The Difference Between

A manual created by the participants

Acknowledgements

Erasmus+ and Tempus Közalapítvány, whose existence and work made possible that this project became a reality.

The partner organizations for their involvement and cooperation:
A.C. Patria (LT), Associação Inspirar o Futuro (PT), Citizens in Action (GR), EstYES (EE), GSM (TR), Smokinya Foundation (BG), Solidarités Jeunesses (FR).

All the participants for being active learners and creators of their learning experience, and for their priceless contributions that are the core of this manual,

INTRODUCTION

This manual is there to function as a source for inspiration, widening the horizon of youth work and enrichment. It is aimed for all those involved in facilitating activities in all contexts of youth work (local, national, international).

It is, above all, a learning diary created by the participants, during the final days of the training, with the intention of passing forward their learning experience. The participants divided themselves into working groups, one per day or main block of the program. Therefore, each chapter reflects the style of the group, editing when done had the purpose to bring more clarity in details.
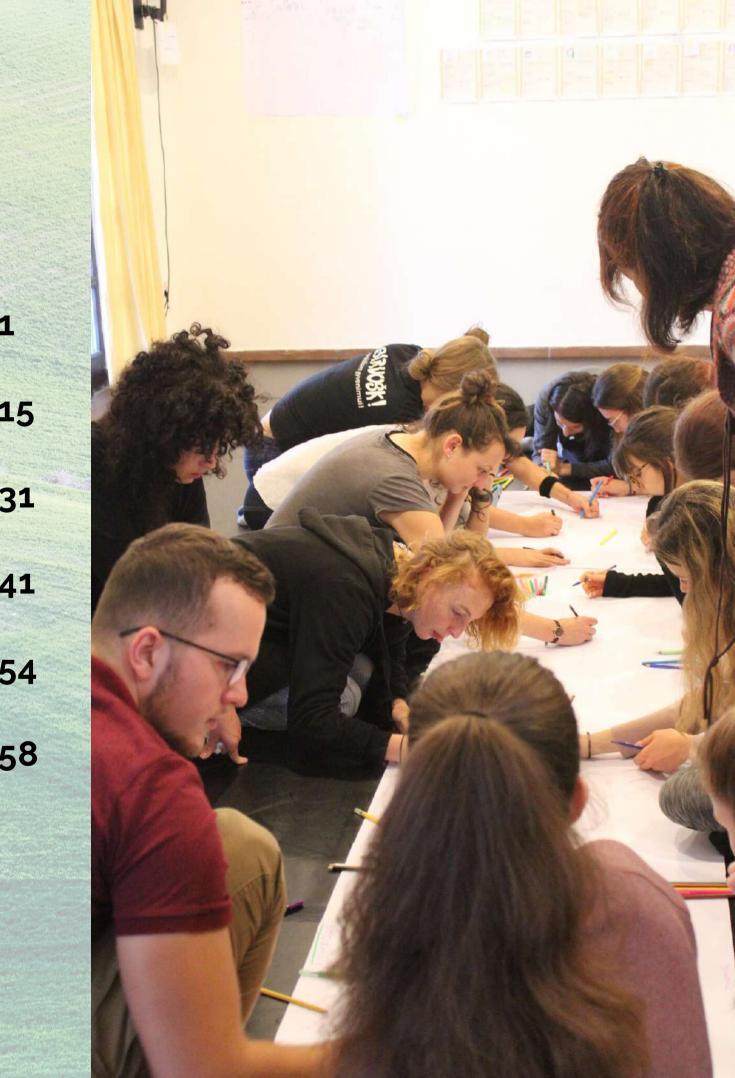
This manual comprises the main activities that happened throughout the training course, through the voice of those who are the actors in the learning experience. Main theoretical inputs can be found either in annex at then of each chapter; for specific activity related inputs a link to a source on that topic is provided in the description.

Editing by the trainers, when it happened, was there only to clarify or elaborate further on what the participants created as a living orchestra.

As such, we hope you enjoy and even replay the tunes that are now brought to you.

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DAY 1 - SELF-AWARENESS

Being a facilitator is like a being maestro of an orchestra.

As a conductor you have to listen to the musicians, while being aware of yourself in order to tune in with the all orchestra and the process.

Self–awareness brings the individual style of conducting based on balancing the needs of the participants, the facilitator and the context of the activities.

This first day was there to bring this self-awareness, to support us, as participants, to realize where we are standing with our facilitation competences.

The day started with activities to get to know each other and to set a common working ground. Throughout the rest of the day we worked toward realizing were we were standing with our own facilitation competences.

Introduce myself

Aim: To create the ground for self-introduction in a playful manner

Duration: 25-30 minutes

Materials: 40 random objects

Instructions:

Everyone is sitting in a circle. Firstly, everyone chooses and object.

After that, they introduce themselves using that object, while answering to the questions:

"Who am I?", "What is my experience with group facilitation?" "What brings me here?"

Social Contract

Aim: to give the space for the group to set their working rules, to create a safe ground

Duration: 30 minutes

Materials: Whiteboard and pen, flipchart paper

Instructions:

Group walks around the space; every time someone has a suggestion, they raise their hand. Suggestion is only approved if everyone agrees.

Wheel of facilitation

Aim: To self-assess ; to identify strengths and areas for improvement at the level of facilitation

Duration: 20 minutes

Materials: Paper, colouring materials (markers, crayons), whiteboard and markers

Instructions:
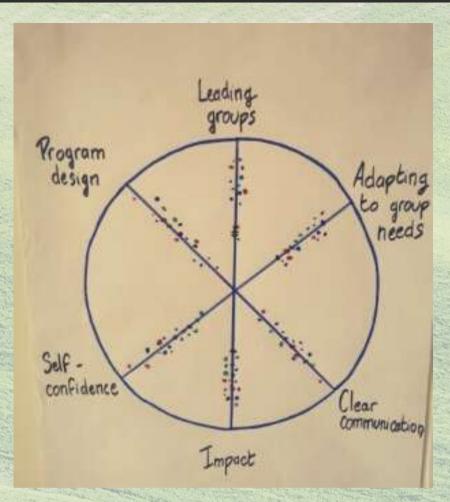
1) Trainer introduces the Wheel of Facilitation, a tool inspired on the NLP tool **Wheel of Life**: in a circle divided in 6 key dimensions, participants themselves in each of them according to where they are standing on scale from 1 to 10; the areas with lowest scores are the ones to focus on.

2) Each participant creates their own Wheel of Facilitation.

Reflection group meeting

Aim: to create a space for reflection

Duration: 45 minutes

Instructions: We created small groups (reflection group) that we worked through training course to follow learning process. We gathered with our reflection group for the first time.

We approached these 3 topics in our reflection groups:

1. Personal background and experience with group, 2. Wheel of Facilitation, 3. What I want to get out of the Training course

Triangle movement

Aim: To reflect on how we lead

Duration: 15 minutes

Material: speakers, audio device

Instructions:

We start to dance in triangles (tree people), then diamond shape (6 people) and at the end as a whole group again in the shape of diamond.

The task was to move together in trio by following person in front. Being in front gave the person responsibility to be a leader (maestro of the orchestra). Being a leader brings responsibility to choose the movement that group could follow. It was also an opportunity to experience ourselves as a leader in the group that we don't know (yet!).

Conductor Video

Aim: to share inspiration and reflect

Duration: 40 minutes

Materials: computer, projector, speakers, TED talk video

Instructions:

We watched a **TED talk** by the conductor Itay Talgam on the process of leading an orchestra.

We reflected different leadership styles. And this video brought discussions about trust, control, balance between needs and frame that the facilitator has.

Itay Talgam | TEDGlobal 2009
Lead like the great conductors

Building The Tower/My Roles In Facilitation

Aim: to reflect on how we usually lead groups, how would we like to improve

Duration: 30 minutes

Materials: packs of Lego pieces, blindfolds

Instructions:

Participants sit in trios. In front of them there is a bag with Lego pieces and a blindfold.

They choose who will be A,B and C. These are their roles:

A. Builds the tower of their dreams blindfolded for 2.5 minutes

B: Supports and they're not allowed to touch anything (not even A).

C: Can only say these sentences: "I like it", "I don't like it", "I would do it differently"

After 2.5 minutes, A removes the blindfold and shows to everyone; rest of the group gives a clap for them. Roles switch (A becomes B, B becomes C, C becomes A). Repeat the rounds until everyone has gone through all the roles.

Questions for reflection:

- How did you experience yourself in the different roles?
- What names do you give to these roles? (Trainer later on introduces them as player/A, coach/B, commentator/C)
- In a timeline, from past to present, where the actions of which role based upon?
- How much (physical) impact and influence has each role?
- From which role do you usually lead people? What could be advantages and disadvantages? Where do you want to invest?

PLAYER (PRESENT) | COACH (PAST, PRESENT, FUTURE)

IMPACT: 100%

IMPACT: 0%
INFLUENCE: DEPENDS ON PLAYER

COMMENTATOR

IMPACT: 0%   (PAST)
INFLUENCE: 0%

Our conclusions as participants:

These exercises gave us opportunity to experience ourselves as a player, as a coach and as a commentator. And through these exercises, we analysed ourselves and saw our personal preferences when performing different roles.

The Player is more in the present, coach is in the present, future and past, the commentator is more in the past. When you are playing you are at the moment, you are doing. When you are coaching / supporting, your perspective is based on past but your focus is at the moment as player is doing. And also, as a coach, you are in the future because you are supporting the player to reach her/his goal in her/his way. When you are commentator, you react based on past, because your statements come from comparisons.

Elements of a method

Aim: to reflect on our working method by focusing on its key dimensions

Duration: 75 minutes

Materials: Flipchart paper, Lego bricks, paper/masking tape, white paper, colouring materials

Instructions:

1) Trainers introduced the model through an interactive lecture

2) Trainer leads a closed eye focus to invite participants to bring into their minds their daily working context. After that, participating creating a drawing about their working context

3) Participants go through the 5 stations (1/element) and they rotate freely every 7 minutes:

Pre-assumptions/values/beliefs: Write your values on a piece of paper tape and put it on a Lego block.

Statements: Totemic/Spirit/Power Animal (Body Language) - Choose a statement and embody it through a power animal (real or imaginary)

Purposes/goals: Common flipchart paper, everyone writes their goals.

Skills: Build the tools you have, name them and put them on the toolbox

Working principles: Write them on post it notes and stick them on a page of your notebook

4) Participants write down their method/elements on their notebooks - check if it's aligned and what is there to work on.

Setting learning goals / S.M.A.R.T.

Aim: to set learning goals
Duration: 15 minutes
Materials: notebooks
Instructions:
SMART GOALS: This is the model that help us to formulate concrete, clear, achievable goals.
Following this model we set our personal SMART goals for the training, based upon our Wheel of Facilitation, and discussed it within the reflection group.

Body Drawing

Aim: To reflect in a creative manner, to create personal space
Duration: 20 minutes
Materials: Flipchart paper (2/person), colouring materials, paper tape
Instructions:
1) Each participant receives 2 pieces of flipchart paper and unites them with tape
2) In couples: 1 participant lies down, in whatever position they want, the other draws the outline of their body; switch when finished
3) Individually, participants fill up the outline however they want. They can draw, paint, write.
Since today's theme was self-awareness, we reflected through our body drawing, that we would use over the training as a body diary.

PRACTICAL APPLICATIONS FOR THE ACTIVITIES OF DAY 1:

1. Methods and activities can be shared with colleagues to let them understand themselves better as professionals.
2. Give myself space and time to continuous reflection process based on personal outcomes of the training.
3. While creating a new project, the "elements of method" model can be used to revise the method that you are using.
4. SMART goals can be applied to empower our professional and personal goals.
5. Social contract between facilitator and the group needs to be set and it brings successful co-creation and learning process.

And ...Now... Time to find out...
What kind of maestro are you?

Annex - Elements of methods explained

Introduction

This is a tool for supporting you into defining your working method, so you become more effective and more impactful in your work.
the power of using this tool is leading to reflection on how you work and on how you perceive yourself and the world around. It allows you to focus on your personal and professional development, as a parallel process.
By breaking down the several parts or elements of your daily working approach it gives you the opportunity to understand what you do, how and why you proceed as you do in your daily work.

Step #1 - Identifying my working context

The first thing you have to have in consideration for defining or designing your method is the context in which your work is or will be done, by answering the following questions:

- Where?
- With whom?
- What is your role?
- What are the needs?
- What is/are the culture/values?
- What kind of setting will you be working in?
- What kind of materials are there?

For example, there is quite a difference in doing a program in a corporate environment, in a training course with youth workers, or outreach work in the streets with young people.

Step #2 - Checking if there is balance in my method

Start by asking yourself if there is a balance between your theoretical knowledge and your practical skills.

Theory is formulated upon reflecting on the experience and gives a frame/structure to your practice. Practice allows the theory to be put to the test and be improved by being implemented. They should be in balance with each other. Too much theory makes your method out of touch with reality, practice without a guiding frame becomes random. If they are not aligned and equal, your method becomes counterproductive and without consistency.

Ask yourself: Is my knowledge and practices balanced between themselves and both enough for working in that context or is there something I need to invest on?

Step #3 - Breaking down my method

It is now time to check if your method is really fitting to the context you are working with.

This tool proposes dividing your method in 5 key elements:

Pre-assumptions, Statements, Goals, Skills, Working principles.

While going through which of the elements, check if they are in line with your method. If not, take the time to reflect on what you need to invest or change.

For the sake of explaination the elements are presented in a certain order, but you are more than welcome to use another order when focusing on your method.

Pre-assumptions

They are our own views, opinions and ideas upon something. Behind them there is a core value or belief. They are implicit, meaning they operate automatically at an unconscious level. They are more easy to identify in situations or events where our values where questioned or brought into focus. Some examples could be everyone is equal, hard work is good work, strangers are not to be trusted.

Statements

They are pre-assumptions which are explicitly formulated. They are those things we state or declare something about ourselves. The power of doing so is that we define a context for ourselves and give ourselves a direction as well.
Exs: I'm a kind person, I'm a hard-working professional, I believe in a fair world.

Goals

What we'd like to achieve with our work It's ok to start by a general goal (ex: improve access of young people to education), and upon that it's fundamental that we make it S.M.A.R.T., so there is clear and measurable direction (ex: organize every week a 1h workshop on inclusion for 10 young people)

Skills

Our practical abilities. They are what we need in order to achieve the goals, and they should be fitting into the context of the method.
Ex: time management skills, facilitation, presentation, program design, logistics, coaching

Working principles

The rules and habits we develop for our working context. The do's and don'ts. They are the result of reflecting on our practical experience: we do something once, we formulate an idea upon it, and upon repetition and depending whether it worked or not, we formulate, we define a working principle upon it.
Ex: As a trainer/facilitator I don't engage in personal relationship with participants, I start sessions on time,

Step #4 - Checking if my elements are aligned

Now, it's time to look at your method and check if the elements are aligned between themselves, if there is a logical connection, so that there is balance in your method.

Is your method aligned with your context or was there something to invest on? If there is something you want to change in which element is it and what do you want to change?

If you changed something, check if this element is aligned with the others, or can it be that you have to change things around on your method?

These elements form a matrix: if you change one all of them will be changed. Or like a fishing net or a spider web, if you touch one part of it the whole structure will shake.

Step #5 - Developing the method

Having the context, the balance between theory and practice and the elements clearly defined, the method can be put be developed and put into practice.

For the method to be developed in working manner, with desired results, we have to use systematically and observe the results that come from our actions, to consider them as a feedback. This makes it a dynamic process of applying the method, checking results, implementing the feedback, and so on.

Connected with this, and upon this, there are 2 key factors for developing a method:

1. Evaluation – looking in a critical manner on how we operate based upon results. If needed, ask for other people to give you their perspective.
2. Frequency – the more you apply the method, the more quickly you will develop a successful method.

EMPOWERMENT

Freedom   Hapiness

Loyalty   fulfilment

Trust   fairness love

Community

DAY 2- COMMUNICATION

Communication (from Latin "communis" meaning to share) is the activity of conveying information through the exchange of thoughts, messages or information, as by speech, visuals, signals, writing or behavior.

We learned that we communicate, not only verbally, but we have also through other channels, each one of them with a different impact. In fact, the 55% of the impact our communication is non-verbal. We also communicate vocally (38% impact) and last but not least comes the verbal communication (7% impact).

The different percentages presented don't reflect directly a degree of importance. Instead they represent how much communication as a whole is taking place through these 3 different channels.

Additionally, and contrarily to some misinterpretation that these values might originate, non-verbal elements don't convey the message. Instead, these non-verbal elements contribute on supporting the speaker's attitude towards what they are saying and the way his belief or conviction is presented to the listener(s).

Each of these channels of communication has its different elements:

**Non-verbal
(Body language)**

Eye contact

Body posture

Gestures

Speed

Distance

Facial expression

**Vocal
(Voice)**

Tonality

Speed

Modulation

Volume

Emphasis

**Verbal
(Words)**

Vocabulary

Sentence structure

Amount of details

Topics

Encouragement verbalizations

(aha...hmm...)

Part 1 – Non-verbal

The first part of the day was about non-verbal communication.

Optimal Walk and body posture

Aim: to increase body awareness, to find an optimal way to move in facilitation

Duration: 30 minutes

Instructions: In the beginning of the day the whole group went outside.

1. We started walking around trying to identify which is our optimal walk by trying different walking styles, playing with the speed, the body posture (open, closed).

2. Then we identified our optimal focus. In order to do that we changed the focus between a direct focus (focusing on one point only) or a soft focus ("melting" the eyes).

3. Then we embodied our optimal breathing, trying as well different breathing styles (deep, shallow).

4. Then we all together shared our daily discoveries about our optimal body posture and walk, and how can we implement it in our work with groups.

Non-Verbal Feedback

The two following activities were there for participants to receive feedback on how they usually move. Through them we discovered how body posture plays an important role in non-verbal communication.

For the activities below it is very important that whenever we are reproducing the body language of our partners, we don't make caricatures or try to make it funny. The exercises are there to give the opportunity for people to see themselves through other people's eyes.

Dancing feedback

Preparation: Each person chooses a song for themselves. The song can be in a personal device or on a shared device. At least 1 set of headphones per group.

Duration: 20 minutes

Instructions: We split in groups of 5-6 people. Each member had to dance to their song as if nobody was watching, a song that they had chosen, for 2 minutes. They were wearing headphones so he was the only one that could listen to the song. The rest of the group had to watch and, after minutes, give a non-verbal/moving feedback to the group based upon what they found most impressive, beautiful, outstanding or striking.

Walking feedback

Duration: 15 minutes

Instructions: We worked in pairs. Someone was A and the other was B.

- A started to walk in their usual/normal walking. At the same time, B was watching. (1 minute)
- Then B stood up and had to walk behind the A person, trying to copy/embody the full body language of B. (1 minute)
- A sat down and the B person continued walking as A, A observed themselves through the expression of the other person. (1 minute).
- B shook themselves. Switch roles.
- Sitting down A and B, share their experience.

Part 2 - Vocal

It was time for vocal exploration activities.
As a group we started discovering the voice characteristics.

Sound in the body

Aim: to warm up the voice, to get a first contact with the voice, to acknowledge how the voice vibrate through the body.
Duration: 5 minutes
Instructions:
Lying down on the floor, we started by touching different parts of our body, while pronouncing at the same time different sounds: Head / "I" (metallic), Chest / "E", Throat / "A", Belly / "O", Pelvis "U".

For experimenting with the sounds, first we placed one of the hands on the desired body part, then inhaled and while exhaling made the matching sound; we had to make sure that while exhaling we felt the vibration on the hand touching the body part.

Discovering voice

Aim: to practice using the different characteristics of vocal communication
Duration: 10-15 minutes
Instructions:
1. We invented a non-existing word with 3 syllables (ex.: pi-ka-za).
2. We used this non existing word practicing using different tonality, volume, speed, emphasis between the syllables,
3. In couples, we practiced changing characteristics: A would use a characteristic, B would have to change something in one of the syllables, and then A, and so on

Projection

Aim: Understanding how to use the voice in a manner that reaches across the space without raise the volume of the voice or shouting.

Duration: 10-15 minutes

Instructions:

1. Explain the idea of voice projection - to focus and send the voice to a certain point, using energy and articulation instead of raising the volume.

2. Participants form couples, and divide themselves in A & B. A form a line side by side, with a certain distance between then, B form another line, facing A. A&B start as close as possible. Bs walk on step backwards at a time while projecting their voice towards A. For projecting their voice they will say a tongue twister or singing a childhood song in their native language. A gives a sign with their hands if the sound is hearable. After B has gone to the maximum point and then returned in front of A, they switch.

Through this experience we understood how our body reacts as a musical instrument. We took a further step in being more conscious while using our voice as facilitators.

Part 3 - Verbal

We switched to discovering verbal communication.

Dialogue exercise

Aim: to understand how changes of the way we express ourselves verbally changes the meaning of the statements.

Duration: 15 minutes

Instructions:

 In couples (A & B) we had to go through a short dialogue, where we were alternating sentences:

- "You stole it." (A)
- "I didn't steal it." (B)
- "You were in the room when I entered." (A)
- "I was not in the room." (B)

After finishing this dialogue, we switched the sentences.

We repeated the dialogue putting each time emphasis in different key words, pauses and emotions, discovering what was happening.

Communication styles

We had a brief introduction about communication styles (fire, water, earth wind), which is inspired in the **DISC model**.

We saw a model that includes about 4 main communication needs that can be found in groups and how these are manifested in 4 different ways of communicating through body, voice and words.

1. Discovering the styles

Aim: to provide information about the 4 communication styles in an embodied manner, to get acquainted with different communication needs.

Duration: 40-45 minutes

Materials: Flipcharts with a short description about the styles in bullet points (see annex), 2 songs for each style, sound system

Instructions:

We concentrated on our body while doing a few different actions:

1) The facilitator makes a short introduction about communication and the meaning of communication styles.

2) Facilitator gathers group in one corner of the space and explains the first style (Earth) and invites participants to move in space in Earth style with the support of some fitting music; after a while participants are gathered in a corner and facilitator gives a detailed description of this style, while showing the matching flipchart.

3) Facilitator then explains another style, Water. Activity goes on until all 4 styles are covered

4) At the end, the participants are asked to position themselves in the corner or between the corners that fit the most their communication styles.

2. Identifying the styles

Aim: To practice identifying the styles

Duration: 10 minutes

Instructions:

Different people were invited to stand up in front of the group and talk for 2 minutes about one of the topics of their choice: dream vacation or dream job.

The rest of the group observed the person and, at the end of the 2 minutes/story, based upon the several elements of the communication they had to identify the style of this person.

Through this experience we understood how to identify and match the needs of each communication style and how to use this knowledge in facilitation taking into account our audience.

3. Practicing facilitation with styles

For the closing of the day we formed groups of 3 or 4 people. Each group had to explain a game or activity, in an appropriate way in order to be understandable of all the communication styles.

We closed this communication block by collecting the best tips & tricks for facilitation.

Tips & Tricks for facilitation

1. Have a clear goal, intention, energy
2. Use pauses, pace (speed)
3. Give clear instructions
4. Use tonality
5. Plan the key words
6. Measure time
7. Have an overview of what happens, come ready

PRACTICAL APPLICATIONS FOR THE ACTIVITIES OF DAY 2:

- Communication skills are essential for everybody that works with people.

- It is important to understand that communication consists not only from verbal elements, but also non-verbal and vocal.

- By focusing on the three elements of communication you can become an efficient facilitator that covers the need of the audience. It is also very important to understand that people react and communicate in different ways, so they also receive information in different ways. An effective facilitator takes into consideration all the different communication styles, adapting their own communication profile in order to cover as many needs of his audience as possible. It is basic for every facilitator to identify their personal communication style, improve it and use it in the best way they can!

Annex - Communication styles

In our daily life - in work or personal context - we have a preferred way of communicating with others, or a communication style. It is like a language that we embraced in order to convey our needs and preferences when communicating.

Given our diversity as human beings, everyone has their own style. When someone else's style match with ours it can create this sense of connection and mutual understanding, and when it doesn't it can create some friction, sense of misunderstanding or even conflict.

So, the power of this model is giving you a better understanding on how you and others in your environment communicate (and the needs behind it), so that you can become a more efficient and attuned communicator with a bigger empathy towards their needs.

The version we present you here is a simplified version of the DiSC model by William Martson, and as such suffered some differences. The major one is the names we use for the styles, each here are based on 4 elements: Earth, Water, Fire and Wind.

These 4 groups/elements are embracing main 4 patterns of communicating in human communication. Despite all individual differences there is a style or a combination of 2 styles that we prefer overs.

These 4 styles can be divided in 2 big categories:

- Informal or formal - depending on the communication of the style follows a specific structure or not.
- Passive or Dominant - depending on how quickly/easily the style "jumps in" in a interaction

As a last note, we would to point out that a communication style is **not** a personality type. It's a preference or a language that we use to express ourselves. There might be psychological factors for this choice and they are not relevant for this frame.

Earth

The logical element
_____

Keywords; information /data

Passive - takes time to start interaction

Formal – communication follows a specific structure

Main characteristics:

- Body language: minimal gestures (used to point out or illustrate something), keeps a bigger personal space, closed body posture
- Voice: Soft, monotonic, emphasis on key words
- Verbal language: from general to specific, chronological, detailed (highly structured sentences)
- Focused on gathering all possible information (facts, opinions and other specific data)
- Concerned with accuracy and logical thinking
- Takes a longer time to make decisions - processing all available data
- Waits for the "right" moment to start talking

How to communicate with this style:

- From general to specific in a chronological manner
- Acknowledge needs for facts / data and time to process them
- Give space for asking questions
- Propose deadlines / Create a time frame to make a decision
- New task - Explain purpose, be precise (what, why, where, when, how)
- Compliments - to the point and logical
- Corrections - in a private conversation, in a logical manner

Don't:

- "You didn't understand me" - creates the sense of missing out info
- Too general - can create confusion

Water

The binding element

_____

Keywords; togetherness/cooperation/connection

Passive - takes time to start interaction

Informal - communication doesn't follow a specific structure

Main characteristics

- Body language: soft, small, loose gestures, smaller personal space, loose body posture
- Voice: Soft, with variatons
- Verbal language: unstructured, focus on people, emotions, relationships
- Relationships/people more important than the task or the results
- Keen on details on an unstructured manner
- Avoids telling info that might be unpleasant to others and going to conflicts, struggles for consensus

How to communicate with this style:

- Establish personal relationship first - "How are you/are you feeling?"
- Use soft voice
- Bring out your feelings
- Provide details and specific goal
- New task - ask for help, clear and specific instructions, connect with personal relationship if possible
- Compliments - make it about the personal relationship
- Corrections - in a private conversation

Don't:

- Pressure over time limit - creates anxiety
- Harsh, cynical jokes
- Criticism in public

Fire

The "big picture" element

Keywords; results / efficiency

Dominant - communicates as soon as need arises

Formal - communication follows a certain structure

Main characteristics

- Body language: staccato (small and sharp) movements to point out something, bigger personal space, open and straight body posture
- Voice: Louder, monotonic, emphasis on key words
- Verbal language: structured, main details, to the point
- Result oriented
- Concrete & short info (bullets, big picture)
- Outspoken
- Only acknowledges leadership with proven credibility
- Won't go for tasks not perceived as their own or not relevant
- Doesn't avoid confrontation/conflict

How to communicate with this style:

- To the point, summarize facts, don't overexplain
- Bring out results
- Create eye contact, clear voice
- New task - explain purpose and expected result, let them choose how to do it
- Compliments - based upon results, give new task with bigger responsability
- Corrections - factual, upon results

Don't:

- Tell them how to do their task
- Beat around the bush - creates sense of being manipulated
- Make changes without warning or agreement upon it

Wind

The excitement element

_____

Keywords; unique, cool, new

Dominant - communicates as soon as need arises

Informal - communication doesn't follow a certain structure

Main characteristics

- Body language: wide, loose movements, smaller personal space, open body posture
- Voice: Louder, energetic, with variations
- Verbal language: unstructured, personal emotions, jokes
- Motivated by unique situations, new challenges
- Loves attention and acknowledgement
- Doesn't focus on details
- Can easily change to a new, more exciting task with finishing the previous one
- Tends to overreact to unpleasant situations

How to communicate with this style:

- Use humour and enthusiasm
- New task - make it exciting, cool, unique (if it is to be repeated: "do it in your own special way"
- Compliments - preferably in public
- Corrections - sandwich method (start with positive feedback) in private, if they overreact let them be

Don't:

- Tell them how to do their task
- Overexplain/overdetail - creates sense of boredom
- Use their ideas without asking or acknowledging them
- "You didn't listen / explain me well" - might lead to overreacting

DAY 3 - GROUP DYNAMICS

Definition:

1. the interactions that influence the attitudes and behavior of people when they are grouped with others through either choice or accidental circumstances.

2. the study of such interactions.

"In the human relations training-group setting, the task is to help individuals interact with one another in a more productive, less defensive manner, and to be aware of the dynamics underlying such interaction. The goal is interpersonal sensitivity."

Tuckman, Bruce W., "Developmental Sequence in Small Groups (1965)"

Part 1 - Understanding the dynamics

The first part of the day was dedicated on understanding the model of group dynamics through activities, input and small group assignment.

Experiencing the dynamics

Aim: To get a first contact with the model in an embodied manner; to warm-up for the topic of the day

Duration: 10 minutes

Materials: 1 Rope

Preparation: Place a rope in a circular shape in the middle of the space you will use for the activity; make sure that this circle is big enough for maximum 2 people to fit.

Instructions:

Ask the group to walk around the room. At the end of each of the steps describe below, it is recommended to shortly ask participants how they experienced themselves.

1. Instruct them that everyone should go through the middle, but in a way that they avoid bumping and while being careful with each other, as if they were trying to be polite

2. Now, there each one should try to be the only one in the middle for as long as possible. They can push, pull, use their voice, while being mindful not to hurt each other.

3. While competing for the middle, participants can form groups and change alliances.

4. The group has to come up with a system to make sure that everyone has their position in space and there is a defined order for people to go through the middle/stay in the middle. They can talk, use signs, etc., however it fits them.

5. Without talking or signs or previously agreeing, the group should keep moving in a flowing manner while guaranteeing that everyone manages to go through the middle without bumping or overlapping

6. At their own rhythm, participants leave the space. They can do it alone or with other people.

Tuckman Model - Stages of Group Development

Aim: to get a hands-on understanding of the model.

Material: print-out of the description of the phases (see annex) without the name of the phase, board with only the names of the phases, magnet/pins (depending on the board)

Duration: 2 hours

Instructions:

Participants were divided into 5 small groups. Each group received a description of a phase and they had to pair it with the name on the board. We had a reflection on the pairing to see if the groups managed to match the descriptions to the names according to the model.
And then - as we didn't find all the right pairs - we made the order of the phases.

After this, each group was assigned a one of the stages of group development. They had to prepare an interactive preparation about that phase, lasting 5 to 7 minutes, (not only speaking), appealing to all communication styles.

The presentation should include: a description of the phase, activities fitting for that phase and for triggering the next one (except adjourning).

After each presentation the trainers gave extra input, highlighting keyword for the phase, main features, behaviour of the group, activities fitting and/or for provoking next phase, advantages/possibilities and limitations/risks of each phase.

Part 2 - Dynamics into practice / Handling challenging situations
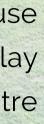
During this second block of the day, we went further into group dynamics and how to use them as focus to cope and/or overcome challenging situations. We used a roleplay theatre activity. In order to warm-up we played several improvisation and image theatre games (creating sculptures in partners, making machines in small groups).

This was our assignment:
- Small groups (3-5 people)
- ·Every group has 30 minutes to choose a challenging real work situation connected with the topic and enact it (max 5 minutes). It should be a situation where the outcome was not satisfying or the situation not resolved.
- Groups present their situation first time, then trainer offers to the audience the possibility to replace the facilitator and find working solutions.

This session led to an extended debate on how to involve "problematic" youth.
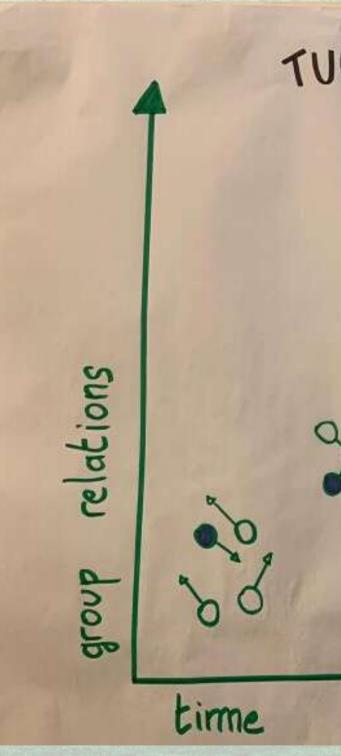
PRACTICAL APPLICATIONS FOR THE ACTIVITIES OF DAY 3:

- This day focused on group dynamics evolution and the role of facilitator in guiding the group through the phases of the Tuckman model.

- This model shows how facilitator should behave in order to succeed in current phase and pass to another. Facilitator role differs from phase to phase. Due to the activities of this day, we learnt how to detect at which phase the group is at and what support it needs. There are activities that illustrate each group dynamic phase behaviour.

- At the same time facilitator role became clearer. Group needs proper environment and support that they could organise their educational process by themselves.

- Problem handling activity helped to gather several methods and ways how different challenging professional situations can be handled and solved.

Annex - Tuckman's stage of group development
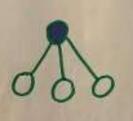
Psychologist Bruce Tuckman divided into five stages the process that teams go through from the first moment they come together formed until they separate.
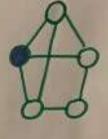
1. Forming

2. Storming

3. Norming

4. Performing

5. Adjourning

Forming

In this stage, personal relations are characterized by dependence.

Group members rely on safe, patterned behaviour and look to the group leader for guidance and direction. Group members have a desire for acceptance by the group and a need to know that the group is safe. They set about gathering impressions and data about the similarities and differences among them and forming preferences for future sub grouping. Rules of behaviour seem to be to keep things simple and to avoid controversy. Serious topics and feelings are avoided.

The major task functions also concerns orientation. Members attempt to become oriented to the tasks as well as to one another. Discussion centers around defining the scope of the task, how to approach it, and similar concerns. To grow from this stage to the next, each member must relinquish the comfort of non-threatening topics and risk the possibility of conflict.

Storming

This stage is characterized by competition and conflict in the personal-relations dimension an organization in the task-functions dimension. As the group members attempt to organize for the task, conflict inevitably results in their personal relations. Individuals have to bend and mold their feelings, ideas, attitudes, and beliefs to suit the group organization. Because of "fear of exposure" or "fear of failure," there will be an increased desire for structural clarification and commitment. Although conflicts may or may not surface as group issues, they do exist. Questions will arise about who is going to be responsible for what, what the rules are, what the reward system is, and what criteria for evaluation are. These reflect conflicts over leadership, structure, power, and authority. There may be wide swings in members' behavior based on emerging issues of competition and hostilities. Because of the discomfort generated during this stage, some members may remain completely silent while others attempt to dominate.

In order to progress to the next stage, group members must move from a "testing and proving" mentality to a problem-solving mentality. The most important trait in helping groups to move on to the next stage seems to be the ability to listen.

Norming

In this stage interpersonal relations are characterized by cohesion.

Group members are engaged in active acknowledgment of all members' contributions, community building and maintenance, and solving of group issues. Members are willing to change their preconceived ideas or opinions on the basis of facts presented by other members, and they actively ask questions of one another. Leadership is shared, and cliques dissolve. When members begin to know and identify with one another, the level of trust in their personal relations contributes to the development of group cohesion. It is during this stage of development (assuming the group gets this far) that people begin to experience a sense of group belonging and a feeling of relief as a result of resolving interpersonal conflicts.

The major task function of stage three is the data flow between group members: They share feelings and ideas, solicit and give feedback to one another, and explore actions related to the task. Creativity is high. If the group members attain this stage of data flow and cohesion, openness and sharing of information on both a personal and task level characterize their interactions. They feel good about being part of an effective group. The major drawback of this stage is that members may begin to fear the inevitable future breakup of the group; they may resist change of any sort.

Performing

Not every groups reaches this stage. If group members are able to evolve to this stage, their capacity, range, and depth of personal relations expand to true interdependence. In this stage, people can work independently, in subgroups, or as a total unit with equal facility. Their roles and authorities dynamically adjust to the changing needs of the group and individuals. This stage is marked by interdependence in personal relations and problem solving in the realm of task functions. By now, the group should be most productive. Individual members have become self-assuring, and the need for group approval is past. Members are both highly task oriented and highly people oriented. There is unity: group identity is complete, group morale is high, and group loyalty is intense. The task function becomes genuine problem solving, leading toward optimal solutions and optimum group development. There is support for experimentation in solving problems and an emphasis on achievement. The overall goal is productivity through problem solving and work.

Adjourning

This stage involves the termination of task behaviours and disengagement from relationships. A planned conclusion usually includes recognition for participation and achievement and an opportunity for members to say personal goodbyes. Concluding a group can create some apprehension - in effect, a minor crisis. The termination of the group is a regressive movement from giving up control to giving up inclusion in the group. The most effective interventions in this stage are those that facilitate task termination and the disengagement process.

The source for these descriptions can be found here: https://ess110.files.wordpress.com/2009/02/tuckmans_model.pdf

DAY 4 - IMPACT

"**Already the first step into the training room counts."**

The aim of this day was to explore the impact that the facilitator can have in the training room by using body language, voice, focus, playing with the room atmosphere and so on.

In order to do it so, participants were invited to explore on the relationship between body, mind and emotions.

Part 1 – Emotional management

The first part of the day was there to bring more awareness on how emotional states are taking place and how to use this knowledge from a facilitator point of view.

State management

The state management activity is used as a way to:

a) illustrate how the 3 vectors of the state triangle (physiology, language, focus) are intimately connected. (see annex)

b) realize that emotions can be quickly switched,

c) reflect on the use of this kind of tool in facilitation. In this block participants were invited to go through several activities designed to trigger certain emotions and to bring awareness on how quickly we switch them.

The activity consists on:

1. going through several embodied focus activities
2. practicing changing emotional states through changes on physiology, focus and language

1. Experiencing emotional states

Haka - Maori war dance

<u>Haka</u> is an ancient war dance used by the Maori, in New Zealand. The dance includes strong foot-stamping followed by tongue protrusions and strong facial expressions as well as rhythmic body slapping to accompany a loud and determined chant.

The group was invited to divide into two subgroups and to perform the Haka war dance, battling each other. Then the participants explored what kind of feelings were coming up while performing the dance. Find the lyrics in the annex.

The underlying emotions connected with this activity are usually power, excitement, energy, aggression.

Laughing meditation

Straight after the Haka, the participants were asked to lie down on the floor and start laughing.

Grumbling energies

Through a closed eye focus, the participants were invited to bring into their mind a "negative" state of their daily life (anxiety, sadness, stress, anger, etc.) and later on embody it (telling themselves what they tell in these moments, breathing they breath, assuming the posture, etc.). At the end, they were asked to shake and jump in order to switch the state.

Upon this a demonstration was done by the trainers to show how interventions can be done at body level to support the change of emotional state. A participant volunteered to be in front of the group and to embody it, guided by the trainer´s voice (important: ask for consent from the participant before starting!). Once the participant reached a peak on that state, the trainer invited firstly the group to observe the person and then to give suggestions for changes in body language to create change/reduction in this emotional state.

At the end there was a reflection on the use of this tool.

Party

In order to close this session, the participants went through another closed eye focus, this time standing. They were invited to imagine themselves having a wonderful day, meeting some friends and dancing to a song (here a song was played).

2. Practicing emotional states

As a final activity, participants were divided in groups of 3-4 people. One person closed their eyes, while the others through their suggestions would invite the person to experience different states.

Part 2 – Creating atmosphere

The second part of the day was about taking the learning of the first one into practice, or how to bring a certain emotional state or atmosphere into activities.

Guided Focus

A guided focus means to let invite the present group into your imagination by telling a story (for example a travel in a forest). Your goal is to create an atmosphere with your voice and to make them be in the state/mood/atmosphere that you want them to be. You can choose to lead them strictly in the direction you want using "closed language" (describe the setting of the focus in details) or to give them space for their own imagination by using an "open language" (more general sentences).

Instructions:

Create groups of 3, based on whether you want to do the activity indoor or outdoor. Every participant has to create a 5-minute guided focus. For that, they should be aware of the **VAK (Visual, Auditory, Kinesthetic) method** , in a way to include every learning style.
They are also asked to take care of the right atmosphere (room setting, temperature, materials, posture, body language, voice…).
They have 2 hours to prepare. 30 min before they begin, a meeting checkpoint is scheduled to give final logistic instructions and answer potential questions.

At the end of every focus participants had to collect feedback for their focus (what worked and what to improve).

Best practices for guided meditation

1. In their guided focus groups, the participants brainstormed about the best practices for creating an atmosphere. (7'-10')
2. They share with the facilitator, the facilitator writes on the whiteboards what come out. After the 1st group, the other groups only add new things.
3. Together we create a flipchart with all that was said (if need, organize and/or rephrase to make it concise and clear)

ATMOSPHERE
Tips & Tricks
- Have a clear goal / intention / energy
- Clear instructions
- Voice — be aware of tonality & speed
        use pauses
        plan emphasis on key words
- Time management → have a tool for it
- Prepare yourself and your state as a facilitator
  Prepare logistics according to context
  (setting, equipment, materials)
- Be mindful of input → too much is confusing
- Use open sentences (Milton language)
- Know your audience / target group and what is
  appropriate for their background (age, culture, language level)
- Plan closing
- Start by relaxing the body
- Practice, practice, practice
- Enjoy!
- Go for it!

Limelight

I) The activity

It's about theatre, it's about impact, it's about storytelling. That's why we will tell it as a story.

II) Set the rules

Imagine the group sitting in the training room, their safes space. For now.

The trainer stands up and starts speaking with a soft, innocent voice: "The next activity is called Limelight. Do you know what that is?"

"The lights on the stage. The spotlights."

"Yes." He said, smirking. "Exactly."

And he revealed what was written on the flipchart.

- Create a two minutes performance about "What drives you to work with people?"
- You have to use the space. You can use one object maximum. No music.
- Use what you practiced today. Your body, your voice, your language. Create an atmosphere.
- This will be a moment to remember in any similar situation in the futur.
- You have until 20:45 to prepare.

"Go!"

III) Create an atmosphere

The group dispersed.
Dinner was never that silent. For almost two hours, you could find group members in every corner of the house, busy writing the script of their performance.
At 20:40, one by one, people were entering through the curtain and found themselves not in the same, old training room but in a theatre.
Pillows were placed in two aisles, counting three rows each. Two thirds of the room were plunged into darkness. The only light came from the two spotlights being placed in a way to create a stage.

IV) Going on stage

The trainers, invisible in the back, called one name after the other in a random order. The tension and excitement are almost tangibly. Drum rolls, loud enough to drown the raising heartbeats of the group, accompanied the next person going on stage. Even the seconds in between each performance was an act. This was theatre. This was drama.
19 people went on stage, 19 different stories were told. In 19 different ways. Poetry, dance, speech, pantomime. What a beautiful mix.

V) Give it a strict frame

The trainers would applaud after two minutes – after two minutes exactly.
If the performance would end before time was up – the actor hat to wait it out. If two minutes were over and the actor was still speaking, a thunderous applause would interrupt them suddenly.
And it would be a standing ovation every single time.

VI) Closing

After the final performance, a last round of huge applause.
No debrief, let it be pure. No words needed. A song does the trick.
The group takes out the body diaries and starts externalizing the moment.

PRACTICAL APPLICATIONS FOR THE ACTIVITIES OF DAY 4:

This day was focused on the impact that a facilitator can bring to a training room or a group while facilitating the activities. Depending on the goal, the nature of activities, the topic of the day and so on, body language, room settings, voice, dress code should be accordingly to the type of message the facilitator wants to pass.

An open body language with the appropriate focus and words will create a state of self-confidence to the person who's delivering the session. Some rituals can be done in order to shift our emotions to better fit the occasion we are in, for example, opening our arms and legs, slow breath, smile, etc.

Also, the atmosphere we create in the room creates a great impact on the group. To play around with different smells, light, temperature, colours, and textures can bring reinforce the message of the content the facilitator wants to pass. For example, if dealing with a group of youngsters we want to provide a relaxing and cosy session where the group leader encourages some feelings sharing, the temperature of the room should be warm, some pillows and blankets would provide some comfort and the group leader should create rapport with the participants by using a calm but audible voice. In this way, a safe learning environment is created.

Regarding the VAK model, while designing a training session, the facilitator is now aware of different learning styles. This helps them to incorporate elements that will facilitate the learning process of every learning type. For example, including some audio and being more aware of the voice for auditory learners, to incorporate videos and systematic visual information on flip-charts or whiteboard to the visual learners and to provide practical exercises and experiences to the kinaesthetic learners.

Annex 1 - The State Triangle

The State Triangle is a model that considers that our emotional states are the result of the interaction between 3 factors:
Physiology, Focus, and Language.
This is a dynamic relationship, where creating in one the points might lead to change in the others, and ultimately to the emotional state we experience ourselves at any given moment.
An emotion is an energy in motion, which means that it is a state to which we give a label/name to. Being aware of this might support us to better design or choose fitting activities, doing interventions, giving individual support.

Focus **Language** **STATE** **Physiology**

#1 Physiology

Physiology is the component that refers to the way our body is functioning (posture, heartbeat, breathing, temperature, etc.).

#2 Focus

The second component of this three-party relationship indicates refers to what we focus on, what we give attention to.

#3 Language

Language is the third component of this triad. We speak to ourselves internally and out loud with others. Language defines our reality, by giving it labels we can refer to.

A good professional example of how this model takes place:

When working with a new group, on the first moments in front of them, or when doing a presentation, we might feel some anxiety (the emotional state). Our heartbeat and our breathing go faster and our mouth gets dry (Physiology). Then we start to look around to see if someone is actually looking at us or laughing at our jokes (Focus). If for some reason they are not looking they look somewhere else or they don't laugh at that joke we always thought it worked, we started telling ourselves: "They don't like me!", "This is going bad" (Language). Guess what's going to happen: more anxiety! Sweating, mouth even more dry, talking faster, making even more silly jokes. Sounds familiar?

Another short example with a practical application: if a person stands up straight, they might feel prouder and more alert. If a person closes their posture, they might feel more introverted, fragile or even insecure.

Small practice on State Management:

Close your eyes, and bring into your mind a person you care about. Once the image is clear, observe how you feel, how is your body reacting, what are you focusing on, and what is the conversation in your head at this moment.
Now, repeat the exercise, this time imagining someone you don't like.

What were the differences?

To put it shortly: keep in mind that our body, what we pay attention and how the language we use at any given moment determine the state we are in.

Annex 2 - Haka lyrics

Ka mate Ka mate
Ka ora Ka ora

Ka mate Ka mate
Ka ora Ka ora

Tenei Te Tangata Puhuruhuru
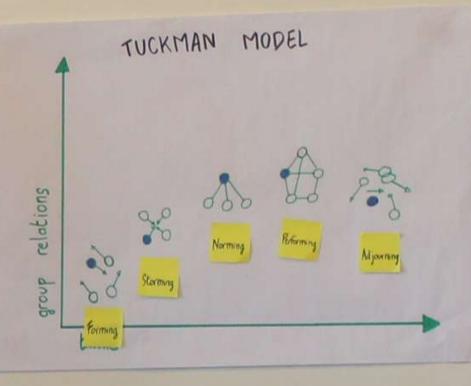
Nana i tiki mai whakawhiti te ra

Upane Upane
Upane Kaupane

Whiti te ra
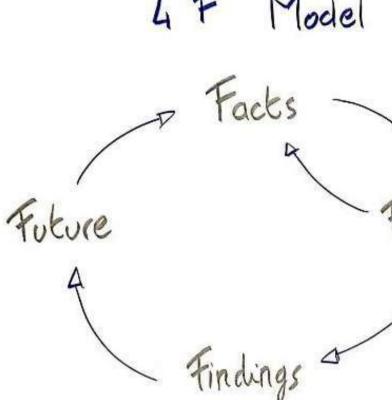
DAY 5 - Craftsmanship

The day when we went after the four days of theoretical models into practice.
 Practice makes perfection, so it was time to take action and to learn by doing.

Debriefing

The session started with an open discussion what does "debriefing" means to us? Why do we need it as a facilitator? The "debriefing" is the moment of guiding. It is there in order to show the difference between the reality/facts and the perception of reality, give the space for everyone to share, to realise learning outcomes, the moment to verbalise the feelings and new understandings.

"**World café**"

Participants split in 4 groups. In the room there were 4 station of different parts of the 4 Fs debriefing model.
Participants had to brainstorm on the questions which are applicable to the curtain stage of the debriefing process and wrote these questions on the flipcharts. It was followed by the open discussion and analysis of proposed questions.

4 F Model

Facts → Feelings → Findings → Future →

FACTS
- What happened?
- What did you do? How did you do?
- Did you complete the task?
- What strategy have you used?
- What was the activity about?
- What was the goal?
- How did it start? How did it end?

FEELINGS
- How did you feel → during the activity? → now?
- Who Felt... (ex: nervous/excited ...)?

FINDINGS
- What did you understand?
- What was surprising for you?
- What was your main realization?
- What is the new learning?
- Did this task challenge you? How?
- What did you think other people felt?
- What did you enjoy? Why?
- How did you feel in the group?

FUTURE
- How could you implement your learning in your life?
- I which situation would you use what you have learnt?
- Name 3 things you are going to do as soon as you go home. Who can check?
- What are you going to improve?

"Yes, and…"

The participants were asked to pair up. One starts telling the story, the partner had to continue the story by starting the sentence with „yes, and…". They proceed one after another in the same manner, also matching each other in a physical level.

Implementation: the activity can be implemented in a working process with your colleague/co-trainer/community. For example, during the brainstorming. We either go for supporting the common process and each other by „yes, and…" or choose to go your own direction by „yes, but…". This activity turns attention on our ability to cooperate and co-create a story by building up (yes, and) on each other ideas instead of opposing (yes, but) to the partner ideas.

"NAOMIE"

NAOMIE model was presented by the trainers to make an introduction to the Learning Community.

NEEDS (target focused)
AIMS (general)
OUTCOMES (SMART)
METHOD (knowledge, skills, competences, resources.)
IMPLEMENTATION (Preparation + Program)
EVALUATION:
- if the goal has been achieved?
- how many people achieved/numbers?
- interviews / follow up
- observation sheet / check list
- feedback / scales / forms /
every day secretaries reporting
on the day

Needs – the first step of any intervention. In this phase we identify the needs of the target group.
Ex: discrimination of a social group, access to education, lack of infra-structures, etc.

Aims– the general objectives of our intervention, as answer to the needs. They don't need to fit within a timescale or be too specific but they can be used as a general measure of success at the end of the project.
Ex: Improve human rights education (HRE), create more inclusive spaces

Outcomes/**O**bjectives - These are the true and measurable points that you will be measuring the project on, in order to make sure that you achieve your aims. These will be written in a SMART (Specific, Measurable, Achievable, Realistic, Time Bound) way. Each objective or desired outcome need to have a measurable verb and a date of completion. If they are not specific enough you will not be able to measure the results.
Ex: To facilitate 10 key aspects of HRE to 40 young people (14 to 16 y.o.), during a period of 3 months.

Methods – What kind of methodologies or approaches that will be used, and are fitting to the needs, aims and outcomes
Ex.: outdoor education, theatre, media, non-formal education, informal learning, sports, etc.

Implementation – Here we will define the kind of actions/activities we will be doing, for how long, who will be involved and what kind of resources (knowledge, tools, skills, materials).
Ex: Every Monday and Wednesday we will provide a 1h30 class on HRE for 20 teenagers each. We will be using debate, experiential learning activities, theatre. (Here we could elaborate even further)

Evaluation – This is where we look back at the aim and the objectives or desired outcomes to see if the project has worked and achieved what we set out to achieve.
Examples of evaluation mechanisms could be: sociometric scaling, evaluation forms, feedback session, tests without grades on the topics, observation sheets (to see if the skills are implemented), etc.

DAYS 5 to 7 - The Learning Community

TRAINER'S NOTES ON THE LEARNING COMMUNITY AS A TOOL FOR IMMERSIVE LEARNING

The Learning community aimed to be the punch line of this TC.

It was there for participants to put into action what they learnt throughout the previous days of the TC in combination with their own experience with groups. There was a clear frame set by the trainers – setting a 2 days program according to everyone's needs where everyone has to be actively involved throughout its duration – and the rest fully depended on the group.

We are quite fond of this method, as it allows participants to fully be the creators of their own experience and become more resourceful. As trainers we step aside (while keeping an eye), so that participants can lead in their own terms, so there is a transition from the "artificial" environment of a TC into a real-life practice. Like learning a new language, the best way to practice it is by being surrounded by native speakers. Since we are talking about a training on facilitation, then the best is to let people with experience in facilitation, empowered by key content from previous day, exchange knowledge and build something together, as a community.

As trainers, we had no judgement in what participants created. It was up to them to set their own standards. This allowed power to be truly transferred, to treat learners as autonomous individuals who stand for their own (learning) needs and can find their solutions. To acknowledge participants as experts by letting them decide how the playground should be filled.

Ultimately, it creates freedom, by giving participants the space to put into practice their choices and upon them finding the path that fits them the most towards their professional growth.

DAY 0 - Setting the Learning Community

Trainers introduced the Learning Community

Participants: "MAYDAY MAYDAY!!!"

Our process:

Step 1: the participants went to the first step of the learning community activity: identify and prioritize de needs of the community.

Step 2: identifying the aims according to our values as a community.

Step 3: was identifying the outcomes, which challenged the community. This storming phase brought the group to take a step back and recheck our aims and values. Through this process we managed to agree on the outcomes....

Needs

- Tools methods and activities
- Program design
- Self-confidence
- Team cooperation and team building
- Theories and techniques
- Leisure and pleasure
- Networking

Aims

- To bring connection and positive changes to our community
- Learning from and with each-other
- Empower each other
- Have fun, enjoy the process
- Space and time to be closer
- Create a program that sparks our interest and be involved
- To become more self-confident member of the community

Outcomes

By the end of the program:

- 10 people know how to design a program
- Create a list of the activities and methods covered in our Learning Community
- Basics of non-violent communication
- Co-create and implement body expression sessions
- Co-create and implement session(s) which help overcome stage fright, anxiety and stress
- ·Incorporate team-work (building exercises in all sessions, at least one per session)
- ·Implement a networking session

A Quick Overview on "Storming":
Based on the Tuckman Model

Description of group development:

Our initial, storming phase included an extended period of time exchanging views, opinions, our learning needs, and doubts, ultimately culminating in successfully splitting up into several groups. Each group consisted of people interested in working on fulfilling a specific need of ours.

The aim of splitting was to allocate our human resources into subgroups in order to maximize results by not attempting to decide on everything altogether from beginning to end.

The storming became especially efficient once we came to an agreement that there was a need to have a facilitator, preferably external, of the process while keeping the decision making together.

This allowed us to proceed further through the entire planning phase.

Adjustments were subject to collective decision-making during the rest of the process. We took in consideration the everyone's needs and the basic rule that every single one of us had to be actively involved in the designing and/or participating groups of all the sessions we created.

Introduction on how to run effective meetings opened the floor for the need of a session about Non-Violent Communication as well - and we ultimately came to a collective agreement on the following things specified below.

DAY 1 - Team building

Take a chair

Aim: Working together productively as a group.

Duration: 5-7 minutes

Number of participants: 4 groups of 4-5 people

Materials: 4 chairs/ background music

Instructions: To fit all members of the group in one chair without touching the floor. First ask each team member to sit on the chair without touching the ground. Then invite all team members to position themselves on the chair without touching the ground and without talking.

Mission Impossible

Aim: Group needs to accomplish several tasks in a limited time.

Duration: 20 minutes (depending on facilitator and number of tasks. It needs to be challenging but achievable)

Number of participants: 10-30

Materials: paper with tasks (paper will be on the wall). Participants should have access to mobile phone (depends on tasks). Music (stress atmosphere - suggestion: Mission Impossible music, 10-hour version).

Instructions: This exercise is an opportunity for the participants to practice teamwork skills as a whole. Participants are given several tasks to be accomplished in 20 minutes. To validate the accomplishment of each task, participants must make sure that at least one of the facilitators sees it. Example of the tasks is provided here.

Spider Web

Aim: Working together – Cooperation.

Duration: 30 minutes to 1 hour

Number of participants: 7-30

Materials: Rope, 2 trees/poles to attach the rope, music

Instructions: The whole group work as one team. The goal is to pass the spider web without touching the rope. The rule can be changed according to the group needs. Usually each hole can be used once. If the person touch the rope she/he will have to go back to the beginning side.

Body expression and team building

Basic acrobatic movements

Duration: 30 min

Materials: Comfortable clothing, big room, music, mattresses

Instructions:

The session was about how to use basic acrobatic movements as a team building tool and trusting activity. The participants investigated their own balance. They discovered their bodies in positions where they altered this balance. They learned how to trust another person to be there when they lose their balance. They also discovered physical positions where both participants help one another in order to support the new balance is being created among them. Finally, they learned some basic poses to apply in a performance.

Being precise when moving

Duration: 30 minutes (but it can be as long as the facilitator wants)

Number of participants: it only has to be an even number (for the pairs)

Materials: background music

This exercise aims to make people more aware of their movements, in order for the group to develop a clearer body communication.

Instructions:

First some movements were taught, then the group formed two sub-groups so they could observe each other. To conclude, the group got into pairs and used the expressions to create a story. The ones who felt comfortable demonstrated with their partner.

Imaginary Forest

Aim: to create common image as a team through our bodies, movements.

Duration: 2 hours

Number of participants: 10-20

Materials: Forest sound for guided meditation and creating imaginary forest.

1) Guided focus (as participants lying on the floor):

- Invite the participants to create their own forest. Ask them to see details in the forest. Guide them to find as many details as they can: shape of the leaves, weather, humidity, colours, sound, texture of the bushes... before they open their eyes ask them to keep the details of their forest.
- Once they open their eyes and stand up, they will embody their imaginary forest through reacting what they see as they walk in the forest. They will create their own imaginary forest.
- Now participants create the forest altogether. If someone creates the river, the other has to accept the image of river. And all participants needs to work with the principle of "yes and …". So, the question is how we can improve the images that is created by others. …
- The group is divided in 2 groups as A's and B's. A's are observer, as B's try to create an imaginary forest together. A's share the observations: what was working, what was not, and which images is created? What kind of forest is this?…….. (A's and B's switch the roles)

2) Creating a common image in small scene:

- Three people on the stage, their task is to create "the given task" together. They will improvise.
- The given tasks: you are in the forest together and after a while some of you will be lost … or you are in the desert and after a while you see something approaching you….

Networking / Get to know each other

Your profile
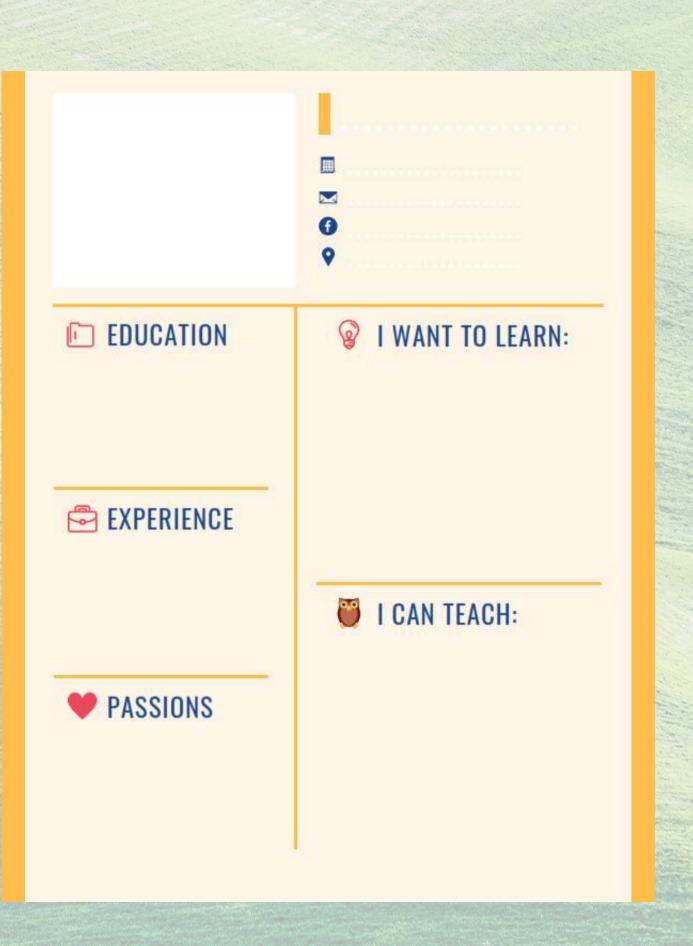
Duration: 20-45 minutes, but depends on group size

Number of participants: 10-20 members, but they have to be on even numbers.

Materials: preparing profile sheets (see annex, it can be as simple or as complete as the facilitator wants), one pen/pencil to every participant, computer/telephone and speakers for music.

Instructions: Separate the group in two smaller groups with the same number of people. Give a profile sheet to each person. Group A makes an inner circle and group B makes the outer circle, facing one person of the other group. Each person exchanges a paper with the one in front of them, and young by round the complete each other's profiles. Example: draw face, draw nose, etc.

After each round, the group B moves one place to their right, and faces a different person from the group A while group A always stays seated in the same position.

EDUCATION	I WANT TO LEARN:
EXPERIENCE	I CAN TEACH:
PASSIONS	

DAY 2 - Self-building

Non-Violent Communication workshop

Aim:

Demonstrate and practice:

- Empathetic Listening
- The 4 steps of the NVC model: Observation, Feelings, Needs, Request
- Expressing Gratitude

Duration: 2,5 hours

Materials: Session outline, printed sheets of the Feelings Inventory and Needs Inventory and Descriptions of the 4 steps.

Instructions: A basic introduction to the Non-Violent Communication (NVC) model developed by Marshall Rosenberg. The structure of it can be found in the session outline

Body expression - a series of shorter exercises

Dancing from Minimum to Maximum

Aim: To energize, to change the atmosphere in the room

Duration: 7 - 10 minutes

Number of participants: Depends on the size of the room. Participants should have enough space to move without touching anybody.

Materials: Sound system, two songs including one upbeat that people know.

Description: Ask the group to stand in a circle and take the smallest size they can possibly take, contracting each part of their body as much as possible (soundtrack: minimal electro music for example). Then ask the participants to make the largest, high energy movements they can possibly do, whilst playing high energy dance music.

Focus from anxiety to self confidence

Aim: Bringing awareness for the participants on their physiology and how it is connected with states like anxiety and self-confidence.

Duration: 15 minutes

Number of participants: Depends on the size of the room. Participants should have enough space to move and lie down.

Materials: none

Instructions: Participants are standing in a dark room, without music. Participants are invited to lay down (or stay in any comfortable position of their choice). The trainer gives a guided focus on feeling small, anxious, devastated. He/she makes the participants remember and embody a moment that stressed them. After 7 minutes, it switches to 7 minutes of the opposite, focusing on a feeling safe and strong in one´s body, remembering a positive moment when joy and pride was felt.

HA Breathing technique

Aim: Releasing muscle tension, removing fatigue, calming down the mind.

Instructions:

1. Stand with your back straight, with parallel feet more than shoulder width apart. Relax your arms, close your eyes.
2. Inhale through your nose.
3. With inhaling, slowly raise the relaxed hands above your head. In the upper position bend your arms a little, with your palms facing each other.
4. Hold your breath with your hands held high.
5. Exhale fast and energetically through your mouth, producing loud "Hhhaa" sound.
6. While exhaling, bend your body fast, relaxing your arms. After this "throwing movement" your relaxed arms keep moving themselves, and there's a moment when your forearms are crossed, almost touching the floor.
7. Sustain the air, being in this bent position. Relaxed arms are swinging freely after being thrown.
8. While inhaling, slowly straighten up using your back muscles actively.
9. Repeat steps this exercise 5-10 times.

Ego Eradicating breathing technique

Aim: Eliminating stress quickly, relieving physical tension, enhancing attentiveness, mobilizing intellectual resources, refreshing the thoughts, promoting the logical thinking ability.

Instructions: The facilitator asks to :

1. Choose the comfortable position.
2. Empty your lungs, breathing out with effort.
3. Make a full inhaling.
4. Exhale fast and energetically through your nose with a sound "Hm".
5. Keep inhaling and exhaling with the sound "Hm" for 5-10 times.

NB! Use this pattern no longer than 10 minutes per day, as overusing it might be dangerous for your cardiovascular system.

Dancing blind-folded in couples

Aim: To challenge our perception of moving, become more confident in challenging situations

Instructions:

1. Participants spread around the room and choose a safe place for themselves.
2. Participants put on blind-folds and start dancing alone slowly.
3. After 1-2 minutes of solo dance participants find a partner and start dancing in couples.
4. Music varies from slow and relaxing to active.
5. Dancing in couples takes 5-10 minutes.
6. In the end slow music plays and participants finish with solo dancing.

Limelight 2.0

Aim:

To increase our self-confidence

Practice and improve all the skills we have been developing throughout the training course.   - such as when it comes to having to present something in front of a large number of people or when we have to solve unpredictable situations - were among the final aims that the community came up with. In order for us to be able to practice it altogether, we re-did the "Limelight" task.
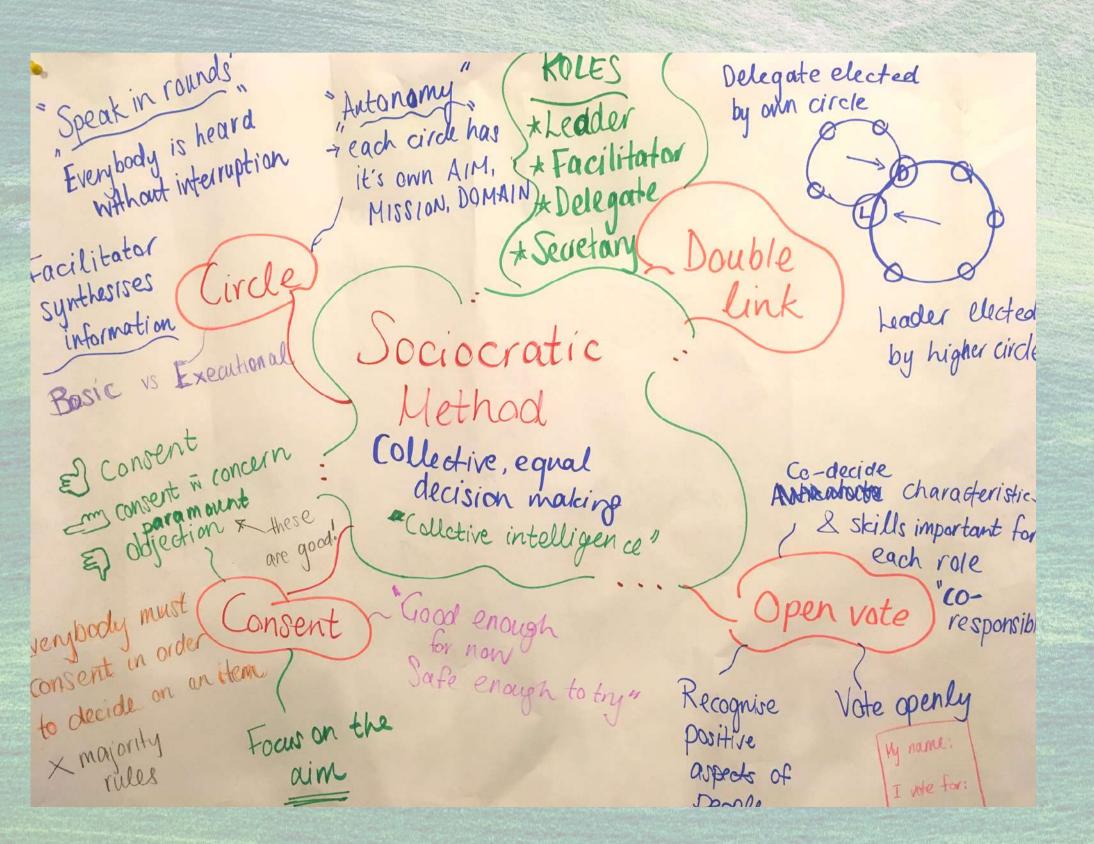
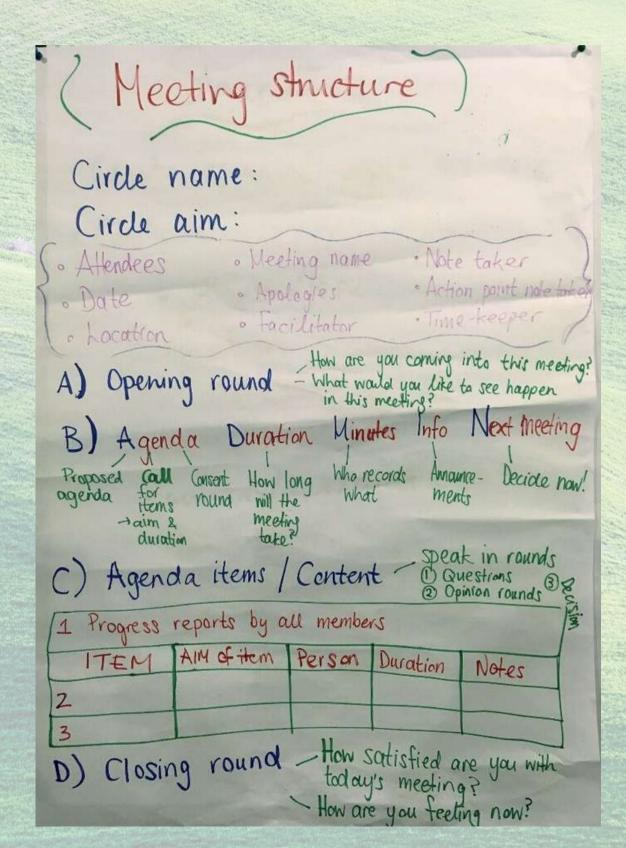**Duration:** 30 minutes of preparation. 1 minute per participant, drum rolls during each performance. Neither objects or music are allowed, but if needed they can take their notes.

Number of participants: as many as there are in the group

Materials: Lights if possible, and a delimitation of the "stage".

Instructions: We were invited to present a 60-second pitch to "sell" ourselves and choose one of the following 4 situations to go on stage:

- First Date
- Job interview
- Convince your parents to loan you their car for the weekend
- Convince the Jury of the Nobel Prize.

Introduction to running effective meetings (based on the sociocratic method)

Aim: Describe the 4 principles of the Sociocratic method and the Sociocratic meeting structure.

Instructions: Describe the 4 principles of the **Sociocratic method** and how they apply in running effective meetings.

Evaluation of the learning community

Aim: Reflect and analyse the processes happening during the learning community, record understandings and findings.

Instructions: We were first invited to position ourselves comfortably and close our eyes while the facilitator was going through the main points of the whole process since the very beginning of the learning community. Then, we were invited to choose two facts that happened and put them on the flipchart whilst expressing the general mood at that time.

From this we could identify, the different phases according Tuckman model (forming, storming, norming, performing).

Then we recorded the main learnings of this experience:

- Establish decision-making process
- Choose an "external" facilitator trusted by the group at the beginning
- Revise and establish the social contract
- When things get difficult, take a break
- Trust each other
- Divide/allocate responsibilities

We closed the learning community by inviting all the participants to form a circle and to do a massage.

PRACTICAL APPLICATIONS OF THE LEARNING COMMUNITY:

Once a Learning Community experiment such as ours above - consisting virtually of all phases of the Tuckman Model on group development - is carried out, reflected on and evaluated, we realised how taking responsibility for our learning is key to building community.

Actively creating the frame for youth to learn by doing or by experience and to learn from each other provides participants with a competitive advantage because this way they embody personal responsibility, co-creation and generally the process of creating their own program.

This Learning Community Experiment has the potential to have a lasting effect on how participants later on function and (co-)operate in group and team contexts in their future. Among others, understanding the necessity of setting up the rules of group-based decision-making processes in the early beginning, assigning a facilitator (preferably external) to keep the process on track and instructions on how to design and execute a plan, democratic task delegation, non-violent communication, documenting the process & learnings and other insights, youth has the potential to gain a uniquely intense and complex interdisciplinary learning experience, that is also applicable in all cooperation settings in life.