communication or a two-way dialogue or one-way Series of information.

- **Communication is important, but communication** alone **is not enough for engagement.**

- **Co-creation** - **the participatory co-design of solutions:** is the missing link between communication and engagement.

what's
in it for
ME?

What's in it for us

- **Fewer terrible services and solutions.**

- **Better services and solutions based on youth needs and desires**

- **Removing barriers between deferent administration and social partners.**

- **Unleash the creative energy of people — especially colleagues and internal stakeholders, but also end user, target groups, and related external stakeholders and communities, it create mutual value.**

- **All people involved in co-creation helps to bring the society closer to the needs right here and right now.**

- **Advocacy for and adoption of new ideas emerges authentically, and it create commitment and advocacy on all levels.**

What is Co-Creation?

1. A two-way, open and dialectical process of interaction, collaboration and knowledge sharing between a firm and its stakeholders, whereby the participating parties engage in a dialogue to jointly define and solve problems in shared distributive environment.

2. The process of fans coming together and creating a unique experience.

3. Newer model of leadership, which involves collaboration of members of a community towards a common goal.

4. Creating public value by engaging and getting citizens to collaborate with government in public activities.

5. **Co-creation** is the process by which products, services and companies, their partners, jointly develop experiences and the final consumer, leading to a new space where the value created would be shared.

6. A business strategy focus on consumer experience and interactive relationships. **Co-creation** allows and encourages a more active involvement from the consumer to create a value-rich experience.

7. The phenomenon where customers and firms join together in the creation of goods and services, for instance where customers on invitation by firms to supply ideas for new products and services, sometimes to even co-design, co-develop or co-produce the goods and services.

8. Refers to the processes by which consumers and the firm (i.e., manufacturers, service providers) collaborate in creating value.

9. **Co-creation** is about engaging people to create more value together.

10. Active involvement of consumers in the development of mutual value for the company and the customer.

11. Is a process involving all stakeholders, including consumers, by encouraging them to participate actively in the design, customization and improvement of products and services.

12. The act of collective creativity shared across a group of individuals and applied at different stages of a design development process.

13. Creation of value by organizations and individual customers in a collaborative way to contribute to experiences that are more individual.

14. The result of a joint creative collaboration between an organization and its customer, with benefits for both parties.

15. An interactive and communicative process through which meanings are generated and shared by both parties.

16. A collaborative process, which takes place when complex non-pre-defined problems occur and serve as challenges to implement common work in small teams proposing and optimizing solutions.

17. This refers to the process by which expert and non-expert members of the BizToons Creation Group members collaborate on the co-development of script, storyboard, and animation.

18. Process through which the customer participates in the production and consumption of products, services or experiences.

19. Creation of value supported by a collaborative process that connects participant actors of a system in interactive experiences to achieve common goals, which may include product idea, process design, or active consumption.

20. **Co-creation** means any act of collective creativity, i.e., creativity that is shared by two or more people. The collaborative development of new learning object together with experts and stakeholders.

22. From an organizational management perspective, **co-creation** is a joint creation and evaluation of value with stake holding individuals, intensified and enacted through platforms of engagements.

23. Cooperative process for producing novel and valuable artifacts or information through mutual action among two or more individuals.

24. Collaborative development of new solutions.

25. Two or more actors collaborate to create public value by sharing ideas, knowledge and resources with each other.

26. Strategic process for the joint and voluntary creation of value between consumers and organizations, with the aim of obtaining value in the **co-creation** process and with the objective of obtaining mutual benefit for all parties involved through the **co-creation** process.

27. An approach to bring together parties (e.g. event organizer and visitor) in a business process in order to jointly create a mutually desirable outcomes.

28. A process in which organizations or institutions jointly solve problems, share experiences or develop new knowledge, services or products through cooperation and participation of different parties, such as employees, citizens, customers, users.

29. The collaboration between a customer and a company to create unique value to both parties.

30. **Co-creation** is the process by which products, services and companies, their partners, jointly develop experiences and the final consumer, leading to a new space where the value created would be shared.

31. The process of designing a product, service, or experience, in which customer inputs and interactions play a central role throughout the whole process.

32. Collaborative generation of ideas that are original and effective, typically with ICT tools.

33. **Co-creation** is a collaborative situation in which firms and consumers or consumers among themselves interact all together to create valuable products, services and experiences for both the consumers and the firm.

34. A product or service design process in which input from consumers plays a central role from beginning to end.

35. The collaborative development of new value (concepts, solutions, products, and services) together with experts and/or stakeholders (such as customers, suppliers, etc.). A form of collaborative innovation: ideas are shared and improved together, rather than kept to oneself.

36. A collaborative innovation process that allows and encourages customers to take on a more active role to work with brand experts to create new value for a brand.
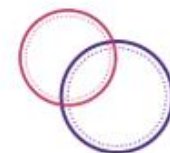
- Co-creation is an attitude from the initiators.
  You can have a series of steps and plans, but unless you have an attitude from the person who initiates the action, real co-creation is difficult to achieve.

- Co-creation is an attitude of learning and listening to the people you are working with and you are working for.

co-creation is more about attitude change than it is about <u>a toolbox</u>

CO-CREATORS MUST TAKE THE ROLE OF FACILITATORS ... NOT EXPERTS.

THE EXPERTS ARE OFTEN THE ONES WHO ARE CLOSEST TO THE ISSUES OR EFFECTED BY IT.

IT IS THE COURAGE, CREATIVITY AND CAPACITY TO INSPIRE PARTICIPATION, FOR STRONG SOCIETY.

Training example:
How to include NEETs and youth in designing new projects for them

- **2 groups**
- **3 minutes:** each person write 3 ideas on sticky note.
- **10 minutes:** Group choses 1 idea from each person, write on list.
- Then choose 3 ideas from that list to present it back to all of us.
- 1 minute presentation from each group
- 5 minutes reflection on the proses.
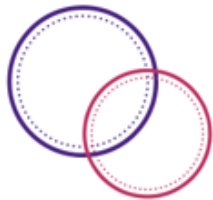
Thank you

Questions and feedback ?

Save the Children

Co-creating Social Sustainability
#N4Neets
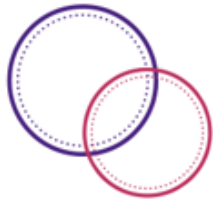
PUBLIC NARRATIVE: STORY OF SELF & STORY OF US

How to use storytelling for social change

NEETs for NEETs · Co-Creating Social Sustainability

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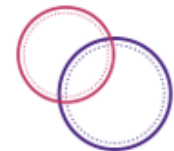
Goals for this session and this tool:

1. To learn the basics of how public narrative works: values, emotion & story structure.

- You have a story that can draw people into action!

2. Each participant practices, receives feedback on his/her story of self, and learns to coach others
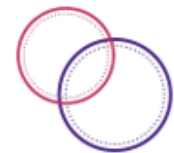
Tennis and Public Narrative

- **Story of Williams sisters**
- **Tennis ball-Challenge**

Each of us has an inspiring story to tell:

Narrative is how we learn to make choices and construct our identities – as individuals, as groups as communities, as nations.

CHALLENGE

OUTCOME

CHOICE

CHANGE
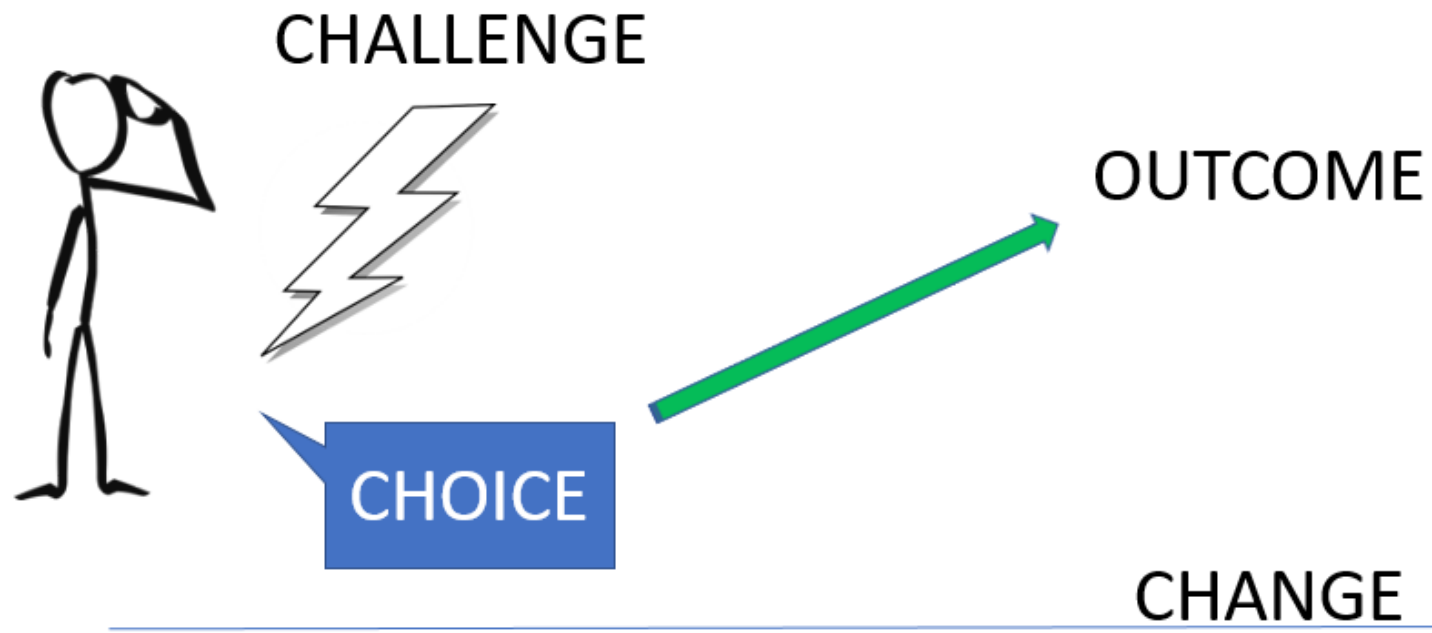
Using Challenge, Choice, and Outcome in Your Own Story

1. **Challenge:** Why did you feel it was a challenge? What was so challenging about it?

2. **Choice/action:** Why did you make the choice you did? Where did you get the courage or hope(or not)? Did your families' life stories inspire you? How did it feel?

3. **Outcome:** How did the outcome feel? Why did it feel that way? What did it teach you and what do you want to teach us? How do you want us to feel?

The key to motivation is understanding that values inspire action through Emotion. We use heart and head to change a situation four ourselves and others
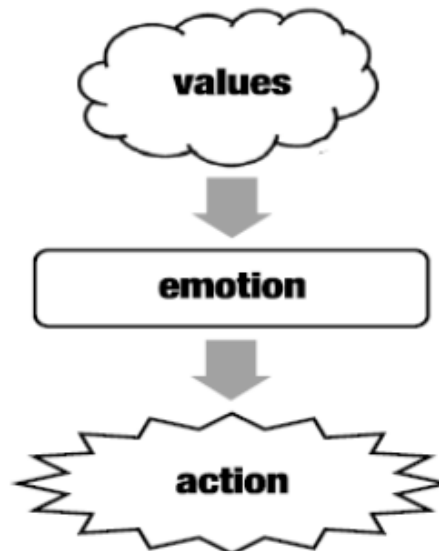
Public narrative combines:

A "story of self": tells why you have been called to serve

A "story of us": communicates why our community is called to act, and why we have the capacity to lead.

A "story of now": Communicates the urgent challenge we are called upon to face now

story of **self**
call to leadership

PURPOSE

story of **now**
strategy & action

COMMUNITY

URGENCY

story of **us**
shared values & shared experience

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Example (Roleplay)

Exercise: Story of self, Story of us!

1. Read instructions. Choose a timekeeper.   5 min.
2. Individually develop your story silently, use sheet!   5 min.

3. Go around the group and tell your story one by one.   25 min
   Each person has 2 minutes(sharp) to tell his/her story and 3 minutes for coaching from the group.

NOTE: You have 2 minutes for your story, it encourages focus and ensures everybody's turn. Make sure the timekeeper cuts you off.
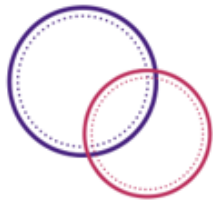
Questions and feedback ?

Tool inspired by: Marshall Ganz of Harvard University

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

Modified for this training by Adnan Abdul Ghani

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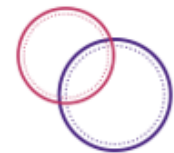
APPENDIX 6 – INTERCULTURALITY POWER POINT PRESENTATION
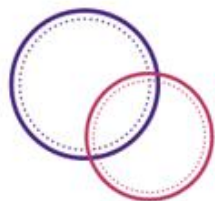
FIVE TRICKS- BARNGA CARD GAME
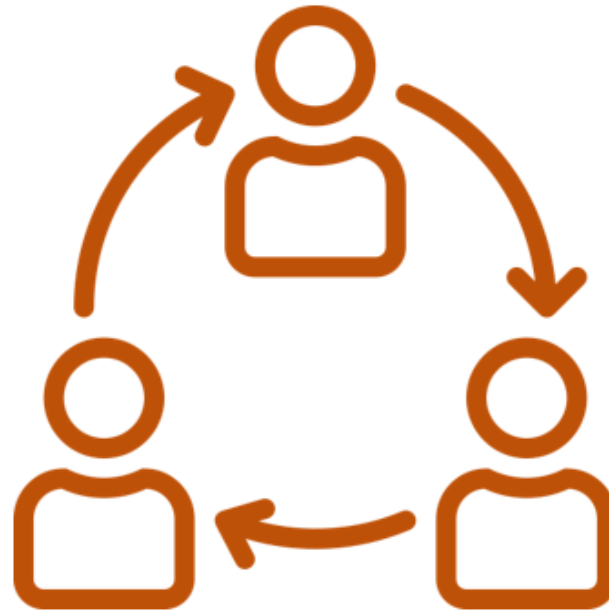
What **is** Culture?

A shared system of meanings, beliefs, values, and behaviours.

Through culture you can express your experience and carried out

Culture is ..

- **Relative**
- **Learned**
- **Collective**
- **Changes over time**
- **Complex responsive process**

What factors are shaping individual culture?
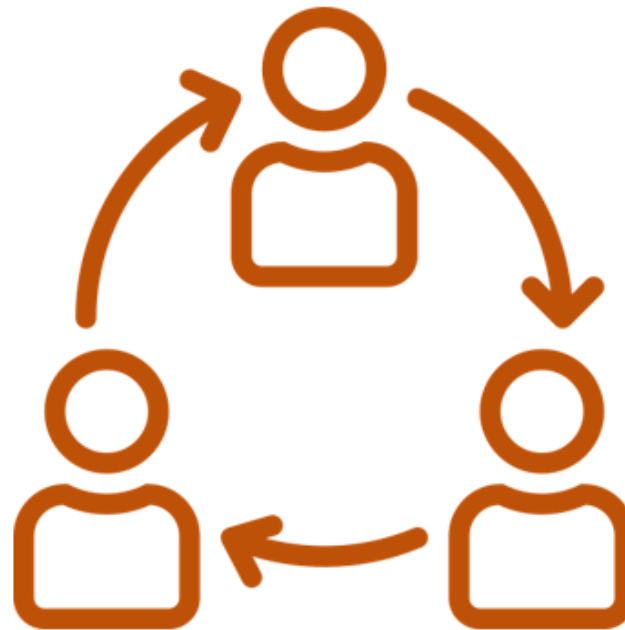
Factors shaping individual culture

CULTURE

Urbanization

Nationalism

Colonisation

Education

Migration

Industrialization

Minority Experience

Personal Culture

Values
World-views
Beliefs
Behaviours

Social background

Religion

Ethnic background

Cross-cultural Adjustments

Profession

Gender

Language

Media
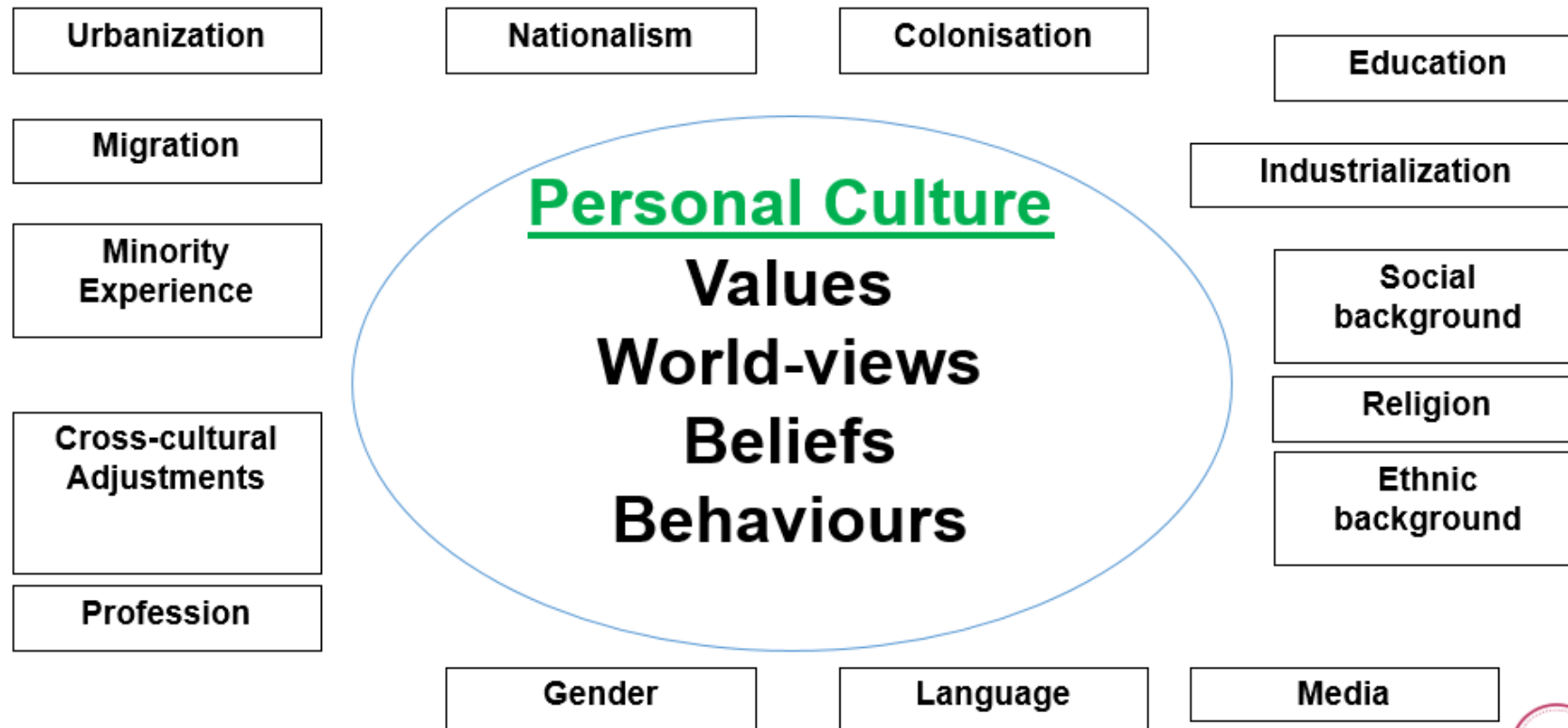
Understanding cultural differences

THE CULTURAL ICEBERG

10% - what we see
SURFACE CULTURE

Food
Flags Festivals
Fashion Holidays Music
Performances Dances Games
Arts & Crafts Literature Language

DEEP CULTURE

90% - what we don't see

Communications Styles and Rules:
Facial Expressions Gestures Eye Contact
Personal Space Touching Body Language
Conversational Patterns in Different Social Situations
Handling and Displaying of Emotion
Tone of Voice

Notions of:
Courtesy and Manners
Frendship Leadership
Cleanliness Modesty
Beauty

Concepts of:
Self Time Past and Future
Fairness and Justice
Roles related to Age, Sex,
Class, Family, etc.

Attitudes toward:
Elders Adolescents Dependents
Rule Expectations Work Authority
Cooperation vs. Competition
Relationships with Animals Age
Sin Death

Approaches to:
Religion Courtship Marriage
Raising Children Decision-Making
Problem Solving

Co-funded by the
Erasmus+ Programme
of the European Union

Building intercultural awareness

- **Understand own culture**
- **Understand and accept logic of other cultural frameworks**
- **Cultural differences as unique and creative problem-solving opportunity**

Building Intercultural Awareness

10 tips in intercultural situations

OPEN		FEAR
RESPECT	TOLERANCE	AWARENESS
CURIOUS	PATIENCE	KINDHEARTED
SHARE		SHARE

Share with each other in pairs to share intercultural situation you personally experienced?
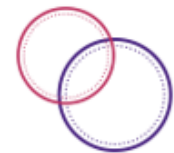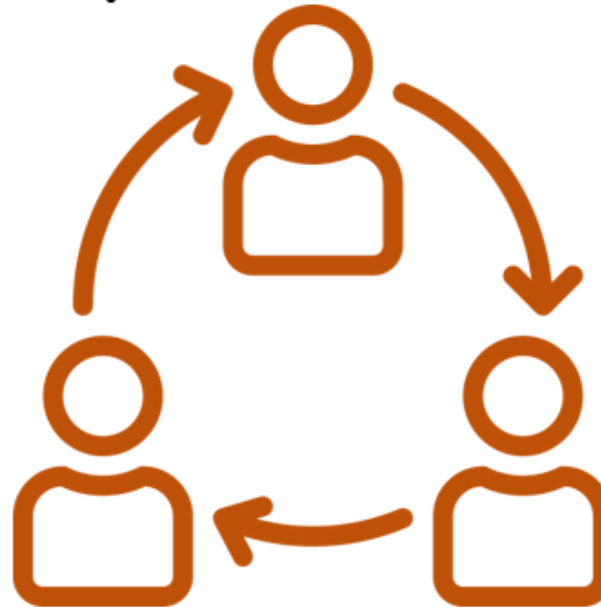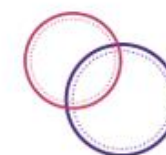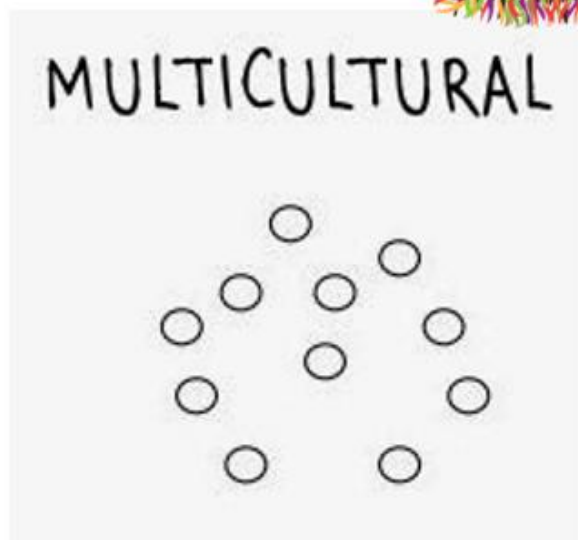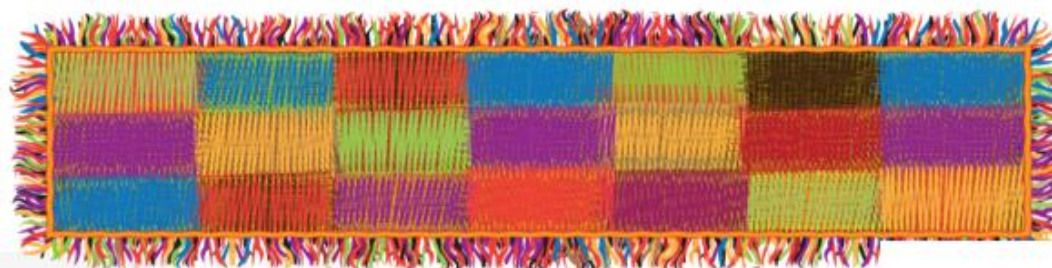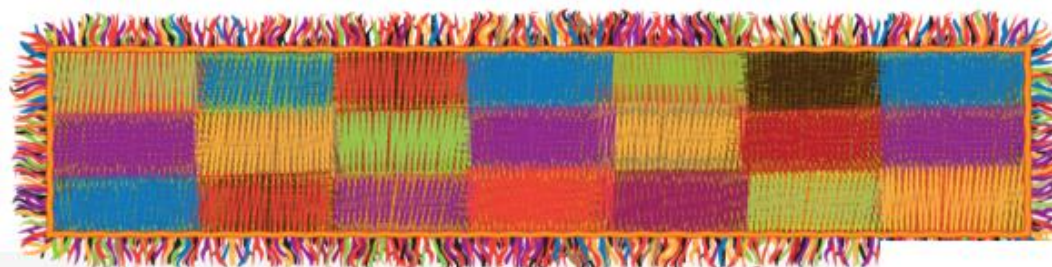
MULTICULTURAL

MULTICULTURAL   CROSS-CULTURAL
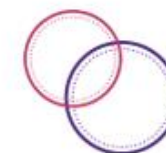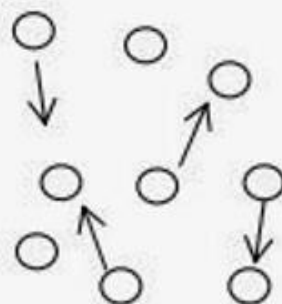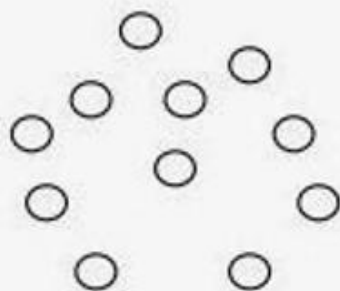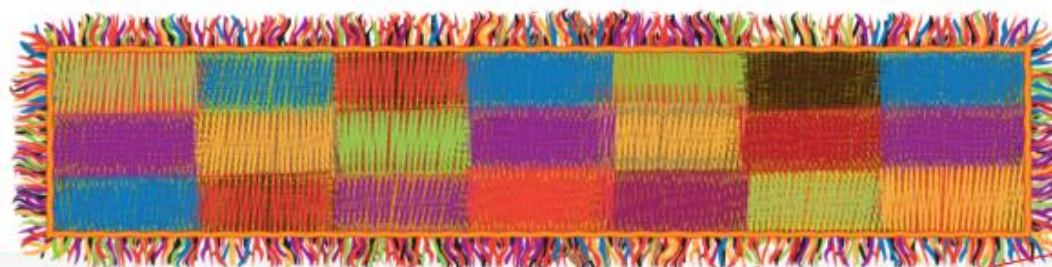
MULTICULTURAL   CROSS-CULTURAL   INTERCULTURAL
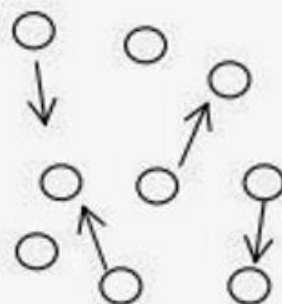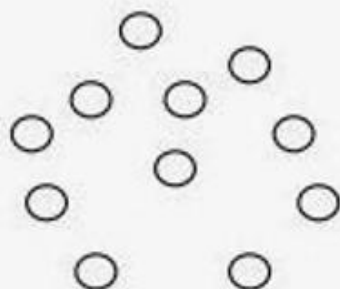
Intercultural dialogue
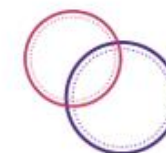
What is an Intercultural approach ?

An Intercultural approach is based on human rights, which means that all people have the right to be and become who they want. They should be treated with respect and dignity.

To achieve the intercultural goals, it requires redistribution of power and making tools available that strengthen individuals' empowerment and opportunities for better living conditions and chances of life.
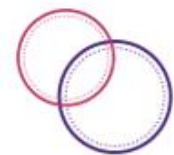
To lead interculturally in your interaction with others, means for example, that:

- **Relate consciously, be reflective and self-critical to your professional role, (superior?) Social position.**

- **Take an open approach in the meetings without judging others based on their own frame of reference with the intention of not reproducing arbitrary social norms that attribute special characteristics to individuals or groups of people.**

- **Remember that people's cultural identities change depending on context and relationships with the environment. People can influence and be influenced by the places they live.**

- **Be aware that intercultural development requires tools that strengthen individuals' own abilities and opportunities for better living conditions and life chances.**

- **Know that redistribution of power and opportunity for personal responsibility is central**

5 keys of ReACT intercultural empowerment :

1. **See the individual as a resource.**

2. **Confirm the dignity of the individual.**

3. **Provide the right information at the right time.**

4. **Encourage norm awareness and social mobility.**

5. **Strengthen people empowerment to self-organise**

Save the Children

Support Group Network

Thank you

Questions and feedback ?

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:
  A. Blindfolded
  B. Clasped hands
  C. Not allowed to communicate verbally.
  D. Restricted from talking or communicating throughout the entire exercise, including planning.
  E. 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	
Purpose: 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.	
1. **Goal (SMART)** **S**pecific: Clearly defined and focused. **M**easurable: Quantifiable criteria to gauge success. **A**chievable: Realistic and feasible within constraints. **R**elevant: Aligns with organisational objectives. **T**imeline: Specific timeframe for completion.	**What is your goal?**
2. **Timeline** • Clearly outline the chronological sequence of activities. • Specify start and end dates for each phase. • Include key milestones and deadlines.	**Write here:**

3. **Actions and Tactics (Strategies that tie together)** • Clearly articulate the steps and strategies to achieve the goal. • Identify tactics that align with the overall strategy. • Ensure that actions complement each other for cohesive implementation.	**Write here:**
4. **Benchmarks (Milestones)** • Set significant milestones to track progress. • Establish key performance indicators (KPIs) for each benchmark. • Provide a measurable way to assess achievements and adjust strategies if needed.	**Write here:**

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:

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?	What would I like to know more about?
be specific: choices, feelings/values, images.	• focusing in: what details and moments do you want to hear more about? • bridging parts of the story: what gaps in the story did you want to know about?

Public Narrative #2

What connects with me?	What would I like to know more about?

be specific: choices, feelings/values, images	• focusing in: what details and moments do you want to hear more about? • bridging parts of the story: what gaps in the story did you want to know about?

Public Narrative #3

What connects with me?	What would I like to know more about?
be specific: choices, feelings/values, images	• focusing in: what details and moments do you want to hear more about? • bridging parts of the story: what gaps in the story did you want to know about?

Public Narrative #4

What connects with me?	What would I like to know more about?
	• focusing in: what details and moments do you want to hear more about? • bridging parts of the story: what gaps in the story did you want to know about?

BARNGA

Overview	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.
Goals	1. To learn to communicate effectively across cultural groups.

	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. 3.　To understand what happens when we are not utilising the same "rules" or "norms" as others in the group. 4.　To interrogate what the role of communication is in helping us either be confused or understand one another.
Implementation	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. 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. Finally, this is great for building intercultural awareness. We tend to make a lot of assumptions about other groups based on our norms.
Challenges	1.　BARNGA is complicated. For further insight into the game how it is played in a classroom, please view this video. 2.　The game will require most of a class period (roughly 45 minutes to an hour) for students to complete and debrief. 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. 4.　Students with disabilities that affect their ability to move around the room or hold cards may have difficulty taking part in this activity.
Materials	1.　BARNGA Game Rules 2.　Tournament Guidelines and Discussion Guide 3.　Shortened deck of cards, enough for each group (2-7 and Aces) 4.　Table Marker for grouping 5.　Scrap Paper 6.　Pens or Markers

Citations	Sivasailam "Thiagi" Thiagarajan with Raja Thiagarajan, BARNGA: *A Simulation Game on Cultural Clashes*, Boston: Intercultural Press, 2006

Session Sequence

Lesson Structure	Time *(Estimated amount of time for each component)*	Activity Content and Instructions
Introduction	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.
What is BARNGA?	5 mins	**Give a brief overview of the game and how it will be played** 1. 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. a. Provide a brief history of the game, as outlined in the overview, if necessary 2. 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. 3. 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. 4. A tournament will begin, and people will be moving from table to table. 5. After a few rounds, we will discuss what happened.

Practice and Simulation	25-30 mins	**Break students into small groups (4-6) for the simulation**
		1. Reiterate rules:
		a. You will have 5 minutes to study the rules and practice 5 tricks.
		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.
		c. The tournament will begin, and you will have a few minutes to play at your home table in silence.
		d. Tournament scoring is explained in the guide.
		e. Each round will last a few minutes and at the end of each round players should move as outlined on the tournament guide.
		2. Give students time to review the rule sheets, ensuring that the different rules are distributed evenly among the groups.
		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.
		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.
		3. Announce the start of the tournament:
		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).
		b. Remind and reinforce – no verbal communication!
		c. End round one after 5 minutes
		d. Hold 3 or 4 rounds, but do not announce this – just end after 4 rounds.
		4. Announce the end of the tournament.

What is a Debrief?	5 mins	**Bring the class back together for a large group debrief and use the first few minutes to explain what a debrief entails.**
		
		1. Set up the class in a circle or other arrangement for debriefing:
		     a. Do not let them start talking about how things went until they have calmed down.
		     b. 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.
		
		2. Explain what debriefing is:
		     a. 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.
		     b. Debriefing gives us a chance to reflect on a common experience, in this case playing BARNGA.
		     c. Debriefing helps to make the discussion as rich as possible and helps us to collectively learn from each other.

Let's Debrief P. 1 (Descriptive)	10 mins	**Lead the first debrief**
		
		1. What was going through your mind when…?
		     a. BARNGA was introduced?
		     b. You first began the game?
		     c. The rules were taken away from you?
		     d. You had to swap table?
		     e. You were playing with a crowd from a new table?
		
		2. What were you thinking during the game? Did your feelings change?
		
		3. What were your greatest successes and frustrations?
		
		4. If the rules come up here, do not stay there. Encourage them to mention other frustrations, too.

Let's Debrief P. 2 (Applied)	20 mins	**Lead the second debrief**

1.   Some possible problems to highlight that arose during the game:

   a.   Each group did its best, but all had different sets of circumstances and ground rules.
   b.   Most of the participants discovered different rules but did not know exactly how they were different.
   c.   Even if you knew how rules were different, it was not clear how to bridge those differences.
   d.   Communicating with others is difficult and requires sensitivity and creativity.
   e.   When the differences are hidden or few, it may even be more difficult to resolve them than if they were many and obvious.
   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.

2.   Ask students: Were there any other problems that arose while playing this game?

3.   Split students into groups of three and let them take 10 minutes to answer the following questions:

   a.   What specific "real-life" situations does BARNGA simulate?
   b.   What does the simulation suggest about what to do when you are in this situation in the "real world"?
   c.   What were the underlying causes of the problems that arose in this session?
   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?
   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?

4.   Bring the class back together as a full group and have students share their thoughts from the group conversations:

		a. What interesting things did you discuss? What was surprising? b. What did you think the simulation suggests about the "real world"? c. What do you think the simulation teaches us about communication and conflict? d. Ask - How is BARNGA related to this course?
Let's Debrief P. 3 (Takeaways)	5 mins	1. Give each student an index card and have them write down one important thing they learned from BARNGA. 2. Collect cards and re-distribute them randomly. 3. Go around and ask each student to read out loud the card they now have.
Closing	5 mins	1. Thank everyone for their participation in playing BARNGA. 2. Reiterate certain points and takeaways from the debrief. 3. Emphasise applicability to the course.

Table 1

Cards	You have 28 cards to play the game: cards from each suit between 2 and 7, and the **ace. The ace is the weakest card (lowest).**
Starting the game	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.
Taking a trick	The person who has played the strongest card takes the trick and sets it aside face down.
The next round	The person who took the trick starts the next round. Do it again until all cards have been played.

Following suit	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.
Trump	**Diamonds** 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.
The end of the game-Win/Lose	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

Cards	You have 28 cards to play the game: cards from each suit between 2 and 7, and the **ace. The ace is the strongest card (highest).**
Starting the game	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.
Taking a trick	The person who has played the strongest card takes the trick and sets it aside face down.
The next round	The person who took the trick starts the next round. Do it again until all cards have been played.
Following suit	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.

Trump	**Hearts** 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.
The end of the game-Win/Lose	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

Cards	You have 28 cards to play the game: cards from each suit between 2 and 7, and the **ace. The ace is the weakest card (lowest).**
Starting the game	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.
Taking a trick	The person who has played the strongest card takes the trick and sets it aside face down.
The next round	The person who took the trick starts the next round. Do it again until all cards have been played.
Following suit	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.
Trump	**Spades** 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.
The end of the game-Win/Lose	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

Cards	You have 28 cards to play the game: cards from each suit between 2 and 7, and the **ace. The ace is the strongest card (highest).**
Starting the game	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.
Taking a trick	The person who has played the strongest card takes the trick and sets it aside face down.
The next round	The person who took the trick starts the next round. Do it again until all cards have been played.
Following suit	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.
The end of the game- Win/Lose	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.