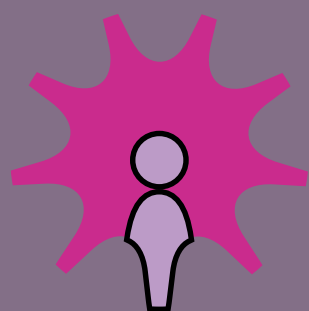


Appendix

A selection of
Yo-Pro tools
and other resources



YO-TRAIN

TOOL 1: MEET YOURSELF

INTRODUCTION

What is it like to meet me? What competencies do I have? It is important that as youth leaders we ask ourselves these questions continuously. Our performance and engagement is part of the reason why the young people visit our clubs and youth organisations, or why they do not come. This exercise encourages the participants to reflect on how they are perceived by young people and why; and furthermore what their competencies are based on.

PRACTICALITIES

NUMBERS	Up to 15 people
DURATION	45-50 min.
PHYSICAL ENVIRONMENT	A room large enough to accommodate small working groups, with chairs and tables that can be moved around during the session.
MATERIALS	1. How is it to meet me? <ul style="list-style-type: none"> • A4 paper and pens 2. Competence CV <ul style="list-style-type: none"> • CV Worksheet • CV Form

MANUAL

PART 1 - HOW IS IT TO MEET ME?

- Give the Participants 10 minutes to write a list of 5 things young people might think about them after being with them for a few hours.
- Afterwards they quickly share their lists in groups of 4.
- The reason for sharing it with the group is for the participants to reflect on their results by presenting them to somebody and by answering any questions the group might have.
- The group work must last ten minutes, so make sure, that the participants use no more than 2 and a half minutes each.

PART 2 - COMPETENCE CV

- Hand out CV worksheet to the participants. Give them 15 minutes to read the introduction and fill in the “experiences” and “competencies”.
- Afterwards they share the results in groups of 4.
- Every member of the group chooses to present one experience which they feel has led to the development of one competency which is present in their personality.
- The reason for sharing it with the group is to ensure that the participants have understood the link between experience and competencies. It allows the participants to reflect on their results by presenting them to somebody and by answering any questions the group might have.
- The group work must last ten minutes, so make sure, that the participants use no more than 2 and a half minutes each.
- Adjustment for target group: Make sure that nobody feels uncomfortable about presenting the results of their work in groups. This can be done by allowing people to volunteer to present to the groups or to take away the group work.

CV WORKSHEET

This is an introduction to the exercise where you are going to make your own CV of competencies.

Competencies

Your competencies are often the result of important things which have happened in your life.

Some of them are things you have chosen to do or be part of your self.

Some of the things have just happened to you.

Competencies are not formal knowledge, but personal experience and professional skills, which make you able to take actions and solve problems requiring knowledge or intuition.

Competences are not the concrete skills, working tools or working methods which you use.

It is the experiences that have formed your personality and the experiences of young people when they meet you, no matter what skills or methods you use.

Make your own CV of competencies.

When you make your own CV of competencies, you must look at the most important events and achievements in your life and try to describe which competencies they have given you.

Here comes an example from a fictive person, that we call X:

EXPERIENCE

Grew up in a family that always discussed politics.

Had parents who encouraged people to tell the truth.

Went to a bad school.

Worked as volunteer for three years in an innovative cultural organization.

Has two children.

COMPETENCE

Enjoys to discussion.

Honest

Outspoken and rebellious

Creative
Socially competent
Good at planning
and making structure

Empathy towards children

CV FORM

Try to fill in the form and make your own CV of competencies.

	Experience	Competence
1.		
2.		
3.		
4.		
5.		
6.		
7.		
8.		

EXERCISE 3: CHALLENGES AND PROBLEMS IN YOUTH WORK

INTRODUCTION

What do you do when the young people fight?

What do you do when they turn up drunk or on drugs in the club or youth organisation?

What do you do when they bully people?

What do you do when you find out that they have severe problems at home?

What do you do if you find out that they have carried out criminal acts?

Youth work is filled with challenges and problems, no matter where in Europe you work with young people. In this exercise, we look at the problems and challenges, that the participants face in their home organisations and we make role play about it to share experience about how to deal with and solve the problems.

Challenges and problems in youth work consists of two exercises:

- The first exercise is called “Hats” and is a warm up exercise. The purpose of this exercise is to make the participants familiar with role play.
- The second exercise is called “Challenges and problems”. The purpose is to let the participants describe the challenges and problems they face in their work with young people and try to find solutions through role play.

PRACTICALITIES

NUMBERS Up to 15 people

DURATION

- 1. Hats**
25-30 min.
- 2. Challenges and problems**
90 min.

PHYSICAL ENVIRONMENT A room large enough to accommodate small working groups, with chairs and tables that can be moved around during the session.

MATERIALS

- 1. Hats**
Edward De Bono's Thinking Hats - Worksheet
Cardboard or paper to make paper hats in different colours.

MANUAL

HATS

1) Divide the participants into groups. The groups must be 6-8 people for the role play activity. If there are 15 participants, you should divide the participants up into a group of 7 and a group of 8.

2) Hand out appendix 3 and instruct the participants to create the six hats in the right colours. If it is necessary to make groups of 7 or 8, make two copies of one or two of the hats.

3) Ask the participants in each group choose a hat to put on. Give each group a challenge from appendix 4. You must take a member of the group outside the room and explain the scenario. This person must go back to the group and present the situation and then the group must discuss what to do, but also follow the roles which belongs to each hat. If there are two groups, give them two different challenges from appendix 4 and allow them to role play at the same time in the two different groups.

4) Let the groups do the role play for 10 – 15 minutes and ask them to change roles by changing hats 3- 4 times during the play.

5) When the role play has ended let the groups ask each other how they feel it went.

- How did they handle the problem?
- Did they have solutions to the problem?
- How was it to play the roles?

If there is only one group let them discuss the same questions. It is not particularly important that the groups find solutions to the problems. The most important thing is that they enjoy the exercise and warm up for the more serious role play that is to follow.

The whole exercise is supposed to last no longer than 25 - 30 minutes including giving instructions and making the hats.

CHALLENGES/PROBLEM AREAS

1) Divide the participants into groups of 4 people. (some groups may have 5 members if necessary)

2) Ask the group to spend 5 – 10 minutes talking about the problems and challenges they face within their home organisations. Ask them to think about when they have been in situations with the young people where they found it difficult to be a youth worker. What was the problem and what did they do about it?

3) Go to the whiteboard or flipchart and ask the groups to describe the different problems and challenges they have faced. Write the suggestions down on the whiteboard/flipchart under headlines like:

- a) The young people turn up drunk to parties in the club
- b) The young people use inappropriate language when talking to the youth workers.
- c) Some young people are abused by their parents

4) When you have listed all the headlines of challenges and problems from all the groups, you make the participants vote on which of the challenges or problems they feel are the most important to discuss through role play.

Give each group members two votes each and ask them to place their votes one by one, on the two different topics they feel they should concentrate on during the role play. Now we have a prioritized list of the problems and challenges the whole group believes should be focused on during the role play. The listing and voting should take 10 - 15 minutes.

5) Give the groups 15 minutes to find out what topic they want to focus on and to prepare a role play. They do not have to take the topic that gets the most votes. The voting is intended to allow the group to see what most concerns the participants on the course.

Ask the groups to prepare a 3 minutes role play about the topic they have chosen. They must make a small script that describes the challenge or problem and the people involved in the situation where the challenge or problem is presented and dealt with.

Example:

It can be a situation where a young person turns up very drunk to a party in the local youth club.

The group must make a script where they show how they want to deal with the situation:

What do the youth worker(s) say and do?

How does the young person react?

Who do the youth workers contact?

What is the result?

What happened the day after?

EDWARD DE BONO'S THINKING HATS - WORKSHEET

White Hat
Information Facts



Yellow Hat
Good Points



Black Hat
Negative Points



Green Hat
Creativity



Red Hat
Emotions



Blue Hat
Planning
Reflection



Participants should change hats when a signal is given

TOOL 3: THE DREAM-TRAVEL

INTRODUCTION

The Dream-Travel is a meditative tool that inspires creativity and helps individuals in a group focus on a certain challenge, task or situation.

The Dream-Travel is an exercise, where the participants lay on the floor with their eyes closed and listen to an instructor. The instructor takes the group on a small journey to nice places and nice landscapes. During the trip, the participants are asked to think about issues related to the tasks that will take place after the Dream Travel.

Dream-Travel is to be used at the beginning of a work programme. It can be used before a brainstorm or another session, where people have to be creative. It gives the instructor the opportunity to help the group focus on a future task.

The Dream Travel consists of a framework, which is always the same. The content of the story should be adjusted each time to create the right focus.

Unless the sole purpose of The Dream Travel is relaxation, it is important to have an energetic activity to help the group 'wake up' again before work continues!

PRACTICALITIES

NUMBERS	Approx. 1 – 100 people
DURATION	20 – 40 min.
PHYSICAL FRAMES	The Dream-Travel must take place in a spacious, open room that all members of the group can fit into comfortably. If it is not possible to get the group to lie down on the floor, you could give everyone a chair to sit on. The floor should not be cold.
MATERIALS	CD player and some soft music. The music should be long enough to last the whole session.

THE MANUAL

To start with, you ask the group to lie down on the floor. Make sure, the floor is not too cold or dirty.

You can choose to play some very soft music for the session, but not too loud.

Then you tell them to close their eyes, take three deep breaths and listen to you.

THE FRAMEWORK

With a smooth and slow voice, you tell them to feel the contact between their right foot and the floor.

Then you tell them to feel the contact between their left foot and the floor.

Then the right lower part of the leg and the floor and so on you continue with: the left lower leg, the right upper leg, the left upper leg, the right buttock, the left buttock, the lower part of the back, the upper part of the back, the right shoulder, the left shoulder and the head.

When you have made them feel the contact between all their body parts and the floor, they are very relaxed.

Now you tell them, that it is a nice warm summer day with sunshine from a clear-blue sky.

You tell them, that they are in an area with mountains and that they have a high mountain in front of them. Remember to keep talking nice and slow.

You tell them, that they have decided to climb the mountain because they want to sit on the top and think about I certain thing.

You tell them, that they walk on a footpath, that takes them through big woods leading up on the lower part of the mountain,. After a while the wood stops and they continue up the mountain on the footpath turning and bending between rocks and stones.

Then you tell them, that they reach the top and up here, they sit down on a big stone. You tell them to look down into the valley below them and to notice the woods on the opposite mountain-site, the rocks on the top of the opposite mountain. Tell them to look down at the blue river that runs deep down in the valley between the mountains.

THE CONTENT/STORY

Now you must have a plan for what to say, which relates to the challenge, which will meet the group or the individuals after the Dream-travel.

In this example we do the Dream travel before a big idea development, where the youth in the group have to be creative.

So here you tell them, that you have come up here to think about creativity. You tell them, that most people think, that they are not creative. Most people think that inventors and creative people are strange professors standing in basement-labs and getting fantastic ideas. But it is not so. All of us are able to have good ideas. We have to improvise and have good ideas everyday just to survive.

You tell them to think about a good idea, they have had once in their life. Give them a little time to think about it.

You tell them, that they are creative persons and that they must get ready to use their creativity. Then you prepare them for the idea development by telling a bit about the theme of the idea development that is coming up after The Dream-travel.

If they are going to develop ideas for a festival, then tell them to think about how a festival

could be good. Ask them, what they would like to see and listen to on a festival. Ask them to imagine what would surprise them positively, if it occurred on a festival.

Ask them the questions you have prepared and when you have finished, you return to the framework of the tool.

BACK TO THE FRAMEWORK

Now you ask them to rise up from the stone and start the walk down the mountain. You lead them down the same path, from which they came up.

When they reach the bottom, you tell them to come back to the room and slowly open their eyes. Give them time to “wake up” again. And if anybody has really fallen asleep, then make sure, they are woken up with care.

WAKE UP EXERCISES

After having been on a Dream-travel, the young people in the group are probably quite calm if not directly sleepy.

Therefore it is a good idea to wake them up a bit and make the blood run a bit faster through their bodies and brains before starting any process like an idea development.

Tell the group to get back on their feet and do some physical exercises to warm them up. It can be running in a big circle and doing different jumps or doing a little aerobic or something else that you have prepared to give them 10 – 15 minutes warm up exercises.

Then you follow up with a few “break the ice” exercises.

Instruct the youth to walk around between each other looking very dissatisfied and tired. They must look at each other and every time they meet some ones eyes, they shall give them an angry stare.

After a while you tell them walk around and look happy and give a smile, when they meet some ones eyes.

Then you tell them to smile and wink, when they meet some ones eyes.

After that, shake hands and introduce themselves to each other.

And at last you tell them to slap one and others hands like “Give me Five”, when they meet.

Now the group is awake and the ice is broken a bit. From here you can go directly to work or you can do a number of exercises more with the group.

ADJUSTMENT FOR TARGET GROUP

Some young people do not like to lie down on the floor. It is possible to let them sit on chairs and adjust The Dream-Travel accordingly.

TOOL 4: POSITIVE BRAINSTORM

INTRODUCTION

The Positive Brainstorm is a model for brainstorming and idea development with groups of between 4 and 12 people. The model ensures that everybody in a group has the opportunity to suggest ideas and gets the chance to develop those ideas.

Compared to Rotating Idea Development, which you will find further back in the Appendix, the Positive Brainstorm is carried out with smaller youth groups and the model goes deeper in developing the single ideas.

PRACTICALITIES

NUMBERS	4 – 12 people
DURATION	40 minutes – 3 hours
PHYSICAL FRAMES	Positive Brainstorm must take place in a room where it is possible for everybody to face a very big whiteboard or several flipcharts.
MATERIALS	Positive Brainstorm requires a lot of space for writing with markers. It can be one or more big white boards or ten or more big pieces of paper from a flipchart taped on the walls. It can also be large chalk boards and chalk..

THE MANUAL

This manual, will describe both how Positive Brainstorm works in theory and will show how it works with a concrete example.

When you do the Positive Brainstorm, you must decide on a frame or a theme, the ideas will be developed in. It can be ideas for the contents of a campaign against racism, a youth festival or new activities in the club.

The Brainstorm Manager

The person in charge of running the Positive Brainstorm is called the Brainstorm Manager. The first time a youth organisation runs the Positive Brainstorm it should be an adult who is the Brainstorm Manager.

When the group has seen how the model runs for them as participants, they can run it themselves.

The Brainstorm Manager introduces the session by giving the group some background information: What is the purpose of the brainstorm, what is the overall theme of the brainstorm, how will the results of the brainstorm be carried out and so on.

Warm up:

It is a good idea to give the group 10 minutes to think about what ideas they might have against bullying or to let them talk with each other about it first.

It is also possible the young people who took part in the Dream Travel exercise could inspire the rest of the group by using the ideas from the Dream Travel to introduce the brainstorm.

After the warm up, the Brainstorm Manager explains how the Positive Brainstorm works:

The Positive Brainstorm model

They explain that there is one rule in the Positive Brainstorm which is, that you are not allowed to say “No” or “Not” while brainstorming. No idea is too big or stupid, no idea is too expensive. In the creative process, everything is allowed and ideas that are unrealistic might provide inspiration for more realistic or achievable ideas

1) The participants are asked one by one if they have any ideas for the campaign against bullying.

The Brainstorm manager can choose to inspire the participants by saying, that they need ideas for talking specific bullying incidents, rules against bullying, ways to help people who get bullied, ways to contact the people who bully and help them stop and so on.

If a member of the group has an idea it is written on the board or paper as a headline and space is left underneath for more ideas relating to it to be written in the future.

If a member of the group does not have any ideas they wish to share they can say ‘pass’ and the next person is asked for their ideas.

2) When everyone has been asked for their ideas once, there should be a number of ideas written on the board or paper. You should then go round the group again to give everyone the opportunity to put forwards any more ideas.

As before people can ‘pass’ if they have nothing they wish to share.

Now every member of the group has had two opportunities to express their ideas. There are a number of headlines written on the board or paper. Before moving on the group should put headings together which overlap.

The headlines are now regarded as themes that can be developed using people’s ideas and suggestions.

3) The whole group develops the single themes from the first two rounds, headline by headline. They start with the first headline and go round the group again, asking people if they have any ideas for developing the theme. As before they can say ‘pass’. The Brainstorm manager writes all the new ideas and suggestions relating to the first theme either under the headline or around it in a mind map.

When there are no more ideas for the first theme, they move onto the next theme.

When all of the themes from the first round have been developed, the Positive Idea Development is finished. It is now time to decide which ideas will be realised by the young people, supported by the adults.

4) The participants are given 10 minutes to think about what theme they want to work with in the future. They must pick the theme that contains the activities that they want to help realise.

5) The pupils write their name under the theme that they want to work with. This is a clear way of finding out which theme each person wants to work with.

Then we make a project group for each theme that was elected by the young people and they start to develop different parts of the campaign.

In the Module of Yo-Pro called Project and youth, you will find methods for realizing projects and activities.

In the manual for Rotating Idea Development in this module, you find a method called Cross Road. This is good to use when young people are deciding which concrete ideas they want to develop within the themes they have chosen to work with.

Example of Positive Brainstorm with youth

In this example we use development of ideas for a campaign against bullying in school. The teacher in X-school wants some of the pupils in her school to develop and run a campaign against bullying in the school.

She thinks that it is important to hear the pupils own ideas for initiatives against bullying and she wants to involve them in running the campaign, supported by two teachers. 8 pupils from four different classes have expressed an interest in the project. They are all between 13 and 15 years old. They have been brought together to develop ideas for the content of the campaign. They are sitting in a classroom facing 2 large chalk boards

The Brainstorm manager

One of the teachers is aware of a brainstorming exercise called The Positive Brainstorm. The teacher who runs the brainstorm exercise is called the Brainstorm Manager.

She introduces the session by providing the group with some background information: The school has problems with bullying and therefore they want to involve the pupils in the work against bullying.

They have met today to develop ideas for a campaign against bullying and the pupils will be allowed to spend 30 hours of their school time afterwards to help develop the ideas.

Warm up:

The Brainstorm manager starts by carrying out a Dream travel, where she inspires the pupils by letting them imagine situations of bullying, and thinking about what could be done to stop it. When the pupils “wake up” from the Dream Travel, she does a ten minutes physical warm up

with simple exercises, to increase energy levels. Then she asks them to sit or stand facing the chalk boards.

She explains, that there is one rule in the Positive Brainstorm which is that they are not allowed to say “No” or “Not” while brainstorming. No idea is too big or stupid, no idea is too expensive. During the creative process, everything is allowed and unrealistic ideas can be used to inspire other ideas that may be more achievable.

1) The Positive Brainstorm begins and she asks the first pupil for their ideas relating to the anti bullying campaign. The first person says pass and so does the next, but the third one suggests making a list of the top ten bullies in school. The Brainstorm Manager writes “the top ten bullies list’ as the first headline.

Then she asks the next person and he says pass, but the next one suggests a bully patrol that you can call on your mobile phone if somebody is bullying you.

The Brainstorm Manager writes bully patrol and asks the next person.

She keeps moving around the group and two of the last three pupils have ideas, which she writes on the chalk boards.

2) Now all the participants have been asked and she starts the second round, where they get another chance to suggest ideas.

This time, the first person feels inspired and puts forward an idea and so does a few of the others who said pass, the first time. By the end of the round there are 9 headlines on the board

3) The Brainstorm Manager goes back to the first idea about a top ten list of bullies and goes round the group again. This time she asks if anyone has an idea to develop that theme.

The first two people say pass but the third suggests giving a prize to the worst bully in school each month

The Brainstorm Manager writes that under the headline of the theme.

The next pupil suggests that everyone in school votes each month to find the worst bully.

That is also written down.

Before the round has finished, more than ten suggestions have been made for the theme. After this round everybody is free to suggest ideas by raising their hand when they wish to speak rather than waiting for their turn as the teacher moves around the group

This process continues for five minutes and the idea development of the “Bully top 10” theme is over.

The Brainstorm manager goes on to the next theme and continues like this until all themes have been covered.

The result is 9 themes with headlines and a lot of ideas and suggestions.

- 4) The pupils now get 10 minutes to decide which theme they want to work with.
- 5) The pupils write their name under the theme they want to work with.

The result is that three themes are chosen and three project-groups are formed. The project group's first task is to decide which ideas from their theme they want to work with. The Brainstorm manager introduces them to The Cross Road. This is an exercise for prioritizing ideas. It can be found in the description of the Rotating Idea Development in this module.

By using this method, the pupils decide exactly which activities they want to carry out to combat bullying in their school in the future.

To help the participants to organize their project groups and write down a description of the activities, the Brainstorm Manager introduces them to the form called "Project description".

TOOL 5: ROTATING IDEA DEVELOPMENT

INTRODUCTION

Rotating Idea Development is designed to develop and prioritize ideas with groups of between 12 and several hundred people. The model ensures that everyone in a group has the opportunity to contribute to the ideas process.

It can be ideas for a cultural project, for the contents of a new youth centre, for a youth festival, a party, for a new course or any other situation where good ideas are needed to develop projects or organizations.

The outcome of RID will develop a large ideas catalogue with the young peoples ideas relating to the chosen themes. The ideas will be prioritized by the young people themselves and put into categories.

PRACTICALITIES

NUMBERS	From 12 – 1000
DURATION	3 – 6 hours
PHYSICAL ENVIRONMENT	A room large enough to accommodate tables for the groups to work at..

THE MANUAL

In this example we work with a youth group with around 30 young people.

When you want to use RID, you must begin by defining the frame of the idea development. It can for example be a youth-festival. Then you must break up the festival project into smaller themes.

The themes for a youth-festival could be ideas for contents like music, happenings, design, and entertainment. You can also add themes like promotion and financing (in this example it will be six themes).

THE THEME MANAGERS

When you have defined the themes, you must find a theme-manager for each theme. The theme-managers must be young people and not the youth worker(s) who help making the RID.

When you select the theme managers, you can do it just before the RID starts by asking the youth group what themes, they want and who want to manage them.

But it is often a good idea to prepare the themes and select the theme-managers together with a smaller group of young people one or two days before the RID. In that way it is possible to prepare the theme-managers very well before “the big day” where the big youth group is invited.

It is also a good idea to try to find young theme-managers, who might want to help realizing the ideas, after the RID. If one young person is good at making parties or concerts, it would be a good idea to match that youth with a relevant theme.

It can prove to be an advance in the long run if the theme-managers want to take responsibility in realizing the ideas and if they are young people, who have high status among their friends. It will attract other youth to help realizing the activities and also attract youth to come and see the results (for example the concert).

The theme manager must be good at writing down good ideas pretty fast, because she is going to receive ideas for her theme from all the other young people. The theme manager must have several pieces of paper ready and on the first piece of paper she must write the theme as the headline.

If you make the RID together with hundreds of young people, you must divide them up into groups with no more than seven or eight persons. That will make around 27 groups if you have 200 persons. In that case you need a very large room to be able to place 28 tables with room for 7-8 persons each in a big circle.

You also need 27 themes, but here you could make 9 themes and multiply it with three, which means, that each theme has three theme-managers. You must make sure, that no group is visited twice by a theme-manager with the same theme.

Back to our example with six themes:

When you have selected one idea-manager for each theme, in this case, six theme-managers, you divide the rest of the youth-group up into six smaller groups.

If you start out with 30 young people and take out six idea-managers, you have 24 youth left and that will make 4 young people in each of the six groups.

It is often a good idea to make sure that the young people in the groups do not know each other too well.

The groups must sit by six tables that stand in a circle.

Now the theme-managers take place in one group each.

They have one minute to say their name and describe their theme. and one rule which says, that it is not allowed to say no or not. We do not want to criticize the ideas in the middle of the creative process.

Then the group have 4 minutes to make a brainstorm with good ideas for the theme.

For example:

- Hello, my name is Peter, my theme is music for the festival. Which bands and DJs would you like to visit the festival?

The theme-manager starts out asking the person on the right side if he or she has ideas for the theme. The person brings on the first idea or says pass, if he or she does not have any ideas for the moment being.

Then the theme-manager asks the next person and keeps on that way until everybody in the group has been asked personally to contribute with ideas. After the first round, the brainstorm is free and everybody are welcome to put up the finger and suggest an idea.

At the same time Anna, who is also theme-manager asks her group for good ideas for the happenings and surprises for the festival.

And theme manager Tom asks his group for ideas to the design of the festival, which means ideas for the form and the look of the festival.

When all six theme-managers at the same time have had all in all five minutes to present their themes and note ideas from the groups, the time manager whistles and all the theme-managers get up and rotate by the clock to the next group.

Here they sit down and start again by saying their name, present their theme and note the ideas from the group.

The time manager is the person responsible for the stop watch, that controls the time.

There is no rule saying, that it has to be 1 plus 4 minutes. You can also make it one plus 6 or 8 minutes. If the themes are very big, give them more time.

When the idea managers visit new groups they are welcome to inspire the new groups with good ideas from the former groups or to resume, which ideas, they already got on paper, so the new groups do not just repeat, what has already been said in the former groups.

If the theme manager meets a group, that has no ideas, the theme manager is responsible to inspire the group to get ideas. Therefore it is important, that the theme manager has prepared himself by writing down a number of questions to his theme.

For example if we take the music-theme: the questions could be:

- Ideas for local bands/DJs?
- Ideas for national bands/DJs?
- Ideas for international bands/DJs?
- Ideas for bands/DJs representing hip hop, rock, disco, soul, techno and so on.
- Ideas for battles and contests between musician?
- Ideas for co-operation between musicians and other artists, like rappers and skaters or DJs and dancers?

TIME OUT

After three rotations, the time-manager makes a short time out for about a minute, where the theme-managers have a chance to look through their notes. This is a chance for the theme-managers to find out if there are good ideas from former groups, that they want to focus on in the next groups or if they want to change to new subjects concerning their themes.

When the time-manager has whistled five times, the theme-managers have visited all six groups. It means, that all the young people have had chance to give ideas to all the six themes in only 30 minutes + a few minutes for time-out.

THE IDEAS

When RID is finished, all the theme-managers have a few pages full of ideas for their themes. Now it is important to work fast. If you want youth to take part in realizing ideas, things have to be quick. They loose interest, if they have to wait several week for some youth-workers to find out which ideas are realistic to realize.

Young people must take part in choosing, which ideas from RID, they want to realize. You can do it by forming small project-groups, that selects, which ideas from the single themes, they want to realize.

ROTATING IDEA PRIORITIZING

The Rotating Idea Prioritizing is a model, which gives young people the opportunity to vote on the ideas on the tablecloth they think are the best.

The groups once again rotate from table to table, but this time they vote on the ideas they like best.

Prepare the tables

After the break, the groups are asked to sit down by the Idea Cafés, where they started the previous session.

They are joined by the theme-manager of the cafés.

Here they make their Idea Café ready for the Rotating Idea Prioritizing. This means they must ensure that it is possible to vote for all the ideas in the café by marking them with the permanent marker.

Duplicated statements and ideas must be taken out and any statement that it is not possible to vote for must be removed.

Introduction from the process-manager

When all Idea Cafés are ready for voting, the process-manager explains the rule of the Rotating Idea Prioritizing.

They explain that all the members of the groups have 2 votes in every Idea Café. They must vote by placing a mark next to the 2 ideas in each café they want to vote for.

When all groups have finished voting in their Idea Café, The process manager blows the whistle and all the groups, with the exception of the theme-managers, move to the next café on their right.

When all groups have visited all cafés, the voting is over.

Then the process-manager says GO, and the Rotating Idea Prioritizing has started.

Theme-managers take over

The theme-manager shortly briefs the group about the ideas on the tablecloth and then gives the marker to the first group member to vote.

This process happens at the same time in all the groups.

When everybody in the group has voted, the theme-manager signals to the process- manager that the group is ready to rotate.

When all six groups have visited all six Idea-Cafés, the Rotating Idea Prioritizing is over.

It normally takes about 2-4 minutes for each rotation with groups of 4 people.

This means that in less than 25 minutes all 30 people in the six groups have been given the chance to vote.

Presentation of the results

When the Rotating Idea Prioritizing is over the groups go to the Idea Café where they started. Here they help the theme manager to count the votes and find out which ideas got most votes. After that the process manager asks the groups to present their results.

The theme manager can do this or let another member of the group to do it.

The person must stand up and tell everybody what the theme of their Idea Café is and then announce the 3-4 ideas that got most votes. After each presentation the process manager should start the applause for the person who gave the results.

Now we have all the young people's ideas written on the tablecloth and we know which ideas are the most popular.

Depending on the situation, the group and youth leaders can now pick out the ideas they want to work on.

If you want to go a step further when prioritizing the ideas with the group, you can use the exercise called Cross Road before you decide which ideas you want to work on.

Names and Phone numbers

At the end, the theme-managers put up their big flip-over lists with the ideas and numbers of votes on the wall. On the way out it is then possible for the youth from the big group to write their name, phone-number and e-mail address on the themes, they might want to help realizing ideas from.

PROJECT DESCRIPTION

Few days later, the groups behind each theme must be brought together, so the organizing and realizing of the activities can begin (see further back in the Appendix).

TOOL 6: THE CROSS ROAD

MANUAL

The Cross Road is an exercise which makes it possible for the young people to say which of the ideas they like. At the same time they can decide which ones they believe it would be realistic to try and realise.

Introduction from the process-manager

The process-manager asks the groups to go back to the Idea Cafés where they started the Rotating Idea Prioritizing.

Here they must write all the ideas onto memory-notes (also called post it-notes) together with the number of votes the ideas got.

After that they must place the ideas on a big cross (See appendix 3), which will show if the ideas are desirable and likely to be realised. The Cross Road must be drawn on a large sheet of paper, for instance A1 or any size that has room for all the notes from the different groups.

The theme-manager takes over

The theme-manager hands out the memory-notes to the members of the group and everybody helps to write the ideas and the number of votes they got onto one memory-note each.

Then the theme-manager collects all the memory-notes and put them in a heap on the table with the text facing downwards. They must be well mixed. Everyone around the table picks up the same amount of notes from the table.

One member of the group now reads the idea on their first note and the group decides where to put it on the Cross road-illustration (follows).

- If the group members like the idea and believe it is likely to be realised, they place it in the upper right corner.
- If the group members feel the idea is likely to be realised but less desirable, they place it in the lower right corner.
- If the group members feel the idea is less desirable and less likely to be realised, they place it in

the lower left corner.

- If the group members feel the idea less likely to be realised but desirable, they place it in the upper left corner.

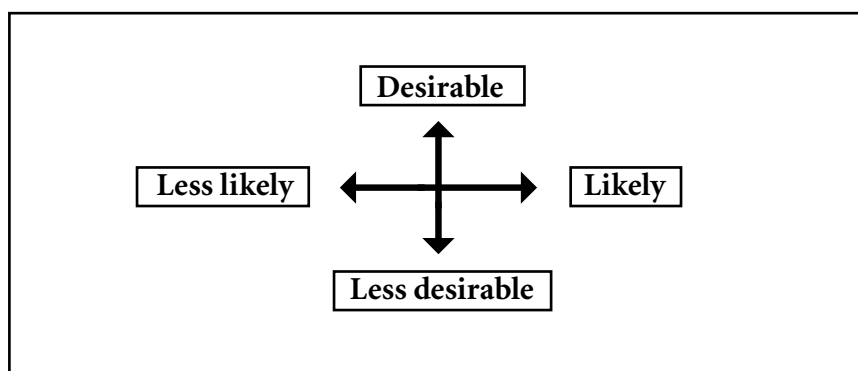
When all the notes have been placed, we can see which projects the groups feel are both good and possible to realize.

Those are the ideas in the upper left corners of all the Cross Road forms.

Depending on the situation, the young people and youth leaders can now pick out the ideas they want to realize.

In Module 2 you find tools to help describe and realize ideas.

If you want to go a step further in prioritizing the ideas with the group, before you decide about which ones to realize, you can use the exercise called Time Circle.



TOOL 7: TIME CIRCLE

MANUAL

The Time Circle is an exercise which puts ideas and suggestions into a time-plan. It is to be used when you develop ideas which can be realized at different times.

When considering the Time Circle it is not necessary to use our example of the youth-festival. A festival is often realized in one day, a few days or a week.

The Time Circle should be used when you want to develop something that will take place over a longer period of time. For example:

- Youth Policy in a city or a region.
- A new youth-centre.
- Any existing youth organization.
- A youth council

Here it is important to be realistic about which ideas are to be realized at the present time and which ones should be considered over a longer period.

The Time circle (see appendix 4) is a form, where you place the suggestions and ideas, according to how long time it will take to realize them.

The inner circle of the Time Circle is for ideas which can be realized quickly, maybe within a month. It is smaller, more practical ideas that can be realized quickly and show results from the Idea Development. It is up to the people who arrange the Time Circle exercise to decide exactly how much time ideas will have to be realized in the inner circle.

The next circle is for ideas that can be realized in around 6 months.

The third circle is for ideas that can be realized in a year or more.

The Time Circle in appendix 4 must be drawn on a large piece of paper in the middle of the floor. The paper should be at least 2x2 meters or be large enough for all of the notes from the upper left sides of The Cross Road form.

Introduction from the process-manager

The process-manager tells the groups to place the memory notes from the upper left corner of all the Cross Road forms on the Time Circle on the floor.

The theme-manager takes over

The theme-manager takes all the memory notes from the Cross Road forms and brings them to the Time Circle with his group. Now the group places the memory notes onto the appropriate section of The Time Circle.

When all the groups have placed their ideas in The Time Circle, the idea prioritizing is over and it is time to find out who is going to realize the ideas.

Now everybody gathers around the Time Circle and the process-manager starts the discussion about who is going to realize which ideas.

She considers the ideas one at a time and asks who would like to be responsible for realising the idea within the suggested time frame. Alternatively the process manager can let people gather around the Time Circle and tell her which ideas they would like to be responsible for

The process-manager must record the names, phone-numbers and e-mail-addressees of the people who wish to take the responsibility for the realisation of ideas.

It is often the case that ideas in the inner circle can be quickly realised by the young people who want to take part.

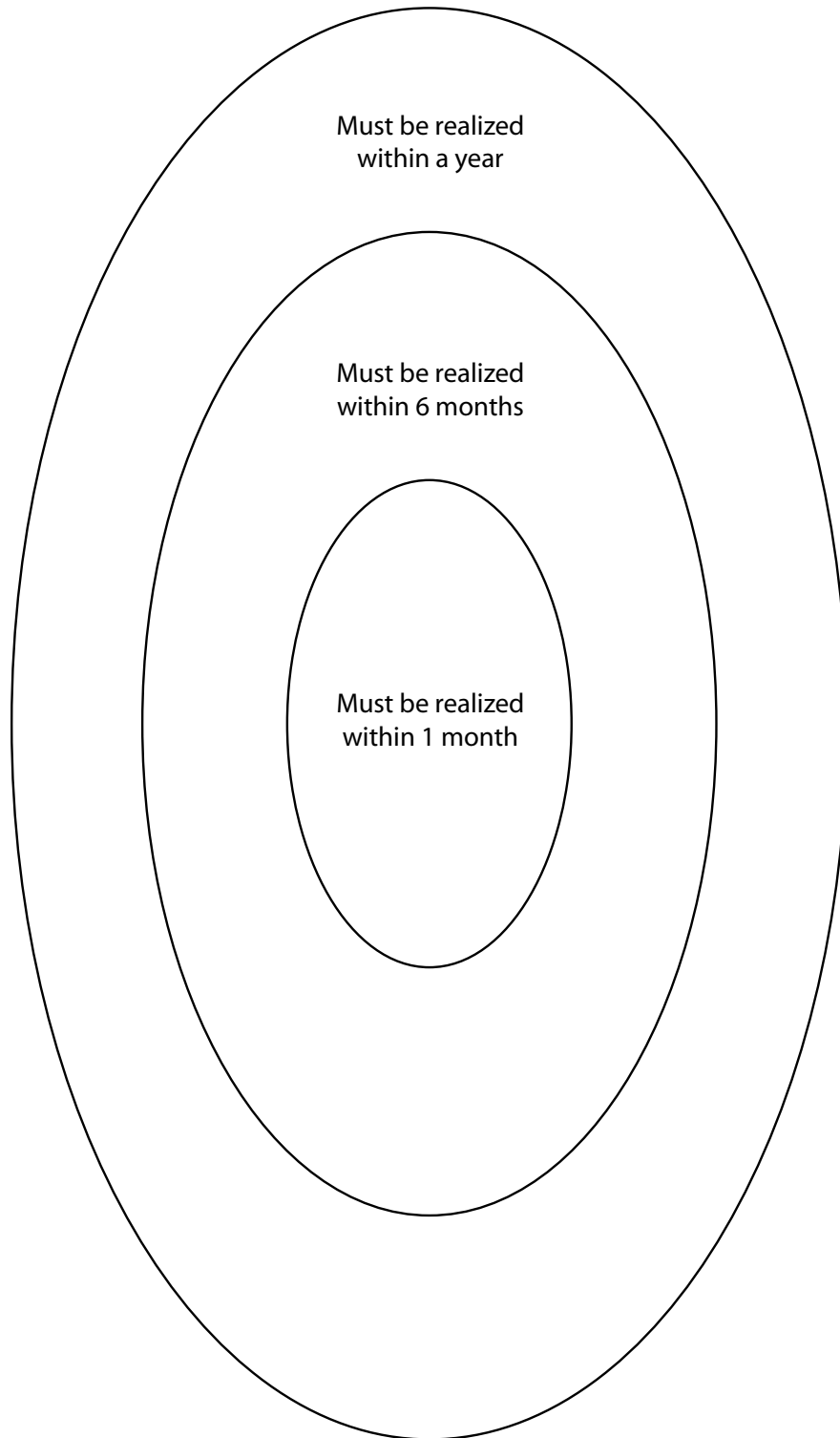
The ideas in the middle circle often require a greater level of cooperation between young people and the project leaders or the leaders of the organization.

The ideas in the third circle are often ideas for major developments and they might need to be brought to the board of the organization or maybe local politicians.

It is not intended that all ideas will be realised. The Rotating Idea Development will always result in many ideas, maybe hundreds or even thousands in very large groups. And even after all

the prioritizing exercises there will still be many to many ideas left to realize.

An organisation may claim a high success rate if it manages to realise 5 out of 50 or 100 ideas from the idea development. It is essential not to start the realization of more ideas than the organization has resources to support.



TOOL 8: OPEN SPACE

INTRODUCTION

Open Space is an exercise which promotes discussion, idea development and development of organizations. It is practised by companies and organizations all around the world.

It works with groups from 10 – 1000 people and because there are no unnecessary rules, it works very well with young people. It is chaotic, productive and fun. Every single participant contributes in Open Space with their competence and creativity and everybody has a direct influence on the result of the process. It gives the participants the opportunity to organize themselves within a simple and clear frame, and to contribute to idea development or the solving of complex problems. Open Space is based on the philosophy that participants will contribute enthusiastically to solve relevant problems or give ideas when they have the chance to organize the work themselves in a simple structure.

Open Space was created in the 1980 by Harrison Owen, when he realized that people participating in his conferences loved the coffee breaks more than the lessons and workshops. In the breaks the participants discussed the really important issues and were often more enthusiastic than during the workshops. So why not create a meeting inspired by the structure of the coffee break?

PRACTICALITIES

NUMBERS	10 – 1000 people
DURATION	3 hours – 3 days
PHYSICAL ENVIRONMENT	A large room, which can accommodate participants working in small groups (Chairs needed). Or a large room and a number of smaller group rooms.
MATERIALS	Flip chart paper and markers. Paper and pens for minutes.

THE MANUAL

Invitation

You start by sending out invitations for the Open Space seminar which define the contents of the seminar.

Is it:

- An idea development?
- Development of a company or organization?
- Solving of a problem?
- Or a free and open seminar, where people are to discuss whatever they feel like?

The invitation must indicate that this is no ordinary meeting or conference.

Preparation

Before starting the seminar you must prepare a number of group work rooms so that they contain paper, pencils, flowers and candle light for the group tasks.

It is important to have enough rooms for all of the groups.

If rooms are not available you could organise the tables in a room into 'islands' for the groups to work at.

You must write the room or island numbers and the meeting times in the notes.

The duration of the meetings must be decided on by calculating how much time the groups will need according to the theme of the Open Space and the number of people who will be taking part.

There could be 20 groups each meeting for 1 or 2 hours. It could be useful to have designated 1 and 2 hour meeting rooms. You could also have a flexible room where meetings can last for either 1 or 2 hours.

For example:

Room A, 10.00 – 12.00 a.m. written on a note

Room B, 10.00 – 11.00 am written on a note

Room B, 11. – 12.00 a.m. Written on a note

Introduction

Start Open Space by putting all the participants in one big circle or in several circles inside each other on chairs, but without tables.

The Host

Then the host – it could be the leader of the organization – makes a short speech (5 – 10 minutes) to:

- outline the content of the conference
- make it clear that everyone's opinion will be valued
- make it clear that the results of the seminars will be followed up

The Facilitator

The facilitator is the person who explains the process and makes sure that everybody understands what is happening.

The facilitator explains the principles of the method and the Law of the Feet:

In Open Space, the 4 principles are:

1. Who ever is participating is the right person.
2. What ever happens, it is the only thing that could happen.
3. It starts when ready.
4. It ends when it ends.

The Law of the Feet means that if a participant is in a group where they:

- do not learn anything,
- do not find the subject interesting
- or do not feel like staying for any reason they might have

They simply walk to another group, sit down and take part in the work of that group.

Kick of

After introducing the principles, the facilitator explains how to do the Open Space exercise:

People are now sitting in one or more circles and the facilitator explains:

- Anybody who wants to start up a discussion or an activity takes a marker and writes the title of their idea on a sheet of flip chart paper, in large letters so everyone can read it. The titles can describe ideas, problems, solutions, hopes, worries or whatever the person writing it wants to define.
- They should stand up and announce their title to the group.
- Then one of the notes with predefined time and room is chosen and put on the flip chart paper.
- The paper with activity, time and room is put up on the wall.
- When everybody has had the chance to announce titles for discussions and activities, it is time for the village-marketplace.
- The participants walk around, look at the walls and put together their own personal conference timetable.
- They choose the meetings they want to be at and write down the room and time of the meetings they are to join.

Start the meetings

The first meeting/workshop can start immediately. There should be at least 3 people working on a subject. The person who announced the title is not allowed to leave the group. They are responsible for getting the workshop started.

A good way to get the group started is to let everybody in the group talk about why they chose to join the group. The person who announced the title has responsibility for ensuring minutes are taken of the meeting.

These must be a short report about:

- The title of the group?
- Names of the participants.
- Main subjects and ideas from the discussions.

The Law of the feet

If anybody wants to leave the group, they just rise from their chair, say “thank you and good bye” and leave the group. They can then find another group or take a break if they wish.

It means that some participants move from group to group. They are called bumblebees. They fly from group to group and pollinate the groups with inspiration from other groups.

There are also participants who will take a break from the group work for a while. They are called butterflies. They create silent areas, where you can sit and reflect or they may form their own random workshops.

End the meetings

When the meetings end, the participants go back to the circle and sit down. The group leaders pin the reports at the News wall before the reunion.

If there is time left before the reunion, the people who have written the minutes, writes them on A4 paper so that they can be copied. The minutes should either be in clear handwriting or word processed. It is important that there is access to photocopiers so the minutes and reports can be reproduced in large numbers so everyone at the conference can have a copy.

If there is no time before the reunion, the reports must be copied straight after. It is the facilitator who is responsible of helping people from the groups to get their reports written and copied.

When everybody is gathered in the circle, a person from each group gives a very short report on the work in their group. (Only 1 minute)

Follow up

After the reports have been given, it is possible to suggest new titles and go back into the groups and continue the work.

The first group work will often have created ideas for new subjects.

You can also start to plan the activities which will be carried out as a result of the conference.

The follow up will vary after each conference. In some organizations, you may wish to let the participants keep working for a day or two to prioritize and plan the activities resulting from Open Space.

(In module 2 of You Pro, you find exercises to make project descriptions and realize ideas.)

In other organizations, the reports are given to the management and it is up to them to choose which ones to carry out.

In any case, the reports from all groups must be handed out to all participants of the Open Space Seminar.

TOOL 9: PROJECT DESCRIPTION

INTRODUCTION

The project description contains a detailed description of the project to be used by the youth. The project description also contains tools elaborated in order to avoid pitfalls.

The aim of “Manual for description of projects” is to make it easier for the youth to describe their ideas for projects and activities. That way the young people will get a better understanding of their own project, and it will be easier for potential partners and co-operators to get a clear view of the project.

PRACTICALITIES

NUMBERS	Approx. 4-30
DURATION	two days
PHYSICAL ENVIRONMENT	A room large enough to accommodate small working groups, with chairs and tables.
MATERIALS	Paper and pencil

MANUAL

Manual to the project description, directed to young people

The project realizing toolbox

Idea

Describe in two or three lines what you want to do.

Background

Give a short description of the project background.

Purpose

Describe in two or three lines why you want to go ahead with this project.

Content

Here you can describe the project more in detail, according to the theme of the project.

Action plan/time plan

The action plan is a time line that you draw, beginning with the start of the project, and ending at the same time as the project. On this line you mark out the dates when certain parts of the project should be finished. Preferably you also write down the names of those who are in charge of the different parts.

Organisation

Who is going to work with what?

Should there be a person who has the main responsibility of the project?

Will you need a grown up as a coach?

Divide the work into different parts; try to be as precise as possible.

Budget

Is there anything that will cost money?

Make a list of all the costs you expect yourself to have.

Then make a list of all the ways you can get money to cover those costs.

For example ticket fees, sponsors and so on.

Labour

Wages - internal

Wages- external

Artist fees

Administration

Telephone

Computer

Office supplies

Travel expenses

Hotel, accommodation

Travelling tickets

Local transports, bus and taxi

Rent of cars, lorries

Marketing

Advertising

Posters

Media

Web-site

Activity

Security

Cleaning

Decoration

Clothes

Food/coffee

Other expenses

Insurances

Licenses

Equipment

Unforeseen expenses (15%)

Evaluation

It is very important that you evaluate the project after it has ended. What was good, what went wrong, why did it happen? Settle a date for the evaluation before the project has finished in order to make sure that it will be done!

EXAMPLE OF A PROJECT DESCRIPTION

Example of a project for youth:

Competent Girls!

Idea

The idea is to have a camp only for girls this spring (May 2006).

The camp will have the theme “nature, creativity and competent girls”.

Background

We are a group of girls from the same senior level school in the municipality who are of the opinion that there are too little activities for us girls.

We want to have a chance to meet new friends in our municipality, and not only from our own school. We have chosen the theme “nature, creativity and girls can”, as we think that the great nature resources that we have in this municipality are very important. We want to locate the camp in the mountains, where there is a lot of nature that many of us don't have the possibility to experience. The part “competent girls” is chosen because we want to strengthen the self-confidence and self esteem of young girls.

Purpose

The aim is to:

- Make new contacts
- Spend more time and arouse a future interest in nature
- Strengthen the self-confidence/self esteem of young girls

Content

In the camp, located in the mountains of Tärna, the participants will live together at the same campsite. We believe that it is important to live in such a way in order to get to know each other well, and to create a sense of solidarity.

The programme will consist of “get to know each other”-exercises the first evening, a one-day trekking in the mountains, a chance to ride Iceland horses or fishing in the river of Vindelån.

There will be a lecture about motivation and how to become a winner by Anja Pärson (Swedish skier), workshops in the evenings with street dance, necklace- and bracelet making, painting mountains in aquarelle and self-defence.

The participants, parted into cooking teams, will cook all the food themselves.

Action plan

January:

- The first meeting
- Send personal invitations to every girl aged 13-15 in the municipality
- Decide who is going to do what in the group
- Make a preliminary reservation at a campsite
- Decide the maximum number of participants

February:

- Chose adults that might act as leaders at the camp, invite them to a meeting
- Have a meeting with civil servants and sponsors
- Make a plan for our own efforts to raise money
- Contact possible lecturers

Mars:

- Finish the list of participants
- Reserve a bus
- Sell coffee and cookies in order to get money

April:

- Send practical information to all the participants
- Everything practical has to be finished, as lecturers, activities, staff, travelling and so on

May:

- Food shopping
- DEPARTURE!

Organisation

The project group will consist of 6 girls aged 14-17, and a youth leader who will act as coach in terms of planning and taking care of the economy; the coach will also be one of the leaders at the camp.

We have divided the work as follow:

Frida:

Project leader. In charge of summoning everybody to the meetings and to make sure that everything is done in time. She is the one who is in contact with civil servants, the press and the sponsors.

Emma, Susanne:

Are in charge of the programme at the camp, the reservations of campsite and bus. They are in contact with the lecturers and receive the workshop materials.

Anna, Sofia, Caroline:

Are in charge of the purchasing of food and the local fund-raising of money. They send the invitations and the practical information to the participants.

Marie (youth leader):

Is in charge of the economy. She gives support if there are problems in any of the groups. Takes care of the applications.

Budget*Costs:*

- Bus for 50 people, tour and detour	10 000:-
- Campsite, 4 nights, 50 people	35 000:-
- Lecturer (Anja Pärson)	3 500:-
- Workshop material	10 000:-
- Food	25 000:-
- Administration	12 000:-
- Unforeseen expenses	15 000:-
Sum:	95 500:-

Incomes:

- Participation fees, 50*350:-	17 500:-
- Internal fund-raising	18 000:-
- The Leisure Office	20 000:-
- The Social Welfare Office	10 000:-
- Sisu Sport Education	15 000:-
- Sponsoring	15 000:-
Sum:	95 500:-

Evaluation

Each camp participant will fill in an evaluation form before the departure. With these as point of departure, the project group will meet and evaluate the camp. Thereafter, each person in the project group will make an individual evaluation about what was good in working in the project and what could have been better or done in another way. Then the project group meet again for a common evaluation.

Finally, they get together for a pleasant dinner.

TOOL 10: THE SCULPTURE

INTRODUCTION

The Sculpture is an exercise suitable to use as a preparation before you begin with other role-play exercises. It clearly shows the importance of body language.

Divide the group into pairs. If it is a big group you might split them into groups of three. Explain that one in each group shall act as a lump of clay, ready to be moulded into a sculpture. The other one is the sculptor. If there are three persons in the group, two of them are lumps of clay and one is a sculptor.

Tell the sculptors to form the lumps of clay into different shapes, showing feelings or situations. It shouldn't take more than a few minutes.

Some examples of different feelings:

- Love
- Hate
- Power
- Happiness
- Oppression
- Friendship

The lump of clay is not allowed to talk and must take the form the sculptor wants it to have. When all the sculptures are ready, the sculptors should walk around and look at one another's work of art. Ask a few short questions about their opinions of the sculptures. Were they able to see which feelings the sculptors wanted to express?

The aim of "The sculpture" is to give the participants a good acting preparation before you begin with other role-plays, and to show them the importance of body language.

PRACTICALITIES

NUMBERS	Approx 5-30
DURATION	A room with open space for the group to move around in.
MATERIAL	Only their bodies

MANUAL

1. Divide the group into pairs. If it is a big group, you might split them into groups of three.
2. Explain that one in each group is a lump of clay, ready to be moulded into a sculpture. The other one is the sculptor. If there are three persons in the group, two of them are lumps of clay and one is a sculptor.

3. Tell the sculptors to form the lumps of clay into different shapes, showing feelings or situations. It should not take more than a few minutes.
4. Some examples of different feelings:
 - Love
 - Hate
 - Power
 - Happiness
 - Oppression
 - Friendship
5. The lump of clay is not allowed to talk, and must take the form the sculptor wants it to have.
6. When all the sculptures are ready, the sculptors should walk around and look at one another's work of art.
7. Ask a few short questions about their opinions of the sculptures. Were they able to see which feelings the sculptors wanted to express?

TOOL 11: FORUM THEATRE

INTRODUCTION

A forum theatre is a kind of role-play where a part of the group creates a current problem. The audience interacts in the play by changing the actors in order to try different solutions. The purpose is to inspire each other to find different openings in conflict situations, and to gain some practice for similar situations in the future.

A forum theatre gives the participants a possibility to get prepared for conflict situations concerning choices in life.

At a forum theatre a situation with an obvious conflict is acted before an audience. The play can take 5-10 minutes, and the scene will always end in misery, meaning that there are no suggestions of solutions to the conflict.

After the scene has been acted the audience will get the chance to actively try to change the situation. They will try to find solutions of the conflict by saying "Stop" and then enter the stage and take the role of the actor.

Alternatively you say "Stop" and explain what you want the actor to do.

The scene will be played several times.

IMPORTANT: You are not allowed to change the oppressor (tyrant).

When you work with a forum theatre you should always have a theme to work with. The theme could be whatever you like, but in the play the question about power, exercised and received, will be essential.

Forum Theatre can be used:

- To help develop a participant from a passive receiver to an active co-creator
- To give a person the possibility to practise for the real world and be prepared for the future
- To break inner and outer oppression

The aim of the “Forum theatre” is to inspire the participants to find different openings in conflict situations in the project organisation, and to gain some practice for similar situations in the future.

PRACTICALITIES

NUMBERS	Approx 5-30
DURATION	60- 180 min.
MATERIALS	A room with open space for the group to move around in.

MANUAL

1. Decide the theme of the theatre. It is a good idea to let the group or class come up with a manuscript, based upon their own experiences. The theme can be whatever you like, but in the play the question about power, exercised and received, should be essential. One person shall have the role as a “tyrant”. It is important to remember that the play must end in misery, in order to give the audience the chance to make it better. If there are no ideas, you can use a manuscript from the back up material for the Forum Theatre.
There are three different manuscripts to choose from, all connected with problems in a project organisation.
2. Let 3-8 persons take place as actors of the play, and let the rest of the group be the audience.
3. Give the actors some time to exercise the play, 15 minutes should be enough. The play should not take more than 5-10 minutes.
4. Act the play before the audience.
5. Act the play again, and let the audience say “stop” when they want the actors to play in a different way, in order to make it better. Tell the actors what to do, and play the scene again. Remember that the tyrant’s role cannot be changed.
6. If the audience is very passive, it is important that the leader of the forum theatre says “stop” and asks the audience if they have any suggestions about how the actors might change their roles.

7. After the play, you discuss the course of events and the different roles. How important is it that the participants of a project group co-operate and that there is an open climate in the group?

ADJUSTMENT FOR THE TARGET GROUP

When you are working with the Forum Theatre as a tool, it is a good idea to let the group or class come up with a manuscript, based upon their own experiences. For example; when you are working in a group towards a specific goal, what is the worst that can happen?

In order to save time, or make it easier for the group, you can prepare a simple manuscript with obvious roles. If you are working with prepared material, the same manuscript can be changed according to who the actors are. (How you choose to interpret the role, and which role you have in the group.)

Here is a manuscript suggestion, focusing upon the problems that might appear in a project organisation and suitable to use if you are working with a group with a common aim:

Organisation

A group of senior level students are working with the big event of the year: the ball. It will take place the last weekend in November, and everybody knows what he or she has to do in order to make the arrangement as successful as possible.

Now it is time to have the fourth meeting.
There are three weeks left until the ball.

Those who asked to come to meeting are:

Johanna: Is in charge of the decorations, has done her duties and is very enthusiastic.

Elisabeth: Is in charge of the entertainment, is late to the meeting, hasn't begun to book the bands as she promised, and hasn't done her duties. She is talking on her mobile phone which constantly rings...

Per: Is trying to rule everything. He wants his ideas to be followed. Authoritarian!

Susanna: Agrees with everybody, has no opinion of her own.

Jocke: Is in charge of food and the laying of the table, gets disturbed by Elisabeth and tries to make her quit talking on the phone.

MANUSCRIPT 2

At the youth centre Happiness a project is going on called “Youth against racism”.

At the moment they are gathered at a meeting concerning the coming concert “Hip Hop for Africa”.

The persons at the meeting are:

- **Sofia, 18 years old.**
Is a good listener, but doesn't dare to say very much.
In charge of the finances of the project.
- **Lisa, 22 years old.**
Is working at the youth centre. Wants to have authority and decide everything herself. She was at 15 part of a neo-Nazi gang.
- **Carl, 17 years old.**
Have a lot of ideas, but also big respect for Lisa.
- **Johnny, 19 years old.**
Comes from Sudan, is a Hip-hopper himself and is the one who came up with the idea to the project.
Wants to do a lot, but thinks that Lisa doesn't listen and that the other participants don't have the courage to support him.

MANUSCRIPT 3

A group of upper secondary students participate in a school project concerning more sport lessons, to get students and teachers to exercise more and to get healthier eating habits.

Now there is time for committee meeting!

Those who participate in the meeting are:

- **Eric, 17 years.**
Eric is chairman of the board and very knowledgeable, but gets constantly run over by Mr Anderson.
- **Mr Anderson, 55 years.**
Mr Anderson is the school headmaster and of the opinion that the kids shouldn't be sporting at all. He interrupts everybody all the time, but especially Eric whom he sees as a threat. Bullying type!
- **Jenny, 35 years.**
A sport teacher who entered the project even though she didn't feel she had the time. Doesn't have the energy to say very much and doesn't want to get on the wrong side of the headmaster, even if her interest is increasing.
- **Tina, 16 years.**
Tina is coming up with a lot of ideas and has also collected ideas from other students at the school. She is secretary at the meetings.
- **Lars, 17 years.**
Part of the school's football team, wants to have sport all the time.

TOOL 12: POSITIVE EVALUATION**INTRODUCTION**

The aim of the “Positive evaluation” is to look at everything that went well in the project, and all the things that should be improved until next time.

At the same time, the tool makes it possible for everyone to talk about the conflicts that might have occurred during the realization of the project in a constructive way.

PRACTICALITIES

NUMBERS	4-30
DURATION	45 minutes-1 hour
PHYSICAL ENVIRONMENT	A room with table and chairs.
MATERIALS	flipchart paper Flipchart pens Whiteboard/Blackboard

MAUAL

1. Describe the project or activity.
Point out what have been best and most successful about the activity.
2. Divide the activity into themes which may be evaluated individually.
3. The themes may for example be creativity, planning, organisation and promotion.
4. Then we draw a scale from one to ten and agree about what number to give each theme between one and ten. Ten represents the best.
5. We discuss how we can improve each theme, so that we reach ten on each theme if we have to do the project again.
6. People who have been doing a project together have often had conflicts that have remained unsolved.

Therefore we let each person talk during the evaluation, so that people can say if somebody else has done something they do not like.

But is has to follow the rule that everybody says what the person should have done better instead of saying what he or she did wrong.

TOOL 13: THE COW

INTRODUCTION

The Cow is a pedagogical tool that you with advantage can use in the beginning of the module. It clearly shows the difference between not understanding at all what is in front of you, the insecure, confused feeling connected to that state, and the feeling of well-being when you finally see what you are expected to see.

It is easy to connect “the Cow” with the actual work you are going to begin.

- When you do not see (do not have the knowledge), it is hard to come up with a good result
- When you see (have the knowledge), the chance to come up with a good result is so much greater.

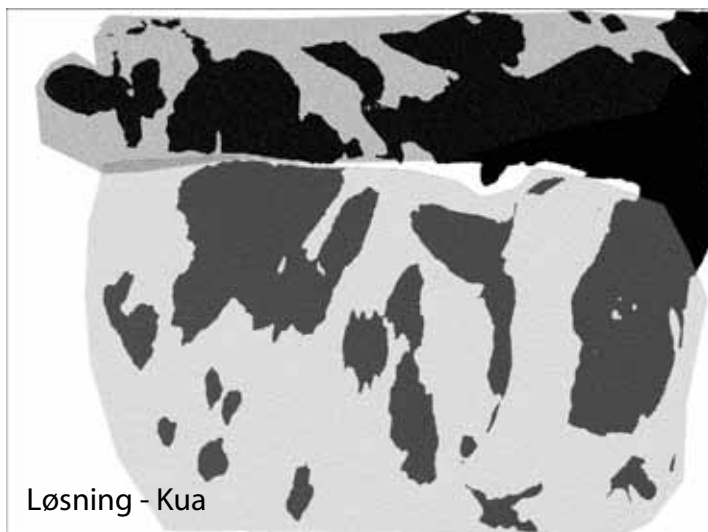
PRACTICALITIES	NUMBERS	5-No limit
	DURATION	30 minute
	PHYSICAL FRAMES	A room large enough for all the participants
	MATERIALS	Overhead

MANUAL

1. Make an overhead-copy of “the Cow”.
2. Before you show the audience the picture of the cow, tell them that if someone has seen the picture before it would be kind of them to keep it for themselves for a while.
3. Show the picture, ask them to study it and try to see what it is.
4. Let them guess, do not hurry up.
5. Give them hints if they need it, like “animals, there are two of them” etc.
6. If somebody can see what the picture is, ask him/her to explain it to the others.
7. When all the participants have seen the cows, connect it to the theme of the day, for example to project work. It may appear difficult and complicated, but when you understand and “see” what it is all about, it will not feel that hard any longer.



SOLUTION



TOOL 14: GROUP PORTRAIT**INTRODUCTION**

The Group Portrait is an exercise that will hopefully make people laugh and get the day off to a good start of the day. It encourages the participants to focus on others rather than on themselves. By looking at and drawing other members of their group, they can understand and acknowledge the importance of each member of the group.

This visual whole group activity encourages participants to focus on others rather than on themselves. By looking at and drawing other members of their group, they can understand and acknowledge the importance of each member of the group. Drawing ability is not required!

PRACTICALITIES	NUMBERS	Approx. 12 - 15
	DURATIONS	30 minutes
	PHYSICAL FRAMES	A large room that can accommodate participants seated in a circle and allow space to move around.
	MATERIALS	A4 paper Clipboards Coloured pencils (only enough for half the group)
	OTHER	Tape the plain A4 paper to both sides of each clipboard

THE MANUAL

1. Tape the plain A4 paper to both sides of each clipboard
2. Make two circles of chairs, one circle inside the other, facing each other, In total their should be enough chairs for everyone in the group to sit down.
3. Put one board with the plain A4 sheet taped to it and a coloured pencil on each chair in the outer circle.
4. Ask everyone to sit down.
5. Instruct the people in the outer circle to write the name of the person sitting opposite them, in the inner circle, in the lower righthand corner of the paper.
6. Ask the people in the outer circle to start drawing a portrait of the person sitting opposite them in the inner circle.
Stress that they are only to draw the face.
7. After 30 – 60 seconds (depending on the group size) ask them to stop drawing, and put the board and paper face down on their chair. They are to keep the coloured pencil/ pen they have been using and move into the chair on their left.

8. Ask them to pick up the board on their new chair and continue the portrait started by the previous person. The person being drawn must not see the portrait until everyone in the group has added to it.
9. Continue steps 7 and 8 until everyone in the outer circle has added to everyone's portrait and they are back where they started.
10. Share the portraits with everyone in the group.
11. The inner and outer circle now switch places, and the people who have been drawn are now to draw the others.

It is recommended that after the session you hang the portraits in the room you are working in. Share people's thoughts about the portraits.

This exercise creates a lot of positive energy and laughter for the rest of the day.

TOOL 15: GROUP CONTACT

INTRODUCTION

This introductory tool enables participants to agree on a way of working together so that everyone is able to contribute, enjoy and get the most out of the training. As a group, participants will produce a contract to govern the behaviour they want in the group - for example: respect, time keeping – that they will accept and follow.

The Group Contract exercise provides the participants with guidelines, decided on by the group in negotiation, on how they will work together so that everyone is able to contribute, enjoy and get the most out of the training. Starting as a small group discussion, the exercise becomes a whole group negotiation to identify the behaviour that the participants expect from one another. The final agreement is typed and circulated amongst the group.

PRACTICALITIES

NUMBERS	Approx. 12 - 15
DURATION	15 minutes
PHYSICAL ENVIRONMENT	A room large enough to accommodate small working groups, with chairs and tables that can be moved around during the session.
MATERIALS	Flipchart easel Flipchart paper Flipchart pens (multi coloured)

MANUAL

1. Divide your group into smaller groups of three or four.
2. The small groups are to discuss what they need in order to get the most from the training (for example: respect from other members of the group, everybody to be on time, agreement to keep anything discussed confidential).
3. Give each small group a piece of flipchart paper and pens to identify the behaviour or agreement they want (for example, respect, time keeping, tea breaks, confidentiality).
4. Let the small groups work together for 10 minutes.
5. Bring the groups back together again.
6. As a large group discuss their ideas, making notes on a flipchart, until you have created a list of guidelines that is acceptable to all.
7. Using a flipchart and coloured pens (don't use black as this implies rules which is not the purpose of a negotiated contract) write the group contract clearly and display it in the room you are using.
8. The contract could also be typed by a volunteer and copies distributed to everyone at the start of the next session.

ADJUSTMENT FOR TARGET GROUP

Adapt your language to the ability level of your group, ensuring they understand the instructions and get the most out of the activity.

TOOL 16: LISTENING AND LISTENING SKILLS

INTRODUCTION

This exercise provides the participants the opportunity to develop and enhance their listening skills.

Through a range of activities – some practical, others reflective – the group will learn to understand and acknowledge the importance of each member of the group, share information about themselves and to start developing listening skills. In addition, cooperative working will stimulate teamwork and listening, highlighting how difficult it can be to listen and interpret information accurately.

Participants will be encouraged to listen actively, recognising that our actions are usually a reaction to those around us.

Through a range of activities – some practical, others reflective – the group will learn to listen actively, communicate thoughts and feelings accurately and recognise that their actions are usually reactions to those around us.

PRACTICALITIES	NUMBERS	Approx. 12 - 15
	DURATION	2 hours 30 minutes – depending on the size and ability level of your group
	PHYSICAL ENVIRONMENT	A large room which can accommodate participants working in small groups (tables and chairs needed) as well as physical activities that will require open space for the group to move around in.
	MATERIALS	1. Exercise Introduction Listening and Listening Skills Exercise, Introductory Text

THE MANUAL

1. Exercise introduction

- Adapt the text to your target group
- Read the text to your group as an introduction to the theme: listening and listening skills

The introduction must be adjusted to the exact target group. Pick out the things from the text that you find relevant in relation to your exact group and add in your own thoughts about the issue.

It is not necessary to use this whole introduction. You may want to do the activities and talk about issues relating to not being listened to during and afterwards or use other examples in the introduction.

Facilitate any or all of the activities that follow.

INTRODUCTORY TEXT

The desire for exposure and fame is a phenomenon that has swept most of Europe over the last 5 - 10 years, with the increase in reality TV shows which appears to have fuelled and created this obsession amongst young people.

In many large cities throughout Europe tens of thousands of young people apply to become part of this phenomenon and by auditioning for reality TV shows, the obsession for exposure and the opportunity for fame seems to be available for all.

The desire to become famous characterises many young people. This may possibly be a symptom of a much larger desire among young people: To have their personalities recognised, to be seen, to be heard. This can be observed in many ways:

If a youngster has had a terrible weekend arguing with their parents or brothers and sisters, and they try to tell a friend about it, the friend may respond with:

“Oh I have a very good relationship with all my family, now listen to this...”

OR

“Oh I know exactly what you mean, my mother is terrible”, and then the friend spends ten minutes telling you about their mother.

In both examples, the first youngster wanted to share something that was important, but the friend only used it as a way to say something about him or herself.

Lots of youth clubs have created youth forums and discussion groups to give young people a ‘voice’ and the opportunity to have their views heard.

However, these forums and meetings often degenerate into everyone speaking at once, with the volume getting louder and louder. One young person may make a point, and instead of this leading to a discussion where views are heard, challenged and discussed, everyone speaks and expects to be listened to, without realising that they need to listen to others if they are to be listened to.

This is also evident in the classroom. A teacher may hand out a text or information and ask for an opinion from the class, and ten young people may put up their hands. The teacher picks one, and they give their opinion.

After that, the teacher picks another, but the first person that spoke doesn’t notice, because he or she is too busy talking to a friend.

Everybody wants to be heard, but no one bothers to listen to anyone else.

(Here the facilitator of the programme can put in other examples, from observations of young peoples' way of communicating without listening)

Many young people are excellent communicators and the skills they use to do this make them very popular however, many young people can be good at talking about themselves and sometimes not as good at listening and acknowledging others.

The ability to see and listen to others is an excellent social skill that will be of great benefit to all young people. The ability to listen and to see will enable young people and youth workers to relate to their peers and everyone they meet.

TOOL 17: ACTIVE AND INACTIVE LISTENING

This challenging verbal exercise allows participants to experience how it feels when they are and are not listened to. Individuals deliberately ignore the stories of other group members, and it is the emotional fall out of this that is explored.

- Divide the group in half.
- Give instructions to each group so that the other group cannot hear
- Instruct one group to think about something that has happened to them that they are really proud of. Maybe a time when they were successful or had a really great day, a time when they were at their happiest, a birthday, Christmas, it must be a story that is important to them and that gives them energy to talk about.
- The other group is to be instructed to ignore any story they are about to hear, without exaggerating.
- Put the entire group into pairs, with a storyteller and a 'listener', one who is telling a story whilst the other is ignoring it.
- After the session, discuss how it felt to have your story ignored, let the people being ignored talk about how it felt being ignored while telling a story significant to them. Did those who were listening find it difficult to ignore interesting stories? Do they always listen to their friends' good stories? Did they want to join in and talk too?
- Next, ask the learners to swap roles – the ones who ignored the story in the first task will now tell a story that is significant to them. The other half of the group is now instructed to be good listeners by showing interest in the story.
- After this session, discuss how it felt to be listened to, was it hard to listen to others' stories? Did we learn anything by listening? How did the person feel that had their story listened to?

It is important that the groups do not know each other's tasks beforehand!

TOOL 18: STORY TELLING

INTRODUCTION

We all experience success in something in our lives and this activity celebrates it and encourages us to repeat the success. This tool encourages participants to recognise their own successes through self-reflection and sharing with other participants.

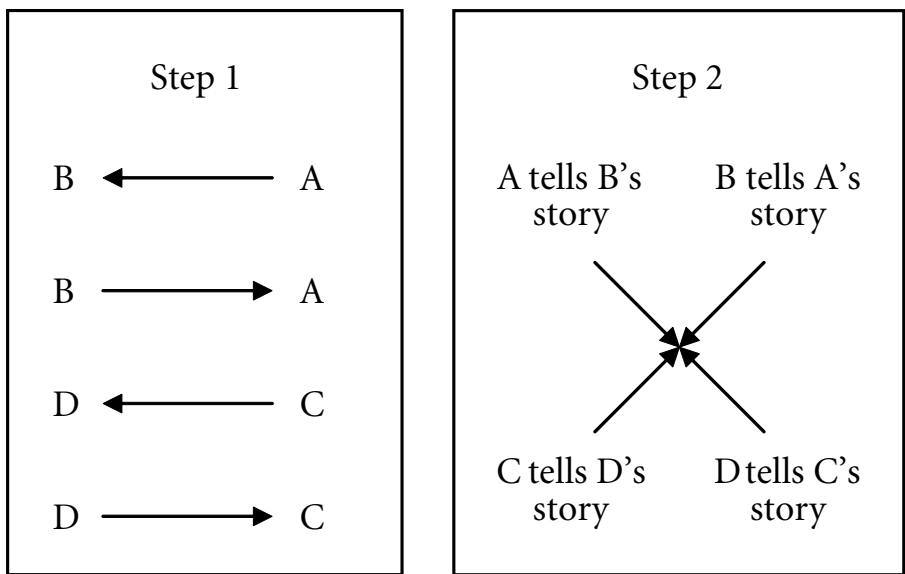
PRACTICALITIES

NUMBERS	Approx. 12 - 15
DURATION	60 - 80 minutes
PHYSICAL ENVIRONMENT	A room large enough to accommodate the group doing individual and pair work, tables and chairs for participants.
MATERIALS	<ul style="list-style-type: none"> - Story Telling Exercise Handout 1, Personal Success task sheet - Magazines - Photographs - coloured pens - paper - glitter

THE MANUAL

1. Ask each member of the group to complete the task sheet about personal success. They can write, draw or make a collage of their success. Provide lots of material to fuel their imagination, magazines, photographs, coloured pens, paper, glitter, anything that will make their illustrations personal.
2. Divide the young people into groups of 4, and then again into pairs.
3. In pairs, using their illustrations and success sheet they relate their success story to each other.
4. After having told a story in pairs, all 4 share their stories amongst themselves. There is however a twist, participants do not tell their own story, but rather listen to it told by someone else:
 - a. Speaker A tells the story that he/ she had heard from Speaker B
 - b. Speaker B tells the story he/ she heard from Speaker A
 - c. Speaker C tells the story that he/ she had heard from Speaker D
 - d. Speaker D tells the story he/ she heard from Speaker C

– see the diagrams below for clarification



PERSONAL SUCCESS SHEET



TOOL 18: DREAM VISION**INTRODUCTION**

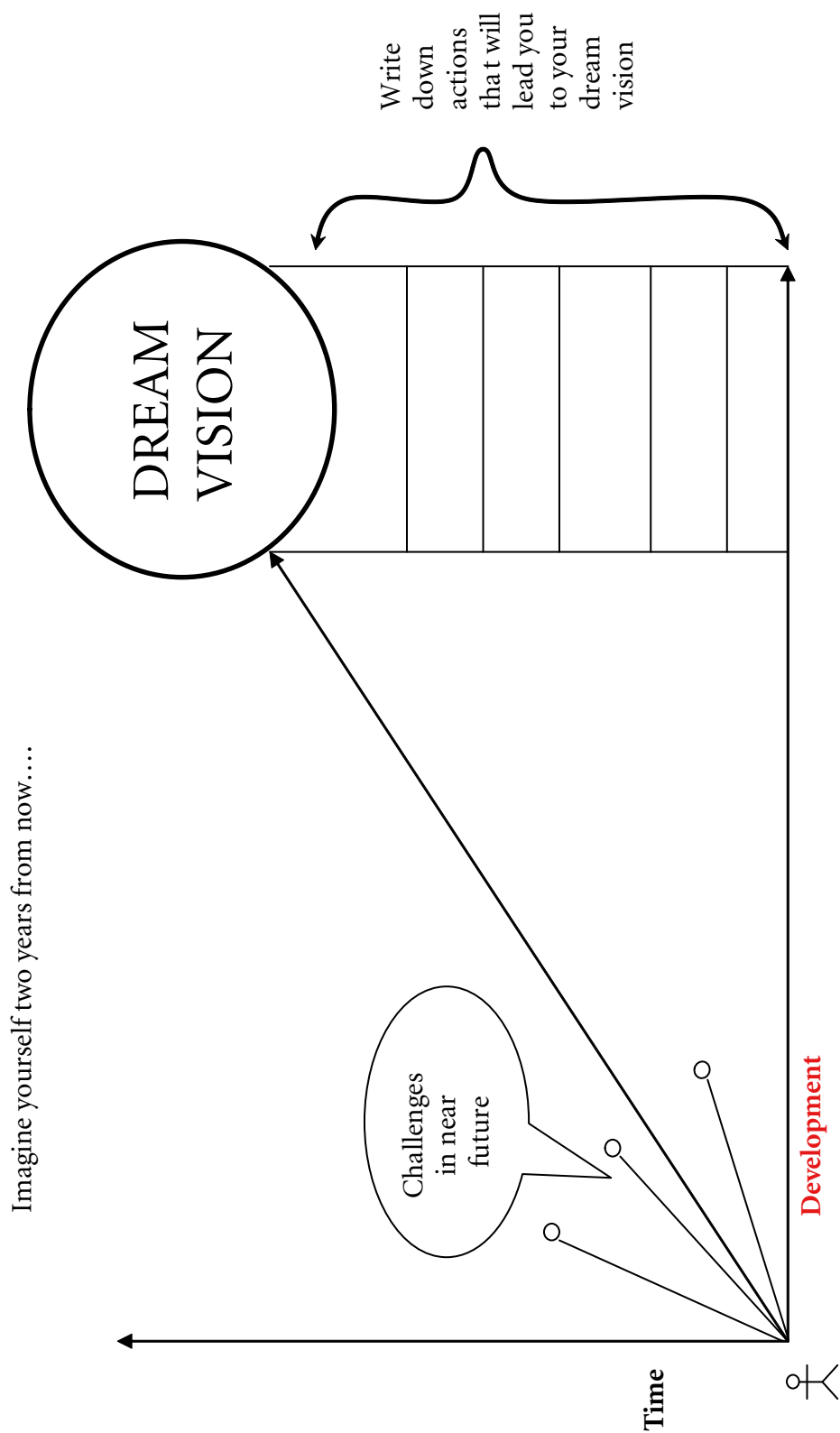
This interactive exercise encourages participants to develop success strategies for themselves to build on their past successes and ensure success for the future. Young people are encouraged to imagine or dream their future. They are then asked to describe that vision on paper, a strategy that makes the dream more likely to become reality. The final task of the session is to share the dream with others and listen to suggestions on how to achieve their vision.

PRACTICALITIES	NUMBERS	Approx. 12 - 15
	DURATION	60 minutes
	PHYSICAL ENVIRONMENT	A room large enough to accommodate the group doing individual and pair work, tables and chairs for participants.

THE MANUAL

1. Ask the group to imagine they are sitting with a friend two years from now, telling a story about something they are proud of having accomplished.
2. Inform the youngsters to focus on things beyond obvious challenges or goals in the near future, like upcoming exams, the summer vacation, the family planning to move and so on.
3. Explain that you want them to think of what they most of all dream about accomplishing.
4. Ask the group to complete, individually, the dream vision task.
 - a. First they write down their dream or goal as the 'Dream Vision'
 - b. Then they reflect on it, and write down in the ladder, what actions are needed to fulfil their 'Dream Vision'.
5. Ask the young people to get into groups of 3 or 4 and ask them to share their dream vision with each other.
6. Encourage the group members to help the others with suggestions to help achieve their vision – this may be people they know who could help; they can also help identify things they could do together to help each other to achieve their dream.

DREAM VISION WORK SHEET



TOOL 20: SKILLS FOR SUCCESS**INTRODUCTION**

This exercise serves to show young people that there are skills and competences behind the achievements made and performances given by successful people. It highlights that these skills and competences are transferable between different aspects of life.

The exercise consists of several fun workshops. The workshops provide the opportunity to develop and enhance many skills: teambuilding, communication, problem-solving, creative thinking and enterprise thinking.

The workshops you conduct should be chosen based on your target group (needs and ability) and the equipment you can access. The concluding activity in this exercise is one of reflection - on the group's performance and the contributions made by individuals.

PRACTICALITIES

NUMBERS Approx. 12 - 15

DURATION No more than 4 hours 30 minutes depending on the workshops chosen

PHYSICAL ENVIRONMENT Initially a large room is needed that can accommodate the whole group during plenary sessions and group work at tables. The workshops will require outdoor space.

MATERIALS**1. Introductory Activity**

- Flipchart paper
- Flipchart pens
- Skills for Success Exercise Handout 1, Transferable Skills
- Skills for Success Exercise Handout 2, 12 characteristics of success summary

2. The Lego Exercise

- The Lego Exercise Handout 1, instructions
- A big box of small LEGO-bricks in different colours. (Three good handfuls of LEGO bricks to each team.)
- One hard bottom to each team (at least 13 X 6,5 cm).
- Make sure you have LEGO-bricks in the right colours to solve the task.

THE MANUAL

This exercise shows young people that there are skills and competences behind the achievements made and performances given by successful people. It highlights that these skills and competences are transferable between different aspects of life.

The aim is to develop their understanding of the relationship between achievements and performances and skills, competences and characteristics. This understanding is then used to focus on their own achievements and performances and the ideas behind them.

- Ask young people to choose two people, who are known as successful in the local area, city or country. It can be artists, sports stars, politicians or anybody else, who everybody knows and respects. Encourage them to pick two people who are as different as possible.
- Ask the young people about their chosen people's achievements / performances and list them on a flipchart.

If the example is David Beckham, the result could look like this:

- Passes the ball with precision.
- Excellent at free kicks
- Works hard in the midfield.
- Good at leading the English national team as Captain.
- Good at handling the media.
- Good at planning and managing his career.
- Explain to the group that skills, competences and characteristics are behind all achievements and performances. Characteristics are things you are born with and/ or things you have learned, or developed throughout your life - from positive and negative experiences in all areas of life.

Skills, competences, and characteristics can be, for example:

- Creativity
- Love of order
- Humour
- Talent
- Social competence
- Always learning
- Ask the young people to suggest the skills, competences and characteristics behind David Beckham's achievements and performances.

The result could look like this.

- Talent
 - Discipline
 - Leadership
 - Social competence
 - Good at communicating
- Now, do the same exercise with the second person whom the young people have chosen.
 - This time, divide the young people into groups of four and ask them to prepare suggestions of achievements and performances of the people they have chosen. They can brainstorm these on a piece of flipchart paper.
 - After that ask them to suggest the skills and competences behind the people's achievements and performances.
 - Give the groups about ten minutes to work before asking them for their suggestions - put them on the flipchart in two sections:
 - a) achievements and performances and
 - b) skills, competences and characteristics.
 - Make sure that the young people understand the differences between achievements and performances / skills and competences.
 - Hand out the "Achievements from your Past" worksheet to the group. Ask them to list their own achievements and performances. Encourage them to understand, that any achievement and performance, big or small, is good. It can be something, they achieved in school, in sports, in cultural work, leisure time activities, voluntary work or where ever, they have made big or small achievements.
 - Once they have completed their achievements and performances list, ask them to get into pairs
 - In their pairs they are to help each other find the main skills and competences behind the different achievements and performances they have listed, completing the skills and competences worksheet as they go.
 - Review, as a group, what we mean by transferable skills, encouraging the participants to provide real life examples of these. We want them to be clear about their skills and competences, so they know something about how they contribute to the teamwork in a group.

This process takes time, dependent on the young people you are working with. Some youngsters will understand it quite fast and others will need time and coaching throughout the process.

Before you start the exercise, you must consider how much time and effort it takes to ensure that your exact target group will understand the meaning of the process.

SKILLS FOR SUCCESS EXERCISE HANDOUT 1
TRANSFERABLE SKILLS

TRANSFERABLE SKILLS
ACHIEVEMENTS FROM YOUR PAST

1)

2)

3)

SKILLS FOR SUCCESS EXERCISE HANDOUT 1
TRANSFERABLE SKILLS

TRANSFERABLE SKILLS
SKILLS YOU HAVE DEVELOPED FROM YOUR ACHIEVEMENTS:

1)

2)

3)

SKILLS FOR SUCCESS EXERCISE HANDOUT 2

CHARACTERISTICS OF SUCCESS SUMMARY

NO LIMITS TO SUCCESS

12 CHARACTERISTICS OF SUCCESSFUL PEOPLE

- 1) **PERSONAL RESPONSIBILITY**
Take personal responsibility for your own thoughts, actions and future.
- 2) **PASSIONATE**
Attach powerful emotions to your goals.
- 3) **POSITIVE**
Use positive language and reap the benefits.
- 4) **SELF-BELIEF**
Develop self-belief from within.
- 5) **FOCUS ON THE FUTURE**
Create your own future history by setting goals that affect your whole life, not just your work.
- 6) **USE YOUR HEAD**
Learn how to increase your brain power, unlocking your potential and using both sides of the brain.
- 7) **ALWAYS LEARNING**
Optimise learning - use learning effectively, expanding your comfort **ZONES**.
- 8) **ENERGY**
Maximise your energy levels at all times.
- 9) **MANAGE STRESS**
Develop techniques to channel stress into a positive force.
- 10) **RELATE**
Develop and apply emotional intelligence and teamwork.
- 11) **FAITH**
Have faith in yourself, faith in others, and faith that good will happen.
- 12) **LOVE**
What's this all about? Positively using the most powerful emotion.

TOOL 21: THE LEGO TEAMBUILDING ACTIVITY

This excellent teambuilding activity incorporates communication and problem-solving skills. Participants form groups of 4 or 5 and are tasked with constructing a lego building. The groups are given a strict brief and a twist in the tail!

- Read the first section of the attached instructions to the participants:
- Hand out the 'secret tasks' instruction notes to the team-members.
When everybody has read it, continue reading the next section of introductory text to the group
- Give the teams 15 minutes to construct their building before stopping them and reading the next instruction to them
- Give the groups 5 minutes to discuss the task and how to ensure good teamwork.
- At the end, the team that made the best looking construction is applauded.

THE LEGO EXERCISE HANDOUT 1 INSTRUCTIONS

THE LEGO EXERCISE

Your team must construct a building out of the LEGO-bricks you have in front of you.

In a moment, you will all get a note with a secret task, which you must carry out when you create the LEGO-building with your team. You must not show the note to anyone else in the group.

Hand out the notes to the team-members.

When everybody have read it, read this text to the group:

You have 15 minutes to build something out of the LEGO-bricks.
You are not allowed to say anything during the building process.
When the 15 minutes are up, you must have used all your LEGO-bricks and constructed a building that looks beautiful.
You will be told, when there are only three minutes left of the time.

When the 15 minutes are up, tell the groups to stop working and read this text to the group:

You are still not allowed to speak. Put up your hands if you think there is a saboteur in the team. Point out the person.

(Tell them that there was no saboteur.)

Keep reading:

Read your task aloud for the rest of the team one by one, and briefly describe how you solved your task and how well you think the team worked together.

THE LEGO EXERCISE HANDOUT 1

SECRET TASKS FOR THE TEAM MEMBERS

Cut out the following tasks and hand them to the team members when the workshop has started.

- You must make sure that layer number 3 and 4 consist of yellow bricks only.

- You must make sure that the second and sixth layers of bricks consist of exactly 8 bricks each.

- You are the only one who is allowed to build the layers 1 and 6 in the construction.

- You must make sure that the bricks, which are beside each other in layers 1, 3 and 6, are not the same colour.

- You must make sure that layers number 2 and 5 in the construction only consist of red bricks.