

IO2

MANUAL OF GOOD PRACTICES:

TOOLS FOR CREATIVITY AND PARTICIPATION OF YOUNG PEOPLE IN COMMUNITY SPACES



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Editors: PYU Team | Design: Soraia Henriques - Novo Mundo Team

DISCLAIMER

"Power Youth Up" is a cooperation partnership for creativity and innovation in collaboration with Youth Coop (Portugal), Associação Novo Mundo Azul (Portugal), Fundația Județeană pentru Tineret Timiș (Romania), Centro Fonti San Lorenzo (Italy), Asociación P.O.D. (Spain) and Solidarity Tracks (Greece). It is co-financed on the European level by the Erasmus+ program, represented by 'Agência Nacional Erasmus+ Juventude/Desporto e CES'.

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INTRODUCTION

The Power Youth UP project aimed to create alliances for creativity in young people and boost Creativity and active European Citizenship, starting at the community level.

The aim was to strengthen the role of youth work in the construction of Europe and the right of young people to freely express their opinion on issues that concern them. It focuses on creating methods that encourage creativity, experimentation, and active participation locally, both online and in person. It includes assessments of needs and acceptable practices, the use of digital facilitation, and the creation of methods to develop young people's creativity and critical thinking.

This manual, "Tools for Creativity and Participation of young people in community places", is the second intellectual output of the project. Its main objective is to empower youth workers with tools and methods to help them include creativity in activities developed to engage young people and promote fun, diversity and an intercultural learning component in their daily work and to provide them with the necessary knowledge, skills, and attitudes. The manual's purpose is to enable youth workers to explore and integrate different innovative and creative approaches, tools, methods, and resources in their work with and for young people for advocacy, education, and inclusive learning practices.

The process of developing the methods contained in this material was done in a two-year period based on the design thinking methodology, with the following structure:

Understanding: Empathise and define was part of the work done for the first intellectual output of the Power Youth Up project, where research was done in all the partner communities to identify the needs and motivation of the youngsters.

Explore: Ideate and Prototype was done internally at the level of each partner organisation involved in this project, where youth workers using creative methods have designed 12 new activities (minimum 2 per organisation) to encourage the participation of young people, to create environments that promote the expressiveness and creativity of young people, combat



// Transnational Meeting in Lefkadas, Greece, Power Youth Up working group, 2023

ing the fear of failure, encouraging curiosity and active experimentation.

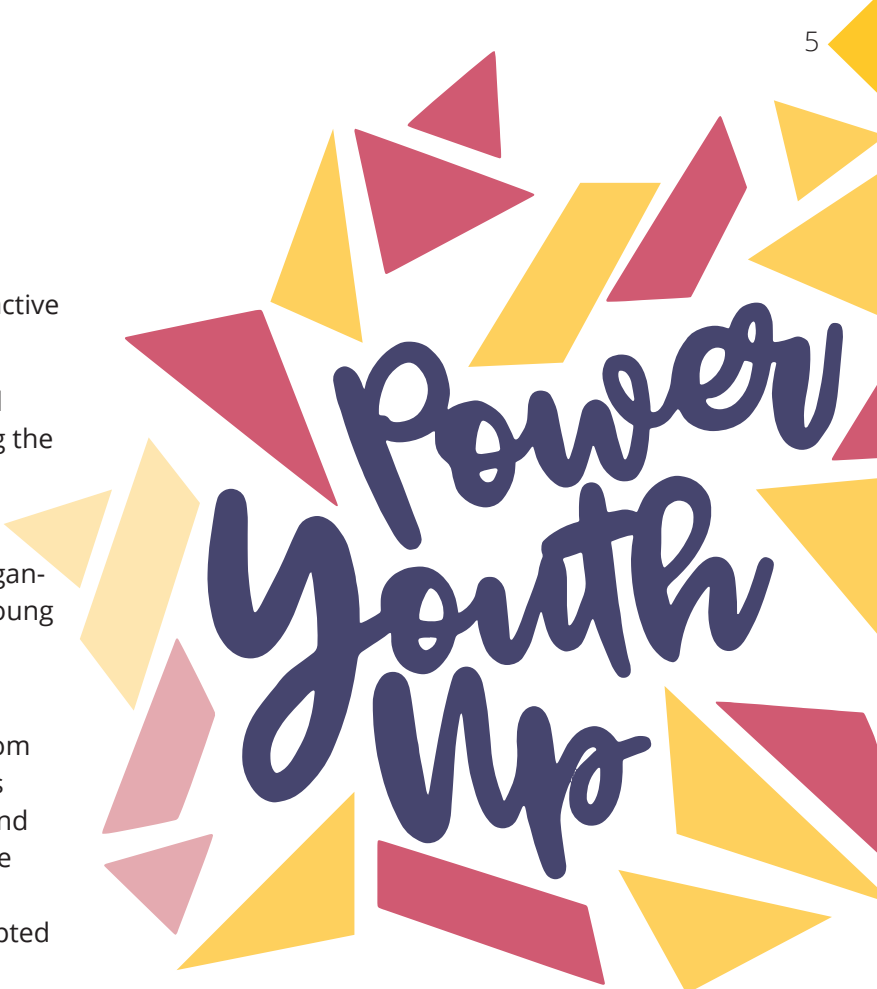
Materialise: test and implement; all the proposed activities were piloted in 3 phases before reaching the final version included in the present document:

Internally, at the local level in the 6 communities involved in the project, the activities designers organised 12 workshops reaching approximately 100 young people.

During the European training course organised in April 2023 in Tenerife, Spain, 16 youth workers from 5 European countries were involved in workshops where the activities designed were experienced and the youth workers were at the receiving end of the activities to offer feedback and suggestions of improvement or possibilities of variations to be adapted to other contexts and or themes.

Cross-piloting, where each partner organisation chose two of the activities created by the others and tested them in their own communities, providing feedback to the designers. 12 workshops were carried out in six European communities where around 100 youngsters were involved.

The activities have produced an external and internal impact to the associative realities, both qualitative and quantitative: they have increased the number of frequenters of community spaces, allowing young people to get involved in contexts (and within contents) consistent with their needs. Each reality has, in fact, defined the implementation of the activities in a way that allowed the qualitative and quantitative impact, even within the broader social and educational strategy of each reality. On the other hand, the use of the process structured in definition, ideation, prototyping, testing and implementation has favoured the awareness of the association's staff in working together, testing, verifying the work of each other, remodelling together: a circular modality that has increased work skills of the entire team, becoming a vehicle for further developments.



This circular methodology also fits within the Research and Innovation Strategic Plan 2020-2024, which is structured around the cornerstone of democratic practice as an element connoting not only a work strategy but also the values and the European scientific method research. The project, while not aiming to have "scientific value", shows an innovative approach to social action and commitment for young people, making diversified practices (from different countries and realities) a common heritage of a community of youth work professionals.

PARTICIPATING ASSOCIATIONS



MONOPATIA ALLILEGGIIS - SOLIDARITY TRACKS

Solidarity Tracks is a non-profit and non-governmental organisation promoting youth exchanges, mobility, and intercultural learning on a European and worldwide scale. Solidarity Tracks disseminates the value of human rights and pursues the initiative of responsible and sustainable development. The actions of Solidarity Tracks support individuals' personal development concerning local sustainable development. The ultimate goal of our organisation is to understand the links that unite people, inspire us, and support the spirit of equal and mutual growth.



CENTRO FONTI SAN LORENZO APS

The Centro Fonti San Lorenzo is in Recanati, in the centre of Italy. It was born in 1990, and today it's an extensive education, culture, and society laboratory that manages a Youth Aggregation centre and Playroom for children, hosts grandparents and grandkids, organises the Memorabilia music festival and many free workshops based on mutualism and widespread training. It's active in European Programmes and in engaging youngsters and volunteers from other countries.

Activities are always connected with the will to develop an inclusive and participative citizenships, also through collaborations with local partners like schools, associations and the public system.



ASSOCIAÇÃO NOVO MUNDO AZUL

Novo Mundo was created in 2013 and has its base in Almada. Our mission is to promote European values and active citizenship through work in the social field, nationally and internationally, focusing on working with youth and youth workers. Among our activities, we can highlight youth exchanges in the most diverse areas, local activities, and personal and professional development activities for and with young people. Those types of activities contribute to the acquisition of new skills and competences based on non-formal education and experiential learning, where we encourage the participation of young people with fewer opportunities and seek the promotion of local networks.



YOUTHCOOP - Cooperativa para o Desenvolvimento e Cidadania CRL

Youth Coop stands out as a non-profit cooperative of dedicated professionals united by a common purpose: to empower the younger generation and develop the community. Our core mission revolves around fostering personal and social development in youth, focusing on Youth Work, Environmental Sustainability, Citizenship, and Human Rights Education. We adopt non-formal education and community development approaches to make a real difference. As a workers' cooperative, we bring together professionals dedicated to youth development, working on empowerment and awareness projects that impact young lives directly. We channel our efforts towards engaging with young individuals between 13 and 25, particularly those marginalised or with fewer opportunities. Our ultimate goal is to dismantle the barriers hindering youth participation, ensuring equal opportunities for all and boosting young people's active community involvement through accessible activities and services at free or low costs.



FITT - Fundația Județeană Pentru Tineret Timiș

Timis County Youth Foundation (FITT) is a youth-led NGO established in Timisoara, in western Romania. Founded in 1990, FITT is an umbrella organisation for youth NGOs in the region. FITT owns and administers the Youth House in Timisoara, which owns the Quality Label for Youth centres from the Council of Europe, and it is implementing programmes and activities dedicated to young people, focusing on promoting human rights and active citizenship, developing their competencies, foster and encourage youth participation, and also on developing youth policies.



P.O.D. ASSOCIATION - Asociación para la Participación, Oportunidad y Desarrollo

The association located on the island of Tenerife, Spain aims to organise activities to promote, support, and disseminate the values offered by the different European mobility programmes and to include European dynamics in various fields. The work on local level is done mainly in the community centre "El Molino", based in Santa Cruz de Tenerife, but also on international level with activities related to the following: education and continuing professional training; the promotion of health, sports, science, arts, traditions, culture and the preservation of national heritage monuments; the protection of the environment and nature, agriculture and tourism; economic, cultural and social development; the education of Youth through a non-formal learning methodology.

ACTIVITIES

FITT ROMANIA

Needs to be covered by the activities:

Within the survey and the focus groups organised with young people from the community, different needs were identified based on which the activities were created.

These are the main needs of the young people, regarding the type of activities: socialising and going out with friends, visual arts (drawing, painting, photography), cooking, fashion design, audio mixing, music (writing and singing), and poetry.

Based on these responses, the following activities were created:

PARTICIPATORY MURAL

This activity is carried out using the participatory arts method and consists of involving young people to create a mural. After conducting a needs assessment (survey or focus groups) and collecting the needs of local youth, an artist develops an artistic concept in which he integrates the responses of the evaluation and involves the community to contribute by painting parts of the mural.

This activity differs from a conventional mural because of the incorporation of a needs assessment conducted among local youth and the integration of their responses into the concept of art itself. What adds to its innovative character is the inclusion of participatory arts, which allow young people to contribute to the painting process by filling in numbered forms with their corresponding colours, commonly known as "painting by numbers". This approach ensures that the artwork becomes a collaborative effort, allowing young people to participate and express themselves through their artistic contributions actively.

The main objective is to facilitate a participatory artistic activity that involves the community in the creation of a mural.



// FITT headquarters workshops, Timisoara, Romania, 2023

The specific objectives of this activity are as follows:

- Collect the needs of local youth through surveys or focus groups to ensure their voices are heard and considered.
- Organise a competition among local artists to create a sketch for the mural and facilitate the participatory arts process by actively involving young people.
- Promote an understanding of participatory art and encourage the development of a mural concept that integrates ideas gathered from the needs assessment.
- Collaborate with an artist to create the outline of the mural, ensuring a cohesive design that aligns with the community's vision.
- Involve youth in the community in the stages of design and completion of the mural, allowing them to actively contribute to the artwork and be proud of their participation.

The expected results are:

- Increased community involvement and empowerment: By involving local youth and community members in creating the mural, the activity aims to foster a sense of belonging and pride among participants,

promoting a stronger connection and commitment to their environment.

- Better communication and expression of needs: Through the needs assessment process and integrating ideas into the mural concept, the activity encourages participants to express their concerns, aspirations, and priorities, thus facilitating open dialogue and communication within the community.
- Strengthened artistic and creative skills: By actively participating in the process of creating murals, young people can develop their artistic skills, creativity, and critical thinking. They can also be exposed to different techniques and artistic styles, broadening their artistic horizons.
- Community Beautification and Sense of Place: Completing the mural contributes to the visual enhancement of the community, transforming public spaces into vibrant and engaging environments and fostering a sense of place and pride among community members and visitors alike.
- Promotion of collaboration and teamwork: The participatory nature of the activity encourages collaboration and teamwork among participants, fostering positive relationships and strengthening social ties within the community.
- Increased awareness and appreciation of art: By actively participating in creating the mural, community members, especially young people, develop a deeper appreciation of art and its ability to convey messages, evoke emotions, and create positive change.
- Celebration of Diversity and Inclusion: By integrating the needs assessment ideas, the mural represents the diverse perspectives, experiences, and identities within the community, promoting inclusion and celebrating the richness of its members.
- Lasting Impact and Legacy: The finished mural is an enduring symbol of community involvement, creativity, and collaboration. It leaves a tangible legacy for future generations, inspiring continued community involvement and fostering a sense of pride in their shared artistic achievements.

Participants:

- Young local artists.
- Youth participants for needs assessment (number depending on the size of the youth community).
- There is no maximum number of participants for evaluation (there must be young participants of all ages, with different backgrounds and including those with fewer opportunities)

· For mural painting, the number of participants involved at the same time depends on the scale of the mural.

Methodology:

Open call for local artists, Surveys or focus groups, brainstorming, presentation, experiential learning, creative process.

Step by step of the activity:

- 1- Needs assessment: Conduct a needs assessment among local youth through surveys or focus groups. This step aims to gather inputs, opinions, and ideas about the needs, interests, and aspirations of the community.
 - 2- Sketching Contest: Organise a contest among local artists to create a sketch for the mural. Invite artists to submit their proposals based on the themes and inputs gathered from the needs assessment.
 - 3- Concept Development: Engage youth in discussions and brainstorming sessions to choose a concept for the mural. Incorporate the ideas and themes identified in the needs assessment to ensure the mural reflects the interests and concerns of the community.
- Facilitation of participatory arts: Facilitate the participatory arts process with youth in the community, allowing them to contribute to the mural, through painting workshops, community meetings, or designated painting sessions.
- 4- Schematic Creation: Collaborate with an artist to create the mural schematic based on the concept developed. The artist will use the chosen sketch as a guide and transfer it to the wall or canvas, creating a frame for the artwork.
 - 5- Youth Engagement: Involve youth in the community in the design and completion and stages of the mural. Provide painting materials and guidance to complete the shapes and sections outlined in the mural. Encourage creativity and collaboration among participants.
 - 6- Interactive process and feedback: Throughout the painting process, encourage feedback and reflection among participants. Let them adjust or add to the mural based on their creative ideas and suggestions.
- Final Touches: Once the main painting is complete, work with participants to add finishing touches, refine details, and ensure a cohesive and visually appealing mural.
- 7- Inauguration and Celebration: Host a public ribbon-cutting ceremony or event to showcase the

finished mural to the community, maybe accompanied by speeches, performances, or other forms of celebration that highlight the importance of the mural and acknowledge the contributions of participants. It is also recommended to have representatives of local authorities at the inauguration to discuss the needs of the young people highlighted in the mural.

Maintenance and Longevity: Develop a plan for the maintenance and preservation of the mural, ensuring its longevity as a community work of art, involving protective coatings, periodic inspections, and touch-ups necessary to keep the mural vibrant and well-preserved for years to come.

Note: The specific implementation and timeline for each step may vary based on community needs, available resources, and logistical considerations.

Resources required:

Human resources: One youth worker and one artist. Space: youth centre/community centre/public space. Materials for wall painting: paints of different colours, brushes of different sizes, electrical tape, newspaper to protect the floor, etc.

Adaptations and traps:

The mural can be done on the interior or exterior wall of the youth centre or even in another building in the community (for example, a school or a university campus). The mural doesn't need to be large, so you can involve young people in the creation process without using scaffolding.

Depending on the context, adaptations can be:

- Cultural context: Adapt the needs assessment and mural concept to reflect the specific cultural context of the community. Incorporate local traditions, symbols, or themes relevant to the community's cultural heritage.
- Environmental context: If the activity focuses on environmental issues, customise the needs assessment to gather specific information about the community's environmental concerns. The mural concept can highlight the region's unique flora, fauna, or ecological challenges.
- Educational context: integrating participatory artistic activity into an educational setting, such as a school

or after-school programme. Incorporate curricular objectives, align the mural concept with the relevant subject matter, and engage students in the creation process to enhance their learning experience.

- Social justice context: If addressing social justice issues, ensure that the needs assessment captures the experiences, perspectives, and challenges faced by marginalised or underrepresented groups. Use the mural as a platform to raise awareness and advocate for social change.
- Online or remote context: Adapt participatory art activity for an online or remote environment. Use virtual platforms for needs assessment, concept development, and feedback sessions. Participants can contribute to the mural individually, share their artwork digitally, and collaborate remotely on the final design.
- Community Development Context: Align mural activity with community development initiatives. Involve local organisations, community leaders, or residents in the needs assessment and mural-making process. Ensure the mural reflects the community's aspirations and contributes to its revitalisation or beautification.
- Health and wellness context: If the focus is on promoting health and wellness, incorporate relevant topics into the needs assessment and mural concept. The mural can depict scenes or messages that inspire physical activity, mental health, or general well-being.
- Intergenerational context: Encourage intergenerational collaboration by involving different age groups in mural activity. Encourage mentorship and shared learning experiences between older and younger participants, ensuring the mural reflects the collective wisdom and perspectives of the community.

If the mural is complicated because there is no space in the youth centre or the community does not allow painting buildings, there may be another activity using participatory arts. Another way we use the participatory art method is through ceramic art. Participants use clay to represent an idea of the topic, for example, what peace is for them, from assessing the need for inclusion and understanding between people. The clay is placed in a large, flat piece divided into smaller pieces like puzzles. After agreeing on what the result will look like, each participant takes a piece of the puzzle and expresses something that is important to them while respecting the theme. After that, the pieces are put back together to recreate the whole picture. After the process of finishing and creating nu-

merous works of art in ceramics, a ceramic exhibition aimed at a wider audience can be held.

Appendices:

[Participatory Art](#)

Evaluation criteria and indicators by objective;

Collect the needs of local youth through surveys or focus groups to ensure their voices are heard and considered.

Criteria:

Be able to identify the needs of the community and their own.

Indicators:

- The number of participants who are completing the surveys.
- The number of participants attending focus groups.
- Organisation of a competition among local artists to create a sketch for the mural and facilitate the participatory arts process by actively involving young people.

Criteria:

Be able to create an artistic concept for a mural.

Indicators:

- The number of participants/local artists attending the competition
- The number of young participants participating in the painting process.
- Promotion of an understanding of participatory art and encourage the development of a mural concept that integrates ideas gathered from the needs assessment.

Criteria:

Be involved in a participatory artistic process.

Indicators:

- The number of participants involved in the participatory artistic process.
- The number of needs identified and represented in the art mural.
- Youth involvement in the community in the stages of preparing and completing the mural, allowing them to actively contribute to the artwork and be proud of their participation.



// Youth Center in Timisoara, Romania, 2023

Criteria:

Be able to express themselves creatively.

Indicators:

- The number of young participants participating in the painting process.
- The % of the work done by each person (direct observation)

Note for the development of the Assessment Instrument: Types of descriptive scale "No/Supported/Un-supported/Autonomous" in the Evaluation Register instead of a qualitative scale such as NOTHING/LITTLE/ENOUGH/MUCH.

A variant in the Evaluation: The facilitator performs it in a group and involves movement. In a room, a place is identified as representing a scale, and participants are directed to the place that fits their response on the scale.



// Power Youth Up Training of Trainers, Puerto de la Cruz, Tenerife, Spain, 2023

GREEN ACTION VIA PHOTOVOICE

This activity uses the Photovoice method on the topic of environmental issues. The Photovoice method, which is done over a more extended period and adapted to empower young people and decision-makers to fight the environmental problem, promote actions against climate change, and promote green development, is needed.

Every time FITT conducts a needs assessment among local youth, a recurring requirement for cultural expression arises, encompassing activities such as photography, painting, music, and dance. In addition, there is great interest among young people in acquiring new skills, specifically in photography. Another notable aspect is their expressed concern for environmental protection and climate action.

The uniqueness of this effort lies in FITT's implementation procedure and the concise guide it has developed for the Photovoice method. This comprehensive approach includes fundamentals of photography, a workshop on telephone photography, photo editing techniques, presentations, and practical exercises on the Photovoice method, feedback sessions, and, ultimately, an exhibition. Within FITT, we are fortunate to have a resident photographer with extensive experience in providing training on the Photovoice method

and have successfully organised multiple Photovoice exhibitions.

However, the real innovation lies in the theme addressed through Photovoice: climate action. This approach effectively engages young people within the community by equipping them with the skills needed to express their own needs while also empowering them to advocate for environmental action at both the local and national levels.

The "**Green Action through Photovoice**" initiative focuses on two main objectives:

Improve the photographic skills of young people and use the Photovoice method to promote environmental awareness.

The specific objectives of this activity are to:

- Raise awareness and encourage critical thinking among participants regarding environmental issues.
- Encourage the development of practical actions that can positively and continuously impact nature.
- Provide education on telephone photography techniques and the application of the Photovoice method.
- Emphasise the importance of the Photovoice method in capturing the needs and concerns of young people, facilitating meaningful dialogues with decision-makers, and motivating young people to take proactive action for the environment.

The expected results are:

- Participants are encouraged to learn the basics of photography, experiment with a camera or their phones, understand their functions, and take pictures of the environment.
- At the end of the activity, participants will have a better knowledge of the basics of photography (composition, light exposure, saturation, photo editing, etc.). They will have photographs of the practical part of the activity.
- In addition, they will use the Photovoice method to raise awareness about an issue of their choice (deforestation, green energy, pollution, water conservation, etc.) and write a story linked to their photography to empower other youth and decision-makers to act in the community.

Participants:

Minimum 5 - Maximum 30

Methodology:

Non-formal education, team building, presentation, photovoice method, experiential learning, photographic practice, feedback, exhibition, evaluation.

Step by step of the activity:

The "Green Action through Photovoice" activity is designed to last for at least three days. The implementation steps for this activity are as follows:

First day (6 hours):

- Depending on the group dynamics, the activity may begin with an icebreaker exercise followed by a mutual acquaintance session, especially if participants don't know each other.
- Then, the basics of photography are introduced, covering topics such as composition, light exposure, saturation, and other essentials. A professional photographer or a knowledgeable volunteer should perform this part of the activity.
- After the presentation, participants learn about photography with phones, explore the settings available on their phones, and engage in hands-on experiments to capture high-quality images using their devices. Participants can learn to use cameras, phone cameras, or any other device.
- The following session introduces the Photovoice method, explaining its purpose, operation, story-writ-

ing techniques, results, and impact. More details about Photovoice are in the guide indicated in the Annexes section.

Second day (6 hours):

- Participants will select a topic for their Photovoice practice, in collaboration with the facilitator. In the context of this activity, the proposed theme revolves around environmental issues that directly affect the community of the participants, such as garbage, air pollution, water pollution, deforestation, etc. They are requested to ask a question that their photos and stories will answer directly. For example: Does pollution exist? How does climate change affect young people? Can we live without fast fashion trends? This will be the main research question that the whole process will focus on.
- Participants then practise the Photovoice method by venturing into their community, conceptualising their ideas, capturing relevant photographs (ideally as individual tasks, but they can also be considered pairs), and subsequently editing their images according to their preferences. They are also tasked with writing a story conveying the desired message behind their photograph. The story must answer the chosen topic or question, include a call to action, and propose a solution to the identified problem to achieve its objectives.
- The results are presented by the participants, who send their stories and photographs to the facilitator or upload their work to a provided virtual platform. During this presentation phase, participants can receive feedback from others.

Third day (number of hours depending on the preparation time of the exhibition):

A culminating event, the Photovoice Exhibition, is organised to showcase the results of the Photovoice activity. This exhibition is a platform to share the results with the community, including decision-makers. The exhibition can take place in a community space, a youth centre, a public space, or even online to minimise the carbon footprint.

The main objective of this exhibition is to disseminate the results of the Photovoice method and amplify its impact on the community, encouraging environmental action. It is recommended that decision-makers also be part of the exposure and discussion so that they can be part of the solution-based debate.

Resources required:

Materials and equipment: Video projector, projection screen, flipchart, markers, and materials of choice for the part of getting to know each other.

Spaces: 1 workshop space large enough for all participants; 1 ample space for Photovoice exhibition.

Adaptations and traps:

If additional time is available, giving participants more time to take photographs and write stories is beneficial, allowing them more time to develop concepts, venture into the community to capture pictures, participate in the editing and writing process, and receive feedback to refine and improve their work.

For facilitators, it is essential to have a dedicated youth worker or facilitator responsible for managing icebreaker activities, encouraging group dynamics, and explaining the Photovoice method. Icebreakers can be designed to focus on storytelling techniques, encouraging participants to exercise their imagination and creativity. In addition, having a photographer on board is crucial for making presentations on photography basics, providing feedback on participants' final work (photographs and stories), and coordinating the exhibition. The photographer can be a staff member, an experienced local volunteer, or a guest photographer who facilitates the process.

In addition, it should be noted that this activity can be adapted to an online format. Each week can be dedicated to one of the steps described above, such as getting to know each other, covering the basics of photography, exploring photography with a phone, understanding the Photovoice method, taking the hands-on session, editing, writing stories, and concluding with presentations. It is also possible to host the exhibition online, allowing for greater accessibility and minimising logistical challenges.

Of course, there is also the possibility of adapting the theme (environment) according to the needs expressed by the young people during the focus group, depending on each community.

Appendices:

[About the Photovoice method](#)

Evaluation criteria and indicators by objective:

Raise awareness and encourage critical thinking among participants on environmental issues.

Criteria:

Be able to think critically and express their thoughts and concerns about environmental issues.

Indicators:

The number of topics discussed by the group.

The number of participants expressing their thoughts.

Development of practical actions that can positively and continuously impact nature.

Criteria:

Be able to identify actions that can have a positive and continuous impact on nature.

Indicators:

· The number of practical actions to protect nature identified by the group.

· The number of participants proposing such actions and willing to act.

· Training on telephone photography techniques and the application of the Photovoice method provided.

Criteria:

· Be able to use telephone photography techniques after training.

· Be able to identify the characteristics of the Photovoice method and ways to use it.

Indicators:

· The number of photos taken.

· The % of times participants asked questions and guidance from the facilitator.

· The importance of the Photovoice method in capturing the needs and concerns of young people emphasised, by facilitating meaningful dialogues with decision-makers, and motivating young people to take proactive action for the environment.

Criteria:

Be able to use the Photovoice method to express the needs and concerns of young people.

Indicators:

The number of participants using the Photovoice method.

The number of visitors to the Photovoice exhibition and number of comments on the photographs' message.

CENTRO FONTI SAN LORENZO (ITALY)

Needs to be covered by the activities:

Within the "IO1 Survey" and working with a Focus group of young people from the community, the following needs, on which this entity based the creation of its two activities, were identified:

A debate arose due to the difficulty of attending non-regulated social and cultural spaces such as sports. It was also found that there is a significant occupation of time through structured activities (sports or music) that young people did not know whether to consider free time or not. Their free time is mainly occupied with playing with their smartphone, playing sports and video games, going out with friends, and watching television. Young people found motivation in having a space to be together, where to play table football and football or basketball fields, board games, or role-playing.

Specifically, young people have identified some areas of potential development and interest in some themes:

1. Work on the territory and spaces which are often abandoned or poorly cared for.
2. They are available to discuss issues that involve them most, including personal and private ones, linked to feelings and emotions or personal memories.
3. They are interested in current events, if they do not talk about them formally, but by activating game and dynamic methodologies.

Based on these responses, the following activities have been created:

WORLD TRADE OF EMOTIONS

"WORLD TRADE OF EMOTIONS" is a creative activity divided into two parts:

Firstly, a game based on the simulation of the dynamics of global trade, which tends to activate the com-



petitive and selfish logic that characterises capitalism; while allowing us to reflect on both worldwide interdependence and the dynamics of inequality present in the current economy.

The second part combines a reflection on felt emotions and a reformulation of the game in small groups, which in the final montage becomes a comparison with reality.

The activity was considered appropriate for several reasons:

- It is dynamic and physical,
- it puts into action different intelligences, and
- is based on cooperative processes that facilitate the light participation of the little ones in the form of a game with significant complexity.

It's an excellent activity when you find a way to have children within a space you want them to be loyal to, involve them in a group experience, facilitate the demolition of walls, and also identify the facilitator (the educator) as a figure that not only supports the processes but is also a mediator of values, contents, and meaning of life.

The activity grows continuously in intensity and participation, making the debate moment natural.

The part dedicated to explaining the emotions and feelings about the game, which comes later, allows you to gain confidence and share personal aspects while stimulating both an emotional and cognitive reworking of the dynamics implemented.

Facilitate the retention process through a fun and active dynamic.

It's intended to stimulate active participation, transversal, and life skills, activate, and make visible the participant's behaviours and ways of doing and thinking, activate a critical reflection on current events, raise awareness about issues of solidarity and equality, strengthen the ability to express emotions and feelings and stimulate cooperative work and reflection.

The specific objectives of this project are to:

- Encourage active participation.
- Stimulate transversal and life skills.

- Activate and make visible the behaviours, ways of doing things and thoughts of the participants.
- Activate a critical reflection on current events.
- Raise awareness of solidarity and equality issues.
- Strengthen the ability to express emotions and feelings.
- Stimulate cooperative work and reflection.

The expected results are:

- Increased interest in current events.
- Curiosity about issues related to global inequality and the injustice of the economic model.
- Positive (fun) experience associated with reflection and awareness.
- Full participation of all youngsters, according to their personalities.
- Increased ability to express one's feelings and have confidence in the ability of others to listen and respect.

Participants:

15 - 35 participants aged 10 to 18 or 19 to 30 years.

Methodology:

Active and cooperative learning; role-playing game; debate.

Step by step of the activity:

The game can be included in a larger event but also proposed within the space associated with a snack or a "lure" moment that encourages the participation of the youngest.

Game creation:

Preparation of environments according to the number of children: the idea is to have teams of 3, 4, or 5 players who can work on islands (a set of tables linked together to encourage cooperation) but also on the field or in chairs. Each variable of comfort and discomfort becomes a game factor that favours reflection. [30 minutes]

Each "island" has an envelope containing the starting material for each team: the complete set includes sheets of white paper, scissors, a protractor, pencils, pens, erasers, pencil sharpeners, rulers, and drawing squares. It is unnecessary to give the complete game to anyone: the team with more materials will have

almost everything and only a blank sheet of paper. In this way, trade and the logic of exchange between teams will be encouraged.

The game requires a sufficiently large space to create (for example) six "work islands", each equipped with a large work surface and separated from each other; for the 6 groups, each of three to six components. The groups are named A1, A2, B1, B2, C1, and C2. Another table is also needed for the game leaders.

DRIVERS

Two are needed:

The director who coordinates and directs the game, observes its evolution and can modify its trend by introducing new elements. Must be able to lead the discussion after the game.

The banker (even one of the previously educated students) pays and collects, recording the profits and payments of each group and verifying the quality of the products delivered.

RULES OF THE GAME

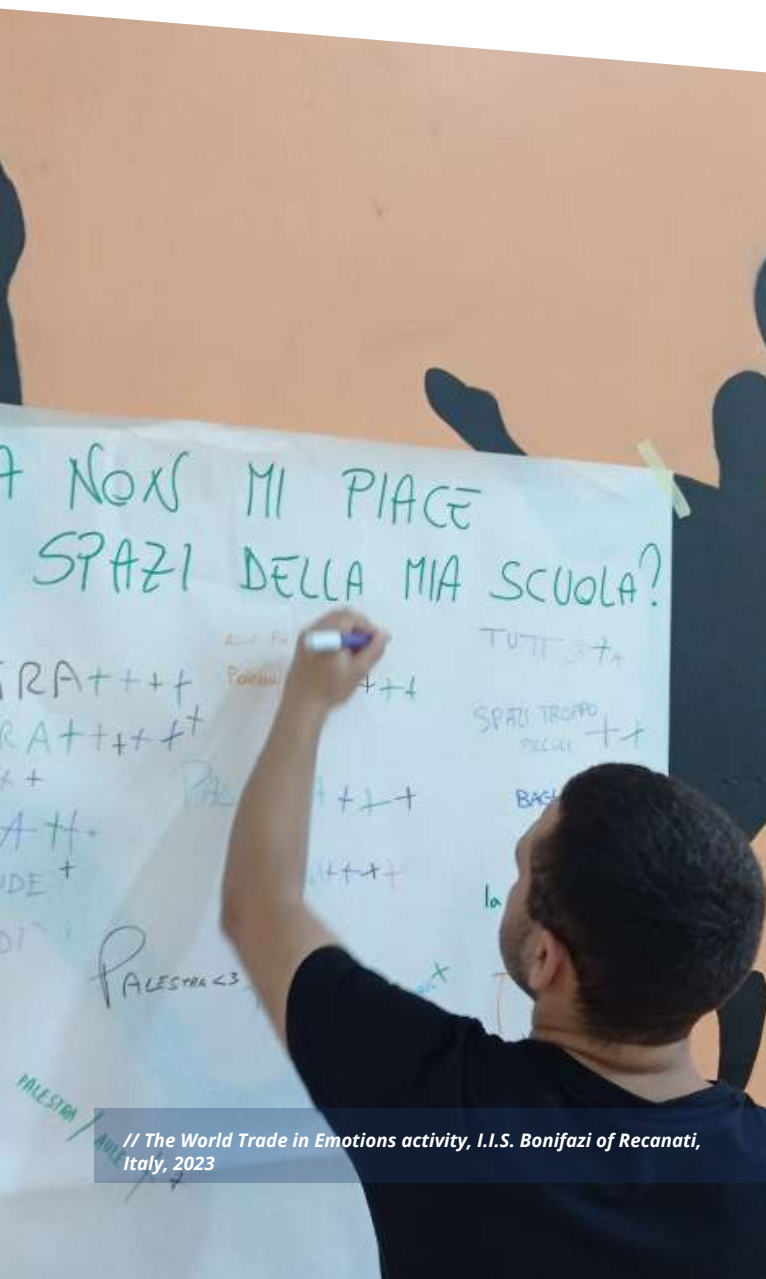
Form the groups and create the "work islands", then distribute the "envelope resources". At this point, the director introduces himself and the banker, explains his duties, and reads aloud the game's rules: each group's goal is to accumulate as much wealth as possible with the material received. Wealth is produced by making the geometric shapes shown in the poster diagram. Each wheel has a specific value (always indicated in the diagram) that is exchanged for money (banknotes) when the product is delivered to the banker. Each group can produce whatever forms it wants: the more it does, the richer it becomes.

In production, there are some rules to respect:

- All shapes must be cut out with scissors and have precisely the shape and size of those depicted on the poster.
- Only materials that have been supplied with resource envelopes or those that have been purchased, gifted, or exchanged may be used.
- It is forbidden to steal or use physical force.
- The individual player must act for the good of the group and, therefore, agree with the teammates on what to do.
- What the director decides applies and must be respected.
- If you need it, you can also enter the rule: spend at most 3 seconds near the poster to preserve the dynamics and movement of people.

The director does not give any more explanations - at most, repeats the rules - and then the game begins. At this point, groups can open their resource envelopes and start working.

After a few minutes of uncertainty and perplexity, the groups will move around the room on their initiative and try the first contacts and exchanges.



Therefore, the relations between the groups are (always respecting the above rules) free. Groups can communicate, exchange information and things, agree, separate, isolate, etc., depending on their internal decisions. Since the goal is to earn as much as possible, contacts with other groups will also be made from the point of view of your convenience.

TIMES

For the activity of production and trade, a time of around 60 minutes can be estimated. The director can reduce or extend this time according to the game's progress.

Possible actions of the director during the game:

The director is, above all, an observer of the dynamics between the groups and of the strategies of the individual groups to increase production. It can be advantageous if you take notes, for example, to write down the cost of the same materials during the game, and in this way, collect valuable elements for the final evaluation phase.

To liven up the game, stimulate individual groups that find themselves in impasse situations, and, above all, introduce changes in the game that bring the simulation closer to reality, the director can introduce new elements that they communicate aloud (perhaps by climbing on a chair) to the audience or secretly to individual groups. The banker must know of this immediately to adjust their checks and calculations.

The changes can affect different aspects, such as:

Prices: individual shapes can be reduced or increased in value. In this case, the groups that possess the means to obtain them (see Compass for circles) no longer get the advantage of before. (This happens to certain countries that find themselves equipped with obsolete technologies due to a change in the world situation.)

The availability of resources: the director can supply one of the groups with a certain amount of raw material (the sheets of paper) or announce to the world (that is, to the other groups) that a new deposit has been discovered. If this "discovery" is made when participants have almost run out of paper, dramatic relationship changes between groups can occur. (An

analogous real-world situation is represented by the discovery of an oil field, for example.)

Confidential information regarding the resource "coloured cards": two groups have coloured cards with which they do not know what to do and can even forget. In the real world, this is the case of a resource whose owning country does not know its value or even its ownership. The director can secretly inform other groups that this material has a specific value (which they will tell the banker): if the group is able to deliver their geometric shapes to the banker equipped with a sheet made of that material, they will receive a cash payment equivalent to four times the original value. It is likely that the groups that own the card without knowing its value will sell it cheaply, and the groups that buy it will make large profits. An equivalent of this real-world situation can be found in Zambian history: in this country, copper was known and used on a small scale for hundreds of years, but very few people realised what was happening when the English began to mine it, extracting the ore and loading it onto ships bound for England. Other examples come from Chile for copper ores or from the Gilbert Islands in the South Pacific for phosphates.

Loans: The bank can lend at higher or lower rates to different groups.

Technological cooperation: The bank or the game director can acquire technological goods, such as scissors, etc., in exchange for a share of the production.

Trade agreements: the director offers economic benefits, for example, the free supply of raw materials, to those who adhere to an agreement that stipulates, for example, that only certain forms are produced and at a lower price. Agreements between groups can also be promoted for mutual benefit. An example known to all young people is that of the EEC.

Colonisation: A mighty group may offer "protection" to another group, promising to respect their rights. History is replete with such examples.

Associations of producing countries: groups richer in sheets of paper (i.e., in the same raw material) can agree to stabilise selling prices vis-à-vis rich countries, thus avoiding competition. Examples include OPEC (oil exporting countries), IBA (International Bauxite Association), and UBEC (Union of Banana Exporting Countries).

Most of these events and others can occur on a

smaller scale, even between individual groups that can, therefore, enter relations of cooperation and interdependence, but also in relations of dependence and savage exploitation, depending on the balance of power between the different actors on the stage.

Some indications for discussion;

If the game goes as planned, it will soon become clear that the initial situation is not the same for everyone. The groups do not have comparable resources and will quickly complain about it.

Once the game is over, the feeling of frustration and anger of the players who have lost will be a good starting point for discussion. It is convenient for the game director to immediately clarify that it is not just a game but a kind of "model" that reflects real situations.

The next step may be to examine together the injustices of the system and the difficulties of achieving a fair trade system between the countries that own the natural or mineral resources and the countries that own the technological, cultural, etc. tools. It may be helpful to analyse the anger, discouragement, and potential violence experienced by some groups during play: similar feelings are experienced by Development countries' populations toward industrialised countries.

The discussion should be followed by the reading up-to-date documents on the problem.

Breakdown of participants:

Group 1

Number of players: 2-3
Resource Type Level A

Group 2

Number of players: 2
Resource Type Level A

Group 3

Number of players: 3-4
Resource Type Level B

Group 4

Number of players: 5-6
Resource Type Level B

Group 5

Number of players: 3-4
Resource Type Level C

Group 6

Number of players: 5-6
Resource Type Level C

Then the second part begins, aimed at sharing emotions and live feelings. In this phase participants must speak and express what they feel with absolute freedom, even with anger or arrogance, without feeling judged: the game phase serves to mobilise a series of feelings (desire for victory, frustration, enthusiasm, revenge, feeling of injustice, despair, sadness, boredom, abandonment, anger) that represent the basis of analysis and conscious reflection. The facilitators mark the feelings and emotions expressed on a large poster hanging on the wall, agreeing with the participants on the appropriate word that represents them and inviting them to delve into that feeling and explain it.

With the reflections, the facilitators also verbalise possible situations to modify in the game related to the felt emotion and ideas on how feelings of disgust and injustice could be avoided, in favour of solidarity, cooperation, and balance processes. Subsequently, it is possible to divide into small groups of six to eight participants, who, from the words written on the poster, can redesign the game itself, discussing viable proposals for modification of the game that must be noted on a paper card.

In this game phase, facilitators can introduce some elements within the groups that connect the game with reality, comparing some dynamics with the actual dynamics of the global market, thus stimulating reflection on the possibilities of transformation and change needed. It is also the task of facilitators to stimulate imagination, to push people to think differently, explaining to them that the goal is to restructure the game itself with imagination.

The activity concludes with a new step in the assembly, in which the proposals for modification noted by the groups are hung next to the poster of emotions and become a topic of debate.

The facilitators then introduce more elements of reality into the reflection, creating a continuous parallel between the game, the modifications of the game, the reality, and the modifications of reality. The assembly can last based on participation, ideas, stimuli, and the desire to know more data.

Resources required:

Material and equipment: tables, chairs, 300 sheets of white paper, 15 sheets of coloured cardboard, eight scissors, five rulers, five geometric squares, two squares, two protractors, 14 pencils, three compasses, markers, and paper tape.

One large poster and four or five medium posters, depending on the number of groups.

Paper-money:

[Here is a base form of paper-money that could be used in the game.](#)

Space: a large room to accommodate all participants.
Human resources: two or three facilitators.

Adaptations and traps:

- The game must be modulated according to the number of participants, changing the number of groups in the second phase.
- The risk of making spoilers of the content of the game.
- The excess of inequality generates disinterest in the "weakest states".
- Participants may find sharing their feelings and emotions challenging if the game hasn't engaged them enough.

The adaptation may include the option to add some game parameters. For example, to insert aspects of discrimination at work (based on race, religion, gender, pregnancy, gender identity, sexual orientation, disability, age); or several options in the labour framework, such as having a union or other variations related to workers' rights.

Evaluation criteria and indicators by objective:

Criteria:

Be able to participate in a group game-action dynamic.

Indicators:

- The number of interventions.
- The number of proposals.
- The number of interventions on external proposals.
- Transversal and life skills stimulated.

Criteria:

Be able to communicate, express themselves, listen, and follow the game's evolution.

Indicators:

- The number of interactions.
- The number of conflicts between participants or members of the same group.
- The number of requests to the game director.
- The number of problem-solving strategies implemented.
- Participant's behaviours, ways of doing things and thoughts activated and made visible.

Criteria:

Being able to explain one's game strategy or a cycle of actions + being able to understand the actions of others.

Indicators:

- The number of interventions (in the assembly) explaining the strategies.
- The number of interventions on possible and unrealised strategies.
- Critical reflection on current events made.

Criteria:

Being able to grasp the connections between play and reality.

Indicators:

- The number of interventions made on the connections between play and reality (in assembly).

- The number of reality elements identified in the game.
- The number of suggestions for game changes.
- Awareness of solidarity and equality issues.

Criteria:

Be able to recognise inequalities and implement democratic processes of equality.

Indicators:

- The number of protests (in-game) linked to conditions of inequality.
- The number of interventions (in the assembly) that identify conditions of asymmetry between the game's rules.
- The number of interventions that capture the different types of felt emotions related to the material conditions of the game (e.g., "I'm angry but because I was at a disadvantage").
- The ability to express emotions and feelings strengthened.

Criteria:

Be able to verbalise and express emotions.

Indicators:

- The number of interventions in which emotions or feelings are verbalised.
- The number of interventions reflecting on an emotion or feeling experienced by oneself or others.
- Cooperative work and reflection stimulated.

Criteria:

Be able to work in groups, coordinate, compare, and act together.

Indicators:

- The number of interactions between group members.
- The number of proposals made in groups.

- The number of minutes spent working together on the same activity.



COMMON GOODS FLASH MOB

The activity aims to enhance the capacity for action, speech, transformation, and awareness of their places of life. It can take the form of a Flash mob or a long process of co-planning and transformation to be carried out inside or outside the school, or the community centre.

The idea is not to do an activity "for" young people but to propose an activity of collective impact to do "with" young people. The concept is that of the "call to mobilisation" to activate young people, who in this way are immediately thought of not as "users" of the youth space but as direct protagonists of an action that someone from the youth space (educators) stimulates. By doing it together, we directly introduce the community space into doing and acting together, thus connecting it with positive emotions and feelings of possibility. This activity has been chosen because it connects the dimension of identity with doing together. The element of innovation and creativity is an activity that acts on public space, playing with the border between legality and illegality, claiming the right to experience the city as something proper and good for all.

The specific objectives of this activity are as follows:

- Stimulate new ideas and interactive processes among young people.
- Introduce the concept that public space can be a commonplace and a common good.
- Activate a limited experience that leads to reflection on concepts such as legality and illegality, justice and injustice, actions that must be carried out, and actions that should not be carried out.
- Allow to practise a collective experience, not individual, through intervention in a space to think and create together.

The expected results are:

- Good participation in the initiative.
- Increased participation in the subsequent activities of the social centre, knowing the "cultural and educational style".
- An increased consensus of citizens towards the activities of the social centre.
- Creation of informal communication among young people.

- Make transformations a point of discussion, of impact, of constant stimulus.
- Produce a visible transformation.
- Participants (Number and origin).

Participants:

8 - 80 participants from 10 to 30 years old

Methodology:

Active and cooperative; debate (assembly); Guerrilla (books, gardening, cultural).

Step by step of the activity:

The scheme of the activity (which can last from 3 to 20 hours, depending on the time available, the possibilities of impact, the willingness to insert it together with laboratory processes, etc.) is as follows:

Assembly - Co-planning - commissioning

If you want to intervene on large surfaces that require complex material that is not available, it is recommended to carry out the assembly a few days before the transformation; this will give you time to purchase the necessary materials and plan transformative interventions.

The basic proposal is to complete the activity in 4 hours, according to the following steps:

Assembly:

The assembly is a crucial and very concrete moment: it defines the working method and identifies the space to transform together with young people. It can be a playground or a school zone, a city neighbourhood or a classroom, an imaginary place, or an internal environment. The identified space must respond to the specific needs of the participants, to an objective of the organisers or, in any case, to a need: this drives imagination, motivation, and the capacity for transformation.

After a moment of knowledge, the activity is presented. The explanation is necessary because it can capture attention, destabilise, and launch a surprising action plan (lasting a few hours). After all, the hypothesis of intervening in the public or shared space is something new. The animators must know what the limits of the intervention are, therefore defining a potential field of action (the schoolyard, the square,

the neighbourhood, the whole city) and thus opening a debate that keeps together the themes (what is meant), the places (where it is meant) and the ways (how it is meant).

Themes and elements of transformation are identified: the facilitator's job is to stimulate a single macro-planning, which allows interventions to decline in a readable framework. For example, if we intervene in a square, we do it with chalk or with billboards so that each one transmits different messages but using a common medium that can be enclosed in a general idea that includes everyone (for example, the square becomes the square of democracy, of the voice of the children, or the Plaza de los Deseos).

This phase can last from 40 minutes to 2 hours, depending on the time available and young people's knowledge of each other.

Co-planning:

Then, we move on to the second phase, which can be collective (therefore linked to the assembly) or small groups depending on the different types of interventions. Once the material is found, the young people co-plan the specific intervention and begin to build, assemble, write, and discuss. It is essential that this phase is not generalist but concrete and aimed at implementation. The facilitators will supervise the interventions, stimulate creative solutions, and open the field of possibility by verifying and discussing the risks and meanings that the children propose. It will be crucial to connect the action with the assumption of responsibility for it.

Commissioning:

The third phase is that of realisation: it intervenes in the public space, producing the expected transformation. This phase also includes a part of "communication" or dissemination of one's action, which facilitates reflection on it and enhances the fact that in the communication society, it is essential to produce a meaning that can help interpret what is being done.

Resources required:

List of materials, equipment, space, and human resources needed.

Material and equipment: whatever the assembly deems necessary.

Human resources: two animators

Adaptations and traps:

- Doing something too strong for the community that is not accepted.
- The dispersion of young people who lose sight of the objectives of transformation.
- Individual action is disconnected from joint decisions.
- Lack of attendance at the time of the meeting.
- Partial activation, with abandonment before the complete realisation of the transformation.
- Further reading (if necessary).

Evaluation criteria and indicators by objective:

Stimulate new ideas and interactive processes among young people.

Criteria:

Be able to propose ideas and invent new situations linked to a specific context.

Indicators:

- The number of interventions.
- The number of proposals.
- The number of interventions on external proposals.
- Concept according to which public space can be a commonplace or good introduced.

Criteria:

Be able to think in the context of reference, whether public or private (usually public), as a community good concerning which one has the right to express oneself.

Indicators:

- The number of interventions affirming the right to decide on that place.
- The number of times doubts about the legitimacy of public expression are answered.
- The number of times a debate is faced (and perhaps resolved) about the risk of being punished or persecuted by the law for their right to transformation.

Limited experience that leads to reflection on concepts such as legality and illegality, justice and injustice, actions that must be carried out, and actions that should not be carried out activated.

Criteria:

Be able to distinguish justice and legality, wondering about the legitimacy of violating or not violating a law, a custom, or a cultural habit.

Indicators:

- The number of questions related to questions of legality and legitimacy.
- The number of solutions found along with a specific question or doubt about legitimacy.
- Collective experience through intervention in a space to think and create together allowed.

Criteria:

Ability to compare with others and develop a common thought, which goes beyond each position.

Indicators:

- The number of solutions found in common.
- The number of decisive interventions in a confrontation between individual positions.
- Shared and commonly approved global plan elaborated.



// Eco-Rally, Lefkada, Greece, 2023

MONOPATIA ALLILEGGIIS - SOLIDARITY TRACKS (GREECE)

Needs to be covered by the activities

Within the "IO1 Survey" and working with a Focus group of young people from the community, the following needs, on which this entity based the creation of its two activities, were identified:

The main activities in which young people show interest are:

- Playing instruments or learning music
- Going out with friends
- Doing sports and physical activities
- Spending free time with family
- Playing video games and online competitions
- Participating in science clubs
- Hiking
- Watching movies and theatre
- Reading books

Young people would like the community space to have more attitudes and behaviour of people involved in the community, more opportunities for volunteering and participation, more spaces dedicated to the community, cultural, educational, and non-formal events, accessibility, and openness. Seeing problems in the community, youngsters referred to the sale and privatisation of Kastro Beach, one of the island's beaches, racism and discrimination, the negligence of the municipality, and the lack of cultural offers; this leads them to want changes such as creating a cinema, addressing the issue of garbage and environmental education, reducing living costs and doing something about stray animals.

Based on these responses, the following activities have been created:

ECO-RALLY

This activity is based on the concept of an orienteering race and photographic rally that takes place in a natural or urban environment. It is a race during which we will look for clues. The participants, divided into teams, must go to various points of their town/city and perform specific challenges to raise awareness

about environmental issues. Meanwhile, they can also discover their community from another perspective and recognise themselves in the local environment.

This activity connects different positive aspects to influence the commitment of young people. The idea was to include cultural aspects by creating a rally itinerary with cultural parts and sights of the city. Young people can discover their local environment from another perspective. In addition, this activity includes intellectual and physical activity, as participants stay active by going from one place to another. Another important aspect is the theme chosen for this activity, which is the environment. We can observe a need for more awareness of local youth towards environmental protection. By participating in pedagogical challenges, the idea was for young people to learn essential facts and to be creative and engaged. We plan that with this activity, young people can undertake positive ecological actions and behaviours for the environment.

The specific objectives of this activity are as follows:

- Bring young people together to participate in a teamwork activity.
- Reconnect and apprehend their environment and reinforce belonging to their local community.
- Stimulate the sense of observation, autonomy, and reflection of the participants and their team spirit.
- All the challenges met by young people.

Learning outcomes:

- Awareness and understanding of the local community and environmental issues and concerns.
- Make connections between the perspectives of young people and their community.
- Engage young people in learning by addressing environmental challenges.
- Demonstrate environmental care by identifying problems threatening it and its inhabitants.
- Understanding their social responsibility as citizens.
- Ability to recognise the global implications of their team actions.

Participants:

A minimum of six participants of local youth. The more participants, the better, but we need human resources (to adapt to the number of participants and challenges). From three to five participants per team. Minimum two teams.

Methodology:

An orientation career venue with questions, games, quizzes, and puzzles on topics related to the environment, teamwork, physical activity, and experiential learning.

Step by step of the activity:

The step-by-step description should be adapted according to each town/city where the activity is to be carried out. In our case study, the activity occurred in the town of Lefkada, which has a population of approximately 10,000 inhabitants. The rally was organised on a perimeter of about 1.5 km in the old town, which has the most sights. We follow these steps:

Preparation:

- Identify the places of interest and the itinerary young people will follow during the rally.
- Prepare the clues related to the selected places (write down the directions, take pictures of the surroundings, locate the GPS location).
- Create a challenge for each place in the rally. For example, select six places and, therefore, six challenges: 3 places for the questionnaire (each place with a specific theme of questions related to local community problems, such as sea pollution, plastic pollution, and energy sources); 1 place for creation in which young people have to create a bag with old t-shirts in the meantime to become aware of the importance of upcycling and reusable items; 1 place consisting of finding a clue in a box full of recycled trash without looking. At the same time, young people receive information related to recycling; 1 point consists of throwing the garbage in the appropriate container.
- Collect all the necessary resources (materials for the challenges and human resources to direct the challenges).
- Promote action among young people and invite them to a specific time and place.

Implementation:

- Install all the places of the challenges with the necessary materials (challenge activity and tracks) and the people in charge.
- Receive the participants at the meeting point and form the teams. This can be done with a facilitator. Then, explain the concept and what they will have to do: each team will receive a clue (a photo, a GPS location, keywords) that will take them to the next point, where they will have to do a challenge to receive the clue that will take them to the next point where the next challenge is, etc. until they reach the last point where there is a surprise (for example a small buffet with drinks and snacks).
- Give the first clue to all the teams and start the rally.
- At the end of the rally, the last place was waiting for the teams with a local buffet with some snacks and drinks. This time, participants can be questioned about the activity.
- Facilitators according to the number of challenges (One for two positions and an extra one to follow the whole process).
- Printed clues (one per team) of each place to be found, and these clues will be given to the participants step by step during the activity.
- Questionnaire prepared and printed on paper with the correct answers to be given and the sources of information.
- Old T-shirts, scissors, and a table.
- A cardboard box full of collected recycled garbage, with the clue hidden inside.
- Garbage cans and recycled garbage to be thrown inside.
- Table, snacks, drinks, glasses for the final point, and, eventually, a gift for the winning team.
- First-aid kit in case of emergency.

This list is not exhaustive and should be adapted according to the challenges identified; this is an outdoor activity.

Adaptations and traps:

The orientation rally can be adapted in many ways, for example, by choosing a different theme, target group, or location, and different types of challenges (games, quizzes, actions involving local people, creative workshops, cleaning, etc.).

The gathering point can be the community/youth centre, where they can get involved in the space. From there, you can start with a conversation about the environment to introduce the rally's theme and small games to energise and create the teams.

It is preferable to have one leader per challenge point to lead the activity. In case of a lack of human resources, a challenge may be only to find the hidden clue somewhere when starting the activity. In that case, it must be clearly specified on the given clue to direct or with a sign on the spot.

It is also recommended to involve a general facilitator who can follow the whole process and adapt it in an unexpected situation (accident with a participant, lost or clueless equipment that needs reorientation). The facilitator can take the first-aid kit with them, and it would be helpful if they could move on a bicycle to reach the participants easily between each point.

Depending on the number of participants, it can also be helpful to adapt the itinerary to avoid all teams arriving simultaneously to the same challenge so teams can follow different routes and order of points.

In our case, we also involve European volunteers in the preparation team to help as leaders of the challenges.

For larger areas, another option may be to do the rally with bicycles and thus introduce an ecological means of transport.

Appendices:

Ideas for challenges:

- Video tutorial to create a bag with an old t-shirt: <https://www.youtube.com/watch?v=zgpaM3u2zng>
- Organise objects according to the type of plastic (give different plastic objects with accessible information about the type of plastic and ask participants to classify them).

- Clean an area of garbage.
- Prepare multiple-choice questionnaires on environmental issues, preferably related to the local community.
- Recycling bins: Participants must throw the waste (collected in advance) in the correct basket corresponding to their recycling category.
- Clue box: a track is hidden in a box with several recycled objects inside. Participants must find the clue by blindfolded touch. The clue can indicate key information. For example, the box contains the average weight of waste generated by a household.
- Visit a local environmental organisation and conduct a brief interview.

Evaluation criteria and indicators by objective:

Objective 1: Raise awareness of community and environmental issues.

Criteria:

Knowledge acquisition: assess how much participants have learned about their chosen environmental and community issues.

Level of commitment: measure the level of interest and involvement in the challenges related to these issues.

Indicators:

- Post-event survey/quiz to measure participants' knowledge of key issues made.
- The number of questions asked and good answers given during the challenges of the activity.
- The number of participants and active participation in challenges related to the chosen topics.

Objective 2: Bring young people together to participate in a teamwork activity.

Criteria:

Teamwork and collaboration: evaluate how well participants worked together in their teams.

Task completion: measure the successful completion of ecological rally challenges that require teamwork.

Indicators:

- The facilitators' observations on the dynamics of teamwork during the challenges.
- The percentage of challenges completed by each team.
- The feedback from participants about their team experience at the end of the activity.

Objective 3: Reconnect participants with their environment and reinforce their sense of belonging.

Criteria:

- Assess to what extent participants feel more connected to their local environment.
- Measure participants' sense of belonging to their local community.

Indicators:

Post-event survey/group discussion/testimony in which participants are asked about the change in their perception of the environment and belonging to their community.

The number of participants who feel more connected to their environment and community after the activity.

Objective 4: Stimulate observation, autonomy, reflection, and team spirit.

Criteria:

Assess participants' ability to observe their surroundings, think critically, and with team spirit during the ecological rally.

Indicators:

Observations and comments from facilitators providing information on participants' levels of autonomy, critical thinking, and problem-solving skills during the activity.

Participants' self-assessment of their perceived contribution to their team's success and their ability to collaborate effectively.



WE HAVE A MESSAGE

This activity simulates individual and group reflection to develop argumentation and debate skills on social and community problems related to youth participation. It aims to sensitise young people to social and community issues, create a space for discussion, generate ideas among peers, and inspire them to take positive action for their community/youth centres.

This activity considers the involvement of young people in the community and their vision of their environment/youth centre. They must also be heard and involved in certain decisions concerning their community area. In this way, young people feel empowered and take ownership of their actions.

The activity reinforces the responsibility and participation of young people. It encourages them to think, act, take responsibility for their decisions, and collaborate with their peers.

The specific objectives of this activity are as follows:

Create the conditions for the active participation of young people in constructing their environment/community space/youth centre.

Know the opinion of young people about the environment in which they operate and know what things help or interfere with their active participation.

Create a debate about one's responsibility for life, the community environment, and its investment in the decision-making process.

Train argumentation and analytical thinking.

Encourage young people to reflect on the challenges and opportunities of their community and empower them to propose solutions and act.

The expected results are:

Young people become more involved in creating collective ideas. They will share a moment of learning from the experience of others, allowing them to better understand the idea of community and the development of issues related to the community space/youth centre in which they participate.

Young people can express their voices and opinions on community issues. They will discuss these issues and seek peer solutions to develop their argumentation, critical thinking, and debating skills.

A document mentioning issues and proposed solutions is made at the end of the activity and can then be shared with local authorities, decision-makers, or other interested parties.

Subsequently, another session can be organised in which games are introduced to stimulate active participation and the importance of volunteering/carrying out actions.

Later, the animator can lead a short session to present all possible opportunities for youth participation in their community, such as volunteering.

Participants:

Up to 30 participants (flexible).

Methodology:

Experiential learning, peer education, symbolic and conceptual methodology of debate/communication, cooperation and active listening and participation.

Step by step of the activity:

The activity is divided into three parts.

Activation of the brainstorming process:

The facilitator places tables with chairs around, with space between them to facilitate discussion at each table and puts paper and markers on the tables.

The facilitator divides young people into groups, preferably using a specific activity.

During the first 5 minutes, participants write down, individually, at least six things they like most about their community/youth centre.

Representation and debate:

Next, the group will discuss what each participant wrote, will agree on the three most important elements, and answer the question "Why?" by writing at least three answers for each item.

The animator will ask each person to do the same by focusing this time on what they like least about your community/youth centre.

Each group takes blank sheets/flipcharts and draws the community/youth centre, discussing what they would like to keep if they were the mayor/director and what they would like to change based on what was discussed above.

Each group presents its reflection and its "community project".

During the presentations, the animator can gather all the positive and negative aspects, and the ideas and proposals for solutions on a flipchart.

Evaluation:

After the presentations, an assessment based on reflection questions can be carried out, such as:

- What things can be started right away? Where can we start?
- What things would we need outside help to achieve?
- What help and support do we need?
- What are you willing to do personally to help?
- Are the ideas and solutions realistic?
- Are they necessary?

Resources required:

Tables, chairs, sheets of paper, flipcharts, and markers.

Adaptations and traps:

The activity can be divided into several sessions since the reflection, finding, and proposing concrete solutions will take some time. It can be part of a broader project to support young people in implementing their proposed solutions. This activity can positively impact young people when it supports and engages them to put their actions into practice.

One option is to dedicate a budget to young people to support them in planning and facilitating the implementation of the selected solution.

At the beginning of the session, an essential step is to define the concept of community together with the group so that the activity can begin with a common understanding.

The step related to brainstorming can be facilitated with the help of cards with single words to be faster and more focused. Topics can be defined in advance based on the results expressed in the needs assessment and focus group.

At the end of the session, solution proposals can be presented during a group discussion with local decision-makers to give young people a voice in their community development and active participation.

The facilitator can introduce rules such as "speak proportionally within the group" and listen actively, and give a specific time for brainstorming. The facilitator needs to be flexible and attentive to react, be able to help formulate ideas and thoughts, and motivate young people not to look for the easiest solution. Groups may work best when there are 3-4 participants per group.

The animator should also help guide the group towards specific fields of problems and achievable solutions that young people can apply to avoid feelings of frustration if the proposals cannot be applied in reality.

Evaluation criteria and indicators by objective:

Objective 1: Create the conditions for the active participation of young people in constructing their environment/community space/youth centre.

Criteria:

Commitment: The level of active participation of young people in debates and activities concerning their environment or community space.

Collaboration: The degree to which young people collaborate to contribute to improving their community space.

Initiative: The degree to which young people take the initiative to propose ideas and solutions for the betterment of the community.

Indicators:

- The percentage of young people actively participating in discussions and activities.

- The number of collaborative projects or ideas generated by young people.
- The number of proposals initiated by young people to improve their community.

Objective 2: To know the opinion of young people about the environment in which they operate and to understand what things help or interfere with their active participation.

Criteria:

Understanding issues: How well participants articulate their views about the environment and factors affecting their participation.

Barrier Awareness: Identification of specific barriers or facilitators to active participation in your community.

Indicators:

The clarity of views expressed on the community environment and factors of participation.

The number of barriers and facilitators identified for active involvement in the community.

Objective 3: Create a debate on one's responsibility for life, the community environment, and its investment in the decision-making process.

Criteria:

Participation in discussion: The extent to which participants engage in meaningful conversations about their responsibilities within the community.

Interest in decision-making: If participants express interest in decision-making processes related to their community.

Indicators:

- The percentage of participants actively involved in debates or structured discussions.
- The number of participants who expressed interest in participating in community decision-making.

Objective 4: Train argumentation and analytical thinking.

Criteria:

Argumentation skills: Assess participants' ability to construct logical arguments and defend their points of view.

Critical thinking: Assessing young people's ability to analyse information, identify biases, and think critically about social and community issues.

Open-mindedness: Assess whether participants are open to considering different perspectives and adapt their arguments when necessary.

Indicators:

- The percentage of participants who demonstrate the ability to critically analyse information, construct logical and well-reasoned arguments, and identify prejudices.
- The comments from participants after the activity about the argumentation process and their feelings within the group
- The percentage of participants who are willing to consider and adapt to different perspectives collaboratively.

Objective 5: Encourage young people to reflect on the challenges and opportunities in their community and empower them to propose solutions and take action.

Criteria:

Proposed solutions: Evaluate the quality and feasibility of the solutions offered by the participants.

Action orientation: Determine the motivation and willingness to action to address the challenges and opportunities identified.

Indicators:

- The number and feasibility of proposed solutions.
- The number of participants who demonstrated motivation and willingness to act on the problems identified.



// Novo Mundo, Almada, Portugal, 2023

NOVO MUNDO (PORTUGAL)

Needs to be covered by the activities

Based on the results of the survey and focus group developed in Intellectual Output 1 that allows to work directly with young people from the community, the following needs, on which this entity based the creation of its two activities, were identified:

The main activities and hobbies young people have are:

- Playing sports.
- Listening to music.
- Playing video games.
- Being with friends.
- Reading books, and
- Playing games on the smartphone.

The topics that most attract them are the following: Sports, biology, television programmes, video games, and cooking. The skills they would like to develop to a greater extent are financial literacy, public speaking, political education, languages, sewing, self-knowledge, emotional management, art, dance, and cooking.

Based on these responses, the following activities have been created:

FAILURE IS FORTUNE

This activity will challenge young people to bake fortune cookies and write mental health-related phrases, which will be placed inside the cookies. Through non-formal education methods, young people will reflect, learn, and connect with others in a safe environment.

This activity was chosen because, in question 7 of the focus group, the young people expressed their interest in learning about cooking and self-knowledge. Many young people say that their passion is eating and that meals are the most cherished time of the day. In addition, many of them mentioned that nowadays, it is still difficult to talk about their problems for fear of being judged.

This activity's innovative and creative aspect derives from using baking as a tool for self-knowledge and reflection while acquiring a new skill.

Young people will use the community spaces/youth centres as set, indoor and outdoor spaces.

The objectives of the activity are the following:

- Learn new methods to prevent mental health.
- Share stories and fears.
- Learn how to make cookies.
- Try something new.
- Fight the fear of failure.

The expected results are:

- Help young people connect.
- Raise awareness among young people about the potential of community spaces/youth centres.
- Develop soft skills (teamwork, solidarity, and compassion).
- Break the stigma around mental health.

Participants:

6 - 12 young people

The maximum number of participants will depend on their age/maturity.

If you have more than one facilitator, you can split the group into two small groups, where each group will make their cookies. Include participants from diverse/fragile socioeconomic backgrounds.

Methodology:

Non-formal education poses a challenging task that participants must execute together and in a given time. We work with methods based on Learning by Doing, Problem-Solving, and Collaborative Learning.

Step by step of the activity:

1- Presentations and dynamisation (10-15 min).

If the group is new, you can play some naming games for the dynamisation, to get to know each other. If they already know each other, do a short energiser to have fun and continue to the next step.

2- Mental Health Discussion (10 min+10 min).

Make a circle with the group and ask questions like "What is it? /What does it mean? How do you take care of yourself?" Invite them to talk one at a time and convince them to at least say what they do to maintain mental health.

You may end up with a game where each person, one by one, says a problem that they have, or instead a positive aspect of their life, and everyone who also identifies with the problem, or the positive aspect can:

- **Version 1:** Raise their hand.
- **Version 2:** Sit on the lap of the person who said that to make a "train" of people sitting in other people's lap.

3- Write the phrases for the fortune cookies (10 min).

With the right pen and paper, each young person will elaborate phrases that help enhance everyone's daily life and help fight their problems. Write as many as the number of cookies that you want to make.

4- Preparation, baking, and cleaning (90 min).

The monitor responsible for the baking process must explain how and what to do and give a recipe with the steps for cooking and the amount of ingredients (that should already be there). Young people should choose a cook responsible for guiding, distributing tasks, and managing the entire process. The monitor will supervise the process and help with logistical issues that young people cannot solve but will not in-

tervene, especially in moments of frustration (getting the paper inside the dough is not easy).

The monitor must advise them to clean everything while cooking to avoid too much confusion or even an accident (the cook should be aware of this, too). After putting the first cookies in the oven, they should start cleaning the space and materials, putting away the leftovers, and preparing the table for eating. The baking process continues after the first cookies come out of the oven so everyone can put the paper inside and make the shape of the cookie. You will place another oven tray in the oven, and when it comes out, another group can try the same process.

5- Lunchtime (15 min).

After all the cookies are done, it's time to eat them. We can provide some drinks for "biscuit time" such as tea, coffee or juice. The idea is to eat some cookies and save the papers inside for later.

6- Conclusion and debriefing (15 min).

During the baking process, young people are expected to be frustrated with some of the steps. It's an opportunity to talk about how we perceive failure, how it affects our decisions, and its connection to mental health. Young people will be asked to speak about their experience, the most irritating moment, and what kept them going. We should not force them to speak, but we hope they want to do so by listening to others. We must remind them that it is important to share things, good or bad, to unload. At the end, they will read the phrases from the cookies they have eaten and be invited to say a feeling about it.

Duration: 2 hours and 45 minutes (up to 3 hours)

Resources required:

Recipe for 15 fortune cookies:

3 large egg whites

3/4 cup sugar

1/2 cup of melted butter

1/4 teaspoon vanilla extract

1/4 teaspoon almond extract

3 tablespoons of water

1 cup all-purpose flour (145 grams)

Other material and resources:

· Tea, coffee, or juice

· Oven

· Oven trays

- Parchment paper or a silicone mat
- Stand mixer or large bowl with hand mixer
- 3 tablespoons
- 2 cups
- Cupcake pan
- Printed recipe
- Coloured markers
- Papers
- Scissors
- Kitchen with some space

Youth worker with culinary skills and 1 or 2 more to help and also facilitate the dynamisation, discussion, and conclusion

Adaptations and traps:

- Young people may have difficulty exploring the issues, so prepare examples from everyday life.
- If the group is unknown, the facilitator can help the group to break the ice a little to feel more comfortable when it comes to sharing things.
- For the Mental Health Discussion, if the group is very young or has no knowledge in the field, or is not able to share at all, you can start the activity with an energiser where all the youngsters form a line, which represents an "I never" or 0%, and then mark a line which should mean an "I sometimes do" or a 50%. The last line represents an "I always do" or 100%, and they start to make questions about health, physical and mental, where the participants should advance as far as the number of times per week they do that. For example, when asked, "How often do you meditate?" or "How often do you walk?". The participants should move according to the time dedicated to those activities (0%, 50%, or 100%). Then, when finished, ask a volunteer to write on cardboard. The group should remember what was said before and decide if those activities are helping physical health, mental health, or both, and the volunteer should write it on the cardboard. They are also invited to say other things that weren't at the game. This approach makes it easier to go through the mental health field if the group is not into it.
- The versions of the discussion part can change according to the intimacy of the group; the idea is always to break the ice and put them in game situations where they would not mind talking about themselves.
- Depending on your time and group, you can spend

more or less time on presentations/discussions.

- The preparation, baking, and cleaning part should be done in the most appropriate way for the group. You can adjust and decide to do all the cleaning part afterward or divide them into 2/3 teams because they won't be able to put the papers/make the shape all at the same time.

- It is recommended that a person make only 2 or 3 cookies at a time (when they come out of the oven) because, with more, they cool quickly and will not be able to make the shape. You can use more than one oven tray simultaneously, but each shouldn't have more than 4 or 5 cookies.

- If possible, use markers with edible ink.

- You can search for other recipes on the Internet that are more adapted to the country where the activity is done or that the group likes the most.

- Suppose you notice that making fortune cookies is tricky because of the oven or other logistic problems. In that case, you can suggest baking regular cookies (without putting any paper or making any specific form) and joining the papers with the phrases in a basket. Then, each young person will take one or more and read it. Meanwhile, they eat the delicious cookies.

Appendix:

Recipe:

www.fifteenspatulas.com/fortune-cookies/

Evaluation criteria and indicators by objective:

1) Learn new methods to prevent mental health

Criteria:

Be able to identify at least ten activities that help mental health.

Be able to say at least one thing young people do as a hobby.

Indicators:

- The number of activities that help mental health identified as a group.

- All participants say at least one thing they do as a hobby.

2) Share stories and fears.

Criteria:

Be able to share problems and positive aspects of their lives.

Indicators:

- The number of youngsters that share a problem in their life.

- The number of youngsters that share a positive aspect of their life.

3) Learn how to make cookies.

Criteria:

Be able to understand the baking process.

Indicators:

- The % of participants who can explain how to make the cookies.

- The % of participants who can conclude a fortune cookie.

4) Try something new.

Criteria:

Be able to bake cookies for the first time.

Indicators:

- The % of participants who tried baking cookies for the first time.

5) Fight the fear of failure.

Criteria:

Be able to understand the typical feeling of failure

Indicators:

- The % of participants who had the feeling of failure during the process.

- The % of participants who identify failure as a normal feeling.



// Novo Mundo, Almada, Portugal, 2023

WE ALL HAVE STORIES

This activity is a workshop based on storytelling. It consists of two sessions: one more focused on the connection within the group, and the second more based on reflection on relevant social issues.

It is a line of writing activities, group and pair exercises, and individual reflections in a mixture of writing and theatre exercises, which will culminate in the creation of a fictional story based on social issues and recent news from the world by groups.

This activity was chosen because, in question 3 of the survey, young people expressed the need for more community events, and in question 10 of the focus group, they mentioned the following topics as their favourite ones: social issues, politics, and environment. Therefore, it was decided to create a space for young people to reflect on social issues, train them to explore new perspectives and develop their critical thinking. This activity's innovative and creative aspects stems from the use of storytelling and creativity to give young people tools to look at and analyse relevant social and political issues.

The objectives of the activity are the following:

- Increase the connection between the young people.
- Encourage creativity and active experimentation
- Develop writing and theatre skills.
- Develop critical thinking about social issues.

Expected results:

- Help young people connect.
- Raise awareness among young people about the potential of community spaces/youth centres.
- Create a space for young people to reflect, comment, and debate current issues.
- Promote creativity and critical thinking.

Participants:

8 - 20 young people

The age can vary between 13 and 30 years, but you should try to make homogeneous groups in age (for example, if there are participants from 13 to 17 and from 18 to 24, you should make two separate groups and perform the activity twice).

Methodology:

Non-formal education: Methods and techniques linked to theatre, storytelling, creative writing, collective reflection, and active participation.

Step by step of the activity:

The activity has two parts and should be divided into two different moments (two days, or a morning and an afternoon).

Part 1

1- Presentations and dynamisation (10 min).

If the group is new, you (the trainer) can play some naming games for the dynamisation to get to know each other. If they already know each other, do a short energiser to have fun and continue to the next step.

2- Counting in a group (5 min).

Participants sit together at a large table. Do an exercise in which they should try to count as a group, but only one participant can say a number at a time.

If someone speaks at the same time, they must start from 0. Finish when you think the group is more connected and focused.

3- Exquisite corpse game (15 min).

Give participants pens and a sheet of paper. Choose a person to get started. He will write the first sentence, fold the paper so that the sentence is not visible, and pass it on to the next person. Everyone does it and writes a sentence to keep writing a story without knowing what was there before; this helps them feel more comfortable writing and connecting with the group. At the end, ask for a volunteer to read the whole story. You can create two stories at the same time. If the stories go slowly, try to press a little; the goal is to do automatic writing. As they do, talk to them about the narrative and try to understand their relationship to it.

4- Warm-up (20 min).

Ask participants to walk through the space. Ask them to walk at different paces and give them speed numbers from one to ten. Then, put them back on a neutral ride and randomly select people. Ask them to create a fun walk and the rest of the group to imitate it. Next, do the stop-and-walk exercise. In the first phase, if the trainer says stop or walk, the group must follow them. In the second part, participants must do the opposite of what you (the trainer) say (walk when they hear stop, stop when they hear walk). After a while, the trainer waits for the participants to be in freeze/stop mode and tells them to (while freezing) try to make eye contact with another person. They will be matched with that person.

5- The dancing tree (15 min).

This physical expression exercise will help the pairs from the previous step connect with their body and with themselves. Play some music. Ask one participant (within the pair) to be the "tree" and the other to be the "manipulator". The manipulator will touch the other person's points (such as the elbow, shoulders, back, etc.) and the person will react with some movement following the touch. Give each person 7 minutes and then switch.

6- Interviews (15 min). The same couples will join and chat following a guided interview (provided in the appendix). There is an example of one in point 12, but feel free to adapt the interview to your target group and its characteristics. The goal is for participants to connect and talk about things important to them.

7- Write a character (15 min).

Now, ask participants to write a fictional character inspired by the conversation. The character must be a mixture of the two participants. Ask participants to mix stories and facts about themselves with elements of their partner. Tell them to feel free to invent things and be as fictitious as they want.

8- Create a living statue of your character (15 min).

Bring together the same couples. Tell them that one will be the "statue" and the other the "sculptor". The sculptor will "manipulate" the statue to adopt the posture they believe represents the character they have created. Once everyone has finished, the sculptor will move their statue clockwise, look at the other person's statue, and read their story. The couples will change, the statue becoming the sculptor and vice versa.

9- Reflection (10 min).

Reflect with the group on the process. How did they feel? What did they discover during the different phases of the activity? Did they feel a greater connection having to write a character based on others? What were their favourite parts, and which were their least favourite parts?

Duration: 2 hours

Part 2

1- Energiser (10 min).

Restart the activity with an energiser to refresh the participants (some examples in the appendix).

2- Imagining worlds (15 min).

Participants start again by walking through the space. Tell them to direct their movement with different parts of their body. A hand, an elbow, his head, his belly, etc. Do this with every part of their body to warm them. Then, tell them to keep walking and imagine different situations. For example, they are walking through a large forest, a big city full of people, and at rush hour, a world where everything is bigger than them, or smaller than them, through quicksand or in space, etc. (You can create as many universes as you want).

3- Create groups (5 min).

Ask them to keep walking, and when you say a number, they will have to hug in a group with the number of people you just said. Do it a couple of times, and

finish with the number of people working in groups on the next activity. The people they embrace will be the group (The group must have between 3 and 5 people).

4- Talking about recent news (25 min).

Participants will share social or political news they remember seeing or hearing recently. They will share and discuss them in groups. If they have trouble remembering something, they can search on the Internet, on their phones, for something that interests them. Each participant must share one. In the end, they must select one of the news, or at most two (if they think there is an interesting pairing and connection of two different news).

5- Fiction writing inspired by the news story and an actual event (25 min).

The group will write a story together inspired by that news. The trainer can give them examples of clues for writing: think of someone who has experienced that news in person, imagine it in a different context or place, create something fictitious around it, change the ending, etc.

6- Reading the stories (20 min).

Groups will share their stories.

7- Activity and process feedback and debriefing (20 min). In a circle, participants share their reflections about the activity. Ask them more about the news they chose. Why was it important to them? What did they learn from it? Was it challenging to write a story about it? Was it challenging to write a story as a group?

Duration: 2 hours

The total duration of the activity: 4 hours (plus the time for the break, that can vary)

The short version of the activity:

1. Presentations and dynamisation (10 min).

If the group is new, you can play some naming games for the dynamisation to get to know each other. If they already know each other, do a short energiser to have fun and continue to the next step.

2. Counting in a group exercise (5 min).

The participants sit at a large table together. Make an exercise where they must try to count in a group, but only one participant can say one number at a time.

If someone talks at the same time, they must start from zero. Wrap up once you think the group is more connected and focused.

3. Exquisite corpse game (15 min).

Give the participants pens and a sheet of paper. Pick a person to start. They will write the first sentence, fold the paper so that the sentence is not visible, and pass it to the next person. Everyone does this and writes one sentence to keep writing a story without knowing what was there before; this makes them feel more comfortable writing and connecting with the group. At the end, ask for a volunteer to read the whole story. Create two stories at the same time to be more dynamic.

If you see the stories are going slowly, try to put some pressure on them; the objective is to do automatic writing. While they are doing this, talk with them a little about storytelling and try to comprehend their relationship with it.

Tip for alternative facilitation: If the group is blocked, you can complement this activity using Story Cubes to help them develop creativity when writing the sentences and make a more inclusive dynamic.

4. Interviews (15 min).

In pairs, they will make and follow a guided interview (provided in the appendix). There's an example of one in point 12, but feel free to adapt the interview for your target group and their characteristics. The goal is for the participants to connect and talk about important things.

5. Write a character (15 min).

Ask the participants to write a fictional character inspired by the conversation. The character should be a mix of the two participants. Ask the participants to mix stories and facts about themselves with elements from their pair. Tell them to make up things and go as fictional as they want.

6. Break time (15 min).

Prepare a coffee break for the participants in advance.

7. Imagining worlds (15 min).

The participants start again by walking through the space. Tell them to lead their movement with different parts of their bodies. A hand, an elbow, their head, their belly, etc. Do this to every part of their body so they can warm up. Then, tell them to keep walking and give them different situations to imagine, for example, they are walking through a huge forest, a big

crowded city and peak time, a world where everything is bigger or smaller than them, through quicksand or in space, etc. (You can create as many universes as you want and ask participants to create universes and include them in the process).

8. Creating groups (5 min).

Ask them to keep walking, and when you say a number, they will have to hug in a group with the number of people you just said. Do this a couple of times and finalise with the number of people that will work together in a group in the next activity. The people will be the group (the group should have between 3 and 5 people).

9. Talking about recent news (20 min).

The participants will share social or political news they remember seeing or hearing recently and discuss them in groups. If they have difficulty remembering something, they can look for something that interests them online on their phones. Each participant must share one. At the end, they must select one of the news, or at maximum two (if they think there's an interesting pairing and connection between the two).

10. Fiction writing inspired by the news story and an actual event (25 min).

The group will write a story together inspired by that news. The trainer can give them examples of writing prompts: think of someone who experienced this news in person, imagine it in a different context or place, create something fictional around this, change the ending, etc.

11. Reading the stories (20 min).

The groups will share their stories.

12. Activity and process feedback and debriefing (20 min).

In a circle, the participants share their thoughts about the activity. Ask them more about the news they chose. Why was it important to them? What did they learn from it? Was it challenging to write a story about it? Was it challenging to write a story as a group?

Tip for alternative facilitation: If the group is blocked, you can complement this activity using Dixit Cards to help them better express their feelings and how the activity was for them.

Duration: 3 hours (with the break)

Resources required:

- Pens
- Paper
- A spacious room
- A speaker to play music
- Story cubes (for the short version or NEET groups)
- Dixit Cards (for the short version or NEET groups)

Adaptations and traps:

It can be challenging to manage time, so the facilitator must be aware of the group's energy and adapt the activity's time or even skip some of the warm-up activities. Some activities may last a little longer, and others may be shorter, depending on the group's energy, so the facilitator should be flexible but always be aware of the time to ensure that the activity goes as planned.

Some participants may find it challenging to write or have ideas, so walk around to see if anyone needs help and explain that the important thing is the process and not writing something excellent.

Feel free to adapt some "warm-up" exercises and adapt them to your target group or facilitator.

Appendix:

Examples of energisers:

<https://www.sessionlab.com/library/energiser>

Guide for the interviews:

Guided interviews for act.2

Story cubes:

<https://www.storycubes.com/en/>

Dixit cards:

<https://www.libellud.com/en/resources/dixit/>

<https://dokumen.tips/documents/dixit-cardspdf.html>

Evaluation criteria and indicators by objective:

1) Increase the connection between the young people.

Criteria:

- Be able to verify the level of participation in each activity.
- Be able to form a cohesive group.

Indicators:

- The % of participants who actively participated in the activity.
- The % of participants who refused to participate in some part of the activities.
- The % of participants who feel integrated within the group.

2) Encourage creativity and active experimentation.**Criteria:**

Be able to conclude the activities.

Indicators:

- The % of participants that finished each activity.
- The % of participants that didn't finish the activity because of the time given.
- The % of participants that quit in the middle of some activity.

3) Develop writing and theatre skills.**Criteria:**

Be able to finalise the creative writing and theatrical parts of the activity.

Indicators:

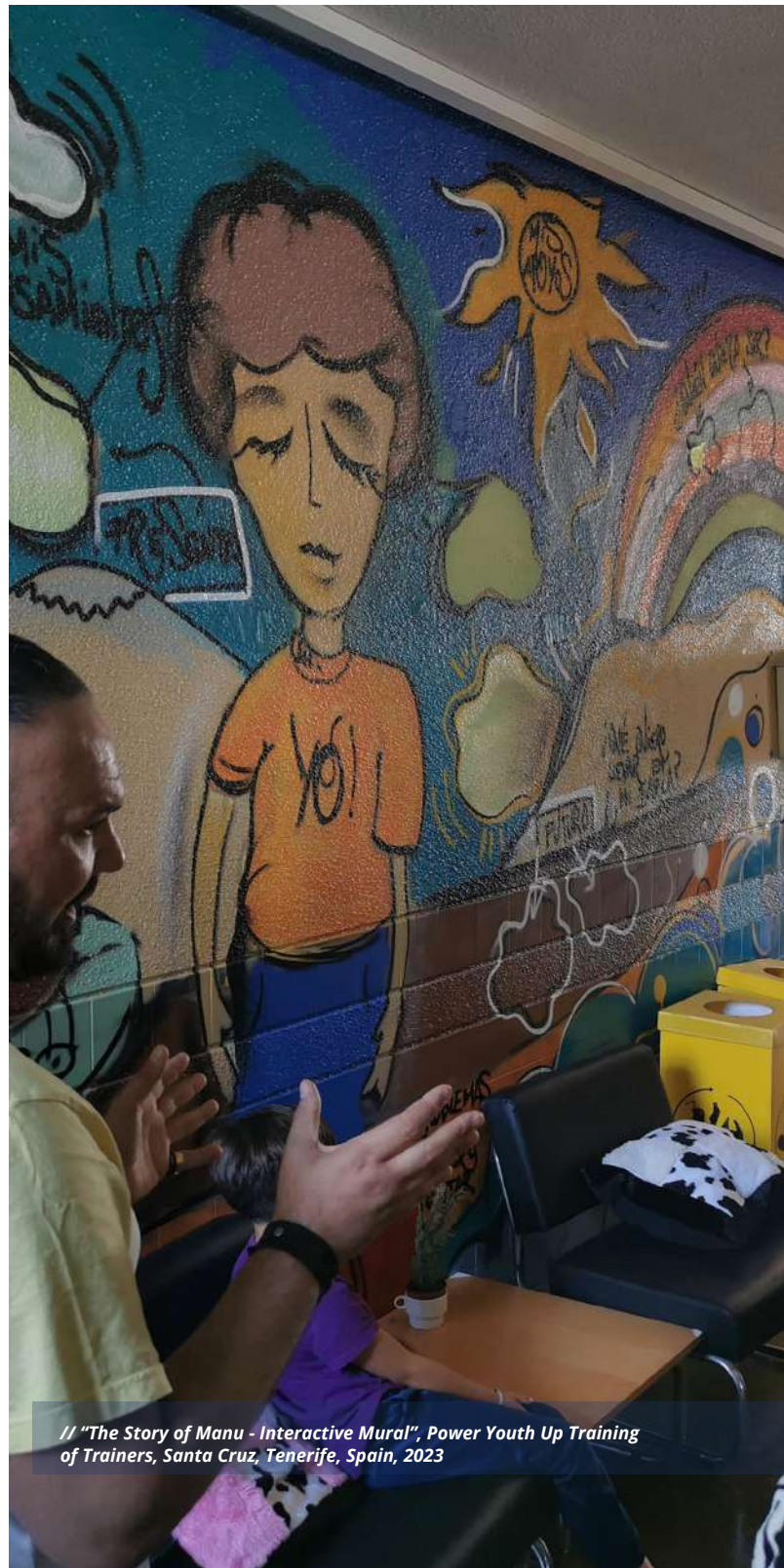
- The % of participants that completed the writing activities.
- The % of participants that completed the theatre activities.
- The % of participants who say that they have increased their writing skills.
- The % of the participants who say they have improved their theatre skills.

4) Develop critical thinking about social or political issues.**Criteria:**

Be able to give examples and comment about some social or political issues.

Indicators:

- The number of participants who remembered some social or political issues.
- The % of participants who assume they have increased their knowledge of social or political issues.
- The % of participants who assume that they are now more prepared to talk about social or political issues.



// "The Story of Manu - Interactive Mural", Power Youth Up Training of Trainers, Santa Cruz, Tenerife, Spain, 2023

APOD (SPAIN)

Needs to be covered by the activities

Within the "IO1 Survey" and working with a Focus group of young people from the community, the following needs, on which this entity based the creation of its two activities, were identified:

The analysis of the Survey shows that the preferred hobbies for young people are watching movies, playing video games, going out with friends, going to the beach, and music, and their sources of information are usually social networks, television, and the newspaper.

They want to develop empathy, self-knowledge, communication, social skills, and self-love. That is why they imagine a community centre should be a comfortable place, always available for them, with friendly people who can help them, plastic arts workshops, video game tournaments, craft workshops with recycled materials, workshops of emotions, and space to spend their free time without adults.

Based on these responses, the following activities have been created:

AMOR-DANDOME

Amor-dandome is the title of a creative activity designed to promote elements of Emotional Intelligence, including the ability to self-observe, self-concept, and self-esteem, all fundamental pillars of intrapersonal intelligence and super necessary for interpersonal relationships. It is about relationships as an engine for activating a space with young people. It is an activity that allows a group to promote the identification of individual and collective strengths and to initiate the generation of links among its members in a playful, inclusive way that favours the personal involvement of each person, respecting diversity.

Each person will create their doll with clay, and as the dynamics progresses, the rest of the participants will co-participate in its creation. After the first phase of making the figure representing each one is created, personal #hashtag cards will be added with that person's internal strengths and those perceived by the group.

Different relaxing songs that stimulate creativity and spontaneity will accompany the background dynamics, and the key moments of group reflection to favour the achievement of the set objectives.

- This activity invites experimentation and participation since it relates to stages previously lived during childhood.
- It allows us to show horizontality in terms of the skills of young people since it is a new activity for everyone, and they will usually find the same level of ability.
- By including the facilitator in the dynamic, it is possible to create a model in terms of respect for the expressiveness of the members.

This activity is innovative because it uses a material, clay, which is used in other contexts to mobilise elements of emotional intelligence, such as the ability to self-observe, self-knowledge, and self-esteem, from an educational and social perspective.

This activity allows young people to get involved in youth spaces and centres tangibly and experimentally, allowing them to position themselves individually and work together within the youth group.

The specific objectives of this activity are as follows:

- Identify and share individual and group strengths.
- Foster respect for the expressive diversity of the members of the group.
- Unite young people participating in the community space/youth centre.
- Encourage participation from a diversity perspective.
- Facilitate the identification and expression of emotions in themselves or others, as well as tolerance to frustration.

The expected results are:

Primarily, young people are expected to enjoy getting to know themselves and their peers better, creating the foundations of a safe space to pivot future actions as a group within the youth space of their community.

Participants:

The maximum number of participants for this activity to be successful, with one facilitator, would be 20 people.

Methodology:

A key element of the work methodology of this activity is the "horizontal" of those who facilitate it because, beyond encouraging specific actions to happen within it, they have a key role in modelling what happens within the cluster. Whatever they invite others to do, they will do too.

The environment for the activity must be thoroughly prepared in advance since, for developing affective-social capacities, the "shell" is as important as the content to be developed.

Step by step of the activity:

Beginning:

- Presentation of the facilitator to the group.
- Welcome the group warmly and affectionately.
- Presentation of the name of the activity along with the following question to the group: "What is love-giving-me to each of you?" Once the contributions of each young person have been noted, the facilitator shares the general objectives of the activity as well as its development.

Note: It is essential that, until that time, the material to use is not visible. Therefore, until the main part of the activity begins, we could use a different space in addition to music.

Duration of this step of the activity: 10 min

Development:

1- Once moved into the space where the material is, a large circle formed by all the participants is created so that everyone can see and hear each other. The different clays are placed in the centre of the circle, and they are invited to try individually to represent themselves with the following indications:

- The figure's height should not be greater than an A5 sheet.
- The figure must be dressed in the clothes that represent him.

2- Once the time for this step is over, each person will show the group their figure, explaining why they decided to do it that way.

Note: Young people need to be placed diversely by gender and different cultures to avoid subgroups within the large group.

Duration of this step of the activity: 25 min

Conclusion:

1- After 25 minutes, people who complete the details of their figure will be invited to help others finish theirs.

Duration of this step of the activity: 10 min

Note: Music changes.

2- Then, you explain that once what is visible is shaped, they can incorporate other intangible qualities, the strengths. The group is asked what the strengths mean to them. After they have given their answers, they can fill the distributed labels/pennants and stick them on the side of their figure. Six will be given to each person. Once completed, they will receive two more to fill in for the persons sitting on each side.

Note: This incorporates the concept of Amor-dando-me that was collected from the participants at the beginning of the workshop. They get the papers back, and they are told that, unlike a voodoo doll, the strengths within the large group will be incorporated.

Different music is used for this step of the session.

Duration of this step of the activity: 15 min

Resources required:

- Clay of 15 different colours of at least 350 gr
- 140 labels with sticks size 2x4 cm
- 15 coloured pens
- Spokesman
- Pre-selected relaxing music playlist (on a laptop, mobile phone, pen drive)

Adaptations and traps:

The variants of this activity are the following:

- The figure of the person can be completed as a couple; that is, one person helps from the outside to incorporate information about the other.
- During the creative phase, you can ask one person

to verbalise the human figure and the other to be "the hands"; this way, a person with physical or visual disabilities may participate.

Appendix:

[Article on Creativity and Society](#)

Evaluation criteria and indicators by objective:

1- Identify and share individual and group strengths.

Criteria:

- Be able to identify at least five individual strengths and one group strength.
- Be able to share one's own and group strengths orally.

Indicators:

- The number of strengths identified individually.
- The number of strengths identified as a group.
- Respect for the expressive diversity of the group members is fostered.

Criteria:

Be able to respect the expressiveness of group members.

Indicators:

- The number of disrespectful actions or words among participants during the session.
- The number of young people participating in the community space/youth centre.

Criteria:

Be able to form a cohesive group of young people.

Indicators:

- The % of participants who feel integrated within the group with respect to the total.
- The % of participants who think that the group's achievement is shared.
- The % of participants actively participating in the group with respect to the total.
- Participation from a diversity perspective is encouraged.

Criteria:

Be able to perform manipulative activities with an affective-creative character.

Indicators:

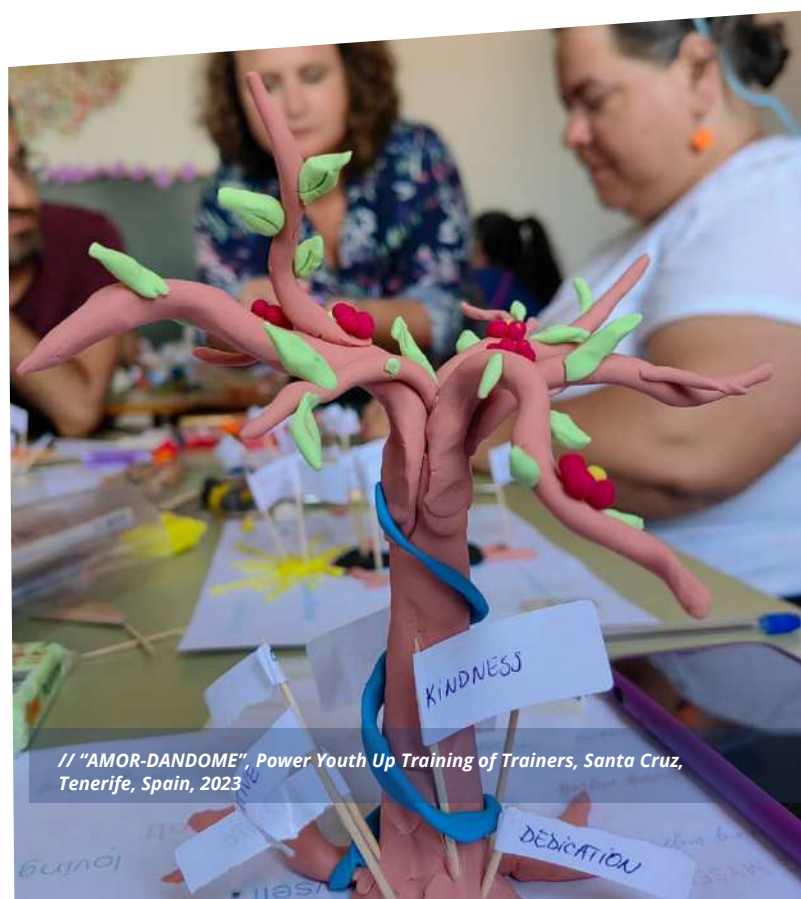
- Young people actively participate in proposals for activities with more attention to the process than to the outcome.
- Young people collaborate with others for the development of a creative proposal.
- Young people express and identify emotions in themselves or others, and gain tolerance to frustration.

Criteria:

- Be able to identify at least five personal emotions.
- Be able to identify at least five different emotions in others.
- Be able to tolerate frustration in an adapted way.
- Be able to express emotions verbally or physically.

Indicators:

The number of emotions identified.



// "AMOR-DANDOME", Power Youth Up Training of Trainers, Santa Cruz, Tenerife, Spain, 2023

ECO-YERBERO (Herbal medicine)

The current model of society has favoured that elements belonging to the intangible cultural heritage of the different communities have been diluted over time until they disappear. An example of this is the disuse of plant species as medicinal remedies.

A de-ruralisation of our economic model has relegated knowledge that has been linked to our ancestors for centuries, in addition to the fact that there are fewer and fewer spaces for meeting and intergenerational dialogue between the knowledge of older people and young people.

"Mi Eco Yerbero" is the perfect opportunity to merge key elements of culture with health and sustainability to recover knowledge for our new generations, in addition to enabling cultural exchange since this type of practice is ancestral, as in the Canary Islands, this region linked to America, Africa, and Europe by migration.

It offers the possibility of merging knowledge about the reuse of plastic waste with the wisdom of our ancestors to take advantage of plant species to create our own medicinal "Eco-Yerberero", also preventively incorporating a culture of personal and community self-care. In a social moment in which self-medication is often resorted to without a medical prescription, our proposal privileges care with the help of nature.

In addition, this activity favours the exchange and intergenerational projection, as well as the collection of plant species and their uses in other cultures.

This activity was chosen because it allows in a playful-creative way to merge knowledge related to health and personal well-being with the culture and knowledge of different peoples of the world.

It is of direct use in the lives of young people since they will be able to use the "final product" both for their daily lives and their social and family environment/context. This is a creative and innovative activity because we offer a real opportunity to integrate self-care as a social value sustained in immaterial culture.

This activity contributes to involving young people in community/youth spaces since this type of action would easily link with the experiences lived by older people in the space or social context of the community or youth centre. There is positive feedback on the role of young people in maintaining culture and creating links with other groups in the community.

The specific objectives of this activity are as follows:

- Reduce the cultural gap between new generations concerning the traditional use of plant species for medicinal purposes.
- Promote personal self-care through natural traditional knowledge.
- Identify the flora that can be used as a medicinal remedy.
- Reuse plastic waste for the manufacture of medicinal gardens.
- Co-create medicinal gardens in a guided group.

The expected results are:

Mainly, young people are expected to enjoy the activity, take advantage of different cultures, and acquire self-care habits. In addition, it promotes the exchange of knowledge between people of different generations, valuing young people for their commitment to maintaining intangible cultural heritage within their community.

People who participate:

The number of participants can be 15-20 for each facilitator.

Methodology:

A key element of the work methodology of this activity is based on the "horizontality" of those who facilitate it because, beyond encouraging specific actions to happen within it, it has a crucial role in modelling what occurs within the cluster. Others will imitate everything the facilitator does.

The environment for the activity must be thoroughly prepared in advance since the "shell" is as important as the content to be developed for the development of affective-social capacities.

To all this, we must add that the type of teaching strategy to use is emancipatory. Participants must have an active role in making the "Yerberero", throughout all the phases necessary for its ideation, prototyping, manufacture, and maintenance.

Step by step of the activity:

The main phases for the development of the Yerbero are the following:

Ideation phase

The sessions in this phase will present dilemmas about what conditions participants usually suffer throughout the year. What do they typically take when it happens? What natural remedies do they know? What species of plants in the country they live have they used as a natural remedy?

- Dialogue and group reflection on self-care and medication use.
- Group search for information on plant species used as natural remedies. Please make a list of them by use and location on the planet.
- Identification of possible valuable waste for the manufacture of planters. Variant: incorporate species from elsewhere.

Prototype phase:

In this phase, the usable materials evaluated in the previous phase will be experimented with as in a laboratory, co-creating individually and in groups the "Eco-Yerberos".

- Group preparation with various plastic wastes they bring from home, plus that provided by the facilitating team for creating prototype planters. Try, as a challenge, to use all the elements brought.
- Group choice of which plant species they would like to grow.

Variation: establish several planters so that the construction requires all the youngsters. Everyone should have a plant; if they take care of one, they can "take care" of the others.

Manufacturing phase:

After the validation of the prototypes, the one that meets the following requirements is chosen by consensus:

- Uses more recycled material.
- It offers better growth to plant species.
- It allows irrigation in an agile way and without loss of water.
- Facilitates its decoration.
- It will proceed to the manufacture of planters.
- Plant species will be cultivated.

Maintenance phase:

- Watering planters.
- Use of species for drinks.

Note: At the same time, during all phases, it is proposed to designate a group of people every day to "record telling" the process for projection to the outside which can thus be replicated in other places.

Resources required:

- Tools for handling plastic or metal waste
- Soil and substrate (5kg per person)
- Garden tools

Adaptations and traps:

An adaptation would be to offer an opening to different cultures and that this "Yerberero" incorporates knowledge from other parts of the planet, enriching it and providing a greater range of self-care to young people.

Introduce technology into the development process:

- Reels explaining the use of each plant species.
- Interviews with older people from their social context.
- Photographic exhibition of the species they have obtained.

Appendices:

[Reading of Interest Government of the Canary Islands - Intangible Heritage](#)

[Reading of Ethnobotanical Interest and Canarian Biodiversity](#)

[Bibliographic Source](#)

Evaluation criteria and indicators by objective:

Reduce the cultural gap between new generations concerning the traditional use of plant species for medicinal purposes.

Evaluation criteria and indicators by objective:

Reduce the cultural gap between new generations concerning the traditional use of plant species for medicinal purposes.

Criteria:

Be able to identify and locate their place on the planet and mode of use of at least 25 plant species.

Indicators:

- The number of plant species identified.
- The number of plant species located.
- The number of species whose use in antiquity is identified.
- Personal self-care through natural traditional knowledge is promoted.

Criteria:

Be able to initiate personal self-care habits linked to using natural remedies.

Indicators:

The number of common conditions that can align with the list of identified plant species.

Plastic waste is reused for the manufacture of medicinal gardens.

Criteria:

To be able to create planters with domestic plastic waste.

Indicators:

- The number of different types of packaging provided.
- The number of different containers used to make a planter.
- The number of plastic containers identified for possible use for the activity.

Medicinal gardens co-created in a guided group

Criteria:

To be able to cooperate for the group development of a medicinal garden.

Indicators:

- The number of planters made by the group.
- The number of plant species they plan to use in planters.
- The % of times participants ask for collaboration to carry out an activity. (direct observation)
- The % of times participants refuse to collaborate at the request of a colleague. (direct observation)

Note: For developing the Assessment Instrument, the types of descriptive scale in the Evaluation Register are "No/Supported/Unsupported/Autonomous" instead of a qualitative scale such as NOTHING/LITTLE/ENOUGH/A LOT.

A variant in the Evaluation: The facilitator performs it in a group with sounds linked to body percussion.



// "ECO-YERBERO", Power Youth Up Training of Trainers, Santa Cruz, Tenerife, Spain, 2023

YOUTH COOP (PORTUGAL)

Needs to be covered by the activities

Within the "IO1 Survey" and working with a Focus group of young people from the community, the following needs, on which this entity based the creation of its two activities, were identified:

The interests most mentioned by young people are the following: Being with friends, playing games on the computer and PlayStation, resting and sleeping, sports, watching television, mobiles, and social networks, reading, being with the family or taking care of it, playing sports. They are interested in sports, mechanics, psychology, learning languages, and history.

Based on these responses, the following activities have been created:

PLASTIC CRAFTS

This activity is a handcraft workshop where participants will recycle and reuse plastic lids while artistically and creatively expressing themselves by creating new objects and addressing the topics of recycling and sustainability.

This activity was chosen to respond to young people's interests in handicrafts, arts, and safe spaces that promote creative development and artistic and personal expression. In this sense, by taking old plastic lids, we want to innovatively give them a new life and provide wings to young people's creativity.

Also, through this activity, the youngsters will explore the themes of recycling and sustainability and work on the complex process of recycling plastic by knowing more about the several types of plastic. At the same time, we will talk about the challenges of plastic and about the necessity of recycling and reusing plastic items, giving them a new life.

Thanks to this activity, we spread recycling and sustainability values. We're also engaging the youngsters in the community centre (where the activity will happen).

The specific objectives of this activity are as follows:

- Develop the competence of creativity of participants.
- Encourage and develop a personal and artistic expression of participants.
- Promote the reuse of materials (plastic lids) and the creation of results with practical utility.
- Promote a social topic (e.g., recycling, sustainability).
- Create a safe and inclusive experimentation space.

The expected results are:

- Participants meet other young people through their artistic and creative interests.
- Learn more about recycling and the challenges related to plastic management waste in societies.
- Raising awareness about sustainability and the importance of recycling and reusing materials with a focus on ODS 13 - climate action.
- **Learn by doing:** Participants learn how to reuse plastic lids and turn them into coasters, key rings, and pendants.

Participants:

8-20 participants with different cultural backgrounds. Priority should be given to participants with fewer opportunities.

Recommendation of 5-8 participants for each facilitator. Participants should receive indications to bring old clothing to the activity as they can get damaged or soiled.

Methodology:

This activity aims to empower young people by developing their creativity and raising awareness of recycling and plastic issues. The participants are engaged in creative methodologies and artistic expression, focused on manual and handcraft arts and creative exercises. We use non-formal methods and group dynamics to encourage youth to work together.

The activity is divided into the following parts:

Introductory and awareness-raising activities about plastic pollution, identification of plastic types, and challenges around waste management.

Practical activities in a workshop format to show participants how to recycle and transform plastics by melting and crafting plastic.

The activity was designed for participants to transform plastic lids of different colours and the same type of plastic into colourful plastic sheets. At the same time, it aims to transform these colourful plastic sheets into practical wearable items, such as key-chains, earrings, collars, bracelets, and pins. We can also produce other things, such as bookmarks and coasters for cups, mugs, bowls, and pans.

Step by step of the activity:

The activity is divided into two introductory sessions and a laboratory session, planned to last two to three hours, as an introductory session to plastic crafts.

We propose two versions of the session plan:

- Version A is appropriate for a closed group of participants in a specific time frame.
- Version B is appropriate for an activity for a school class in a smaller time frame.

You can also adapt the activity to an open group scenario where participants may join and leave during the activity, which may take place, for example, in a community gathering.

Version A - Introductory session for a closed group

Step I - Welcoming participants

- Welcoming participants in the activities space.
- If the space is ample, participants must be directed to the activity space.
- The space must have background music and a secure place for participants to leave their belongings not essential for the activity
- The space may have chairs for participants to wait for the activity to begin. The welcome should start fifteen minutes before the activity, as participants may arrive earlier.

- The team must prepare the activity materials before the reception.

Step II - Introduction to the topic

2.1. Presentation of the activity

At this moment, you should present the reason for the activity to the participants in an expository way. Please tell participants they will learn more about plastic and experiment with manual crafts. If the participants do not know each other, you can run a short name game and icebreaker.

2.2. Plastic Lids Energiser - Part A Organising lids

- a. Tell the participants that you have the tools for the plastic. Still, you need raw materials to work on the plastic. You may ask them where they can get plastic and spend a couple of minutes collecting answers.
- b. Tell the participants that you need plastic lids, but there was a problem with the transport, and you will have to sort it out. Bring all participants to the energiser area.
- c. Grab a bag or container of unsorted plastic lids inside the energiser area. Tell the participants there was an accident with the transportation of the raw material, which is now spread over the environment. Throw the lids on the floor and ask the participants to quickly collect and sort the bottle lids. When asked how to sort them, tell the participants that it is their choice, as a group, to decide on how to sort them without conflicts. Set a short time limit. (Participants will sort plastic lids by visual type, colour, and size).

2.3. Recycling symbols conversation

- a. Give participants four to eight common symbols in plastic containers. Ask them about the meaning and wait for their responses.
 - b. Make a few questions connected to the way the residue processing system works:
 - What symbol ensures the plastic will be recycled?
 - What symbol ensures the plastic is recycled?
 - What symbol tells the type of plastic?
 - What kinds of plastic exist?
- Etc.

c. Give participants the definition of each symbol. Ask participants to volunteer to read the description for each definition. After that, ask the same questions you did before and add the following.

Do you need clarification on some of these definitions?

Could some of the definitions be misleading?

How might they be important to people? (connected to consumption and waste management)

Do people/consumers know these definitions?

You can also reserve this reflection for a moment after reorganising the lids.

2.4. Plastic Lids Energiser - Part B Reorganising lids

Ask participants to sort the plastic lids on the floor again with their new knowledge (hinting at sorting them by plastic type).

If you include unmarked plastic lids, make here a short reflection about the importance of thinking about the plastic cycle from production to disposal based on existing unmarked plastic.

You can also point out a systemic change in the production, transportation, consumption, and disposal systems based on knowledge about the issues and address decision-makers to solve them based on policies beyond singular responsibility.

Step III - Plastic Craft

3.1. Reflection on the plastic issue

Before starting the activity, gather the participants to briefly reflect on what they learned until now. Please keep this reflection as short as possible.

Topics you might want to address:

- What is plastic, and how many types of plastic do you know?
- What are the advantages and disadvantages of plastic?
- Does plastic disappear if left in nature? What are microplastics? Where do microplastics go?
- Where is plastic going after someone puts it in the garbage or recycling bin?

- Does recycling work? Is it efficient? Is it a solution?
- What other solutions exist to “industrial recycling”?

3.2. Introduction to the task + examples

Explain to participants that you will have the experience of being part of a possible solution to recycling by understanding in practice the challenge of working with plastic transport through handicrafts.

Give participants examples of objects created during previous workshops.

Explain rules and safety using tools and limitations on the number of objects participants can create to manage the existing raw materials sustainably.

3.3. Tools and stations

You should prepare the available craft stations and materials before starting this step.

Gather participants and tour them through all available stations and their purpose. Show them the necessary tools and provide safety information about their usage.

3.4. Group Division

Divide the group by the available craft stations. You could use a group dynamic to divide participants randomly or based on their interests.

3.5. Time to craft

Give goals and assign small challenges for young people to create objects from plastic sheets. Show them examples of things the group can work on.

They can create objects such as keyrings, earrings, necklaces, and hairpins.

Each group should agree on a specific object they want to work on. Ask the participants to sketch the object on a plastic sheet using a pen or a cookie cutter. Facilitators should guide participants in tracing the object and cutting using scissors or coping saws using clamps and a vice.

After cutting the object, facilitators should guide the participants to remove sharp edges using sandpaper, scissors, a deburring tool, or a chisel.

Please alert participants about the importance of avoiding creating microplastics. Whenever microplas-

tics are created, they should be collected - you can later recycle them if you can keep them separated by type and free from dust or other contaminants.

Facilitators then guide participants to finish the objects using fine sandpaper and polishing paste.

Step IV - Results and reflection

During the previous activity, please remind the participants of the time left so they can complete most of the tasks at hand.

When the time ends, tell the group that the crafting activities are suspended and invite the participants to come together. Some participants may be focused on their objects and tasks, and it might be challenging to get their attention. However, we must make an effort to respect the time of the activity and facilitate these last activities before the participants start to leave.

4.1. Showing the results

Stop the crafting activities and join the participants in one place, different from where the crafting occurred, to avoid distractions. You might find places for the participants to sit or sit on the floor.

Explain to the participants that this is the time to show the results but remind them not to judge or give destructive feedback about the creations.

Give a few minutes for every participant to display their creations. You can use group dynamics or animation techniques to foster a sharing moment between the participants - for example, a simulation of a fashion show, a catwalk, or a guided conversation in smaller groups.

4.2. Final reflection

In a circle, conduct a last reflection about the activity. The reflection consolidates the learning and is an evaluation moment. It has the following objectives:

- i) check if participants felt safe and had fun during the activity;
- ii) check if they acquired new knowledge and competencies connected to the plastic problem and environmental sustainability;
- iii) transfer the learning to their daily life.

We propose the following questions to guide this final reflection:

- How do you feel after this activity?
- What happened?
- Can you identify the plastic transformation process?
- Were you surprised by the results?
- Tell us the positive points and opportunities of this experience.
- What are the weaknesses of this approach? (example: microplastics)
- How do we deal with these weaknesses?
- Do you think it's a realistic solution to today's problem?
- What did you learn? (about the crafts and the plastic issue)
- In addition to recycling, what other actions can help fight the plastic problem?

Please adapt the moments of reflection to your group of participants. For example, for young teenagers, consider the short attention span of the "average" participant, where you use more straightforward language and avoid going too deep on the topics, adding some fun elements in the process to keep the participants' focus. For young adults, you might want to go deep on issues and conduct the reflection in a way the participants share other experiences and points of view and even discuss them.

Option B - Alternative introductory sessions for schools

Step I - Welcoming participants

- Welcoming participants in the activities space.
- If the space is ample, participants must be directed to the activity space.
- The space must have background music and a secure place for participants to leave their belongings that are not essential for the activity.
- The space may have chairs for participants to wait for the activity to begin. The welcome should start fifteen minutes before the activity, as participants may arrive earlier.

- The team must prepare the activity materials before the reception.

Step II - Define the topic

2.1. Presentation of the activity

At this moment, you should present the reason for the activity in an expository way, telling the participants they will learn more about plastic and experiment with manual crafts. If the participants do not know each other, you can run a short name game and icebreaker.

2.2. Energiser to create groups

Run a five-minute energiser to create random groups.

2.3. Chain of Reflection

On a white or blackboard, write "PLASTIC" in big letters.

Ask participants what they know about the word "plastic" and allow them to provide some contributions. Explain to them that we want to define the problems around plastic so that they will provide topics and ideas about the challenging side of plastic.

Instruct the groups to create rows in the board's direction (one row per group). Tell them they must write as many topics and ideas as they can to define the challenges around plastic in a given time. Explain that participants will take turns writing the topics on the board before going to the back of the row. Topics can be a word, a concise sentence, or a quote. They should do it as fast as possible.

Start the counting and provide feedback on the time left. The activity can take between five to ten minutes.

Notes: Alternatively, give each group a flipchart to write the ideas. Be careful to check if everyone can participate in the activity and write. You can also add some competition game elements to incentivise each group to provide different ideas.

2.4. Results: define the problem

Ask the participants to gather around the board. The facilitator can ask each group to present the results or read directly from the board.

After finishing reading, the facilitator asks participants if they can define at least one challenge about plastic.

Next, the facilitator should conduct a brief reflection around creating a short definition (in a sentence) explaining most of the issues about plastic. Then, the facilitator should brainstorm for possible solutions.

We propose the following questions for reflection:

- What is plastic?
- What are its advantages and problems?
- How many types are there?
- How is plastic managed after being discarded? Where will it end up?
- How does plastic degrade in nature?
- Where do microplastics end up?
- Does recycling work? Is it efficient? Is it a solution?
- What other solutions are there? Are they realistic, and can they be applied in all contexts?

Note: Here, you can display pedagogical methods to illustrate the problems around plastic, for example, photos, short videos, or plastic collected from natural places.

Step III - Plastic Crafts

3.1. Introduction

Explain to participants that you will have the experience of being part of a possible solution to recycling by understanding in practice the challenge of working with plastic transport through handicrafts.

3.2. Plastic Lids Energiser - Part A Organising lids

a. Tell the participants that you have the tools for the plastic. Still, you need raw materials to work on the plastic. You may ask them where they can get plastic and spend some minutes collecting answers.

b. Tell the participants that you need plastic lids, but there was a problem with the transport, and you will have to sort it out. Bring all participants to the energiser area.

c. Grab a bag or container of unsorted plastic lids inside the energiser area. Tell the participants that there was an accident with the transportation of the raw material, which is now spread over the environment. Throw the lids on the floor and ask the participants to quickly collect and sort the bottle lids. When asked

how to sort them, tell the participants that it is their choice, as a group, to decide on how to sort them without conflicts. Set a short time limit. (Participants will probably sort plastic lids by visual type, colour and size).

3.3. Recycling symbols conversation

a. Give participants four to eight common symbols in plastic containers. Ask them about their meaning and wait for responses.

b. Make a few questions connected to the way the residue processing system works:

- What symbol ensures the plastic will be recycled?
- What symbol ensures the plastic is recycled?
- What symbol tells the type of plastic?
- What types of plastic exist?

Etc.

c. Give participants the definition of each symbol. Ask participants to volunteer to read the description for each definition. After that, ask the same questions you did before and add the following.

- Do you need some clarification on some of these definitions?
- Could some of the definitions be misleading?
- How might they be important to people? (connected to consumption and waste management)
- Do people/consumers know these definitions?

You can also reserve this reflection for a moment after reorganising the lids.

3.4. Plastic Lids Energiser - Part B Reorganising lids

Ask participants to sort the plastic lids on the floor again with their new knowledge (hinting at sorting by plastic type).

If you include unmarked plastic lids, do a short reflection about the importance of thinking about the plastic cycle from production to disposal based on existing unmarked plastic.

You can also point out a systemic change in the production, transportation, consumption, and disposal systems based on knowledge about the issues and

address decision-makers to solve them based on policies beyond singular responsibility.

3.5. Introduction to the task + examples

The facilitator should connect the previous tasks and activities and present handicrafts with plastic as a solution to understand this material and reuse/recycle plastic.

Explain rules and limitations, such as safety considerations with tools and the number of objects participants can create to manage the existing raw materials sustainably. Give participants examples of objects created during previous workshops.

3.6. Tools and stations

You should prepare the available craft stations and materials before starting this step.

Gather participants and tour them through all available stations and their purpose. Show them the necessary tools and provide safety information about their usage.

3.7. Group Division

Divide the group by the available craft stations. You could use a group dynamic to divide participants randomly or based on their interests.

3.8. Time to craft

Give goals and assign small challenges for young people to create objects from plastic sheets. Show them examples of things the group can work on again.

They can create objects such as keyrings, earrings, necklaces, and hairpins.

Each group should agree on a specific object they want to work on. Ask the participants to sketch the object on a plastic sheet using a pen or a cookie cutter. Facilitators should guide participants in tracing and cutting objects using scissors or coping saws using clamps and a vice.

After cutting the object, facilitators should guide the participants to remove sharp edges using sandpaper, scissors, a deburring tool, or a chisel.

Please alert participants about the importance of avoiding creating microplastics. They should be col-

lected whenever made - you can later recycle them if you can keep them separated by type and free from dust and other contaminants. Facilitators then guide participants to finish the objects using fine sandpaper and polishing paste.

3.9. Reflection and closing

During the previous activity, please remind the participants of the time left to finish the activity so they can manage their time to complete the majority of the tasks at hand.

When the time ends, tell the group that the crafting activities are suspended and invite the participants to come together. Some participants will probably be focused on their objects and tasks, and it might be challenging to get their attention. However, we must respect the time of the activity and facilitate these last activities before the participants start to leave.

Ask the participants to gather around the board. The facilitator can ask each group to present the results or read from the board.

After finishing reading, the facilitator asks participants if they can define at least one challenge about plastic. Next, the facilitator should conduct a brief reflection around creating a short definition (in a sentence) explaining most of the issues about plastic. Then, the facilitator should brainstorm for possible solutions.

Considering the group already did a reflection while defining the problem, we focus on the experience and the learning transfer:

- How do you feel after this activity?
- What happened?
- Can you identify the plastic transformation process?
- Were you surprised by the results?
- How is plastic managed after being discarded?
- Where will it end up?
- How does plastic degrade in nature?
- Where do microplastics end up?
- Does recycling work? Is it efficient? Is it a solution?
- What other solutions are there? Are they realistic, and can they be applied in all contexts?

Notes: time management in schools is crucial since most students leave when the time of the sessions ends. Please check the time with the teacher and adapt the activities so they can experience crafting

and reflect on the topic. If needed, divide these activities into two sessions with the same class.

Instructions about melting and transforming plastic:

- Warm up the heat press or toaster to their desired temperature - the equipment should be closed. While waiting, give participants safety instructions about using such equipment and manipulating molten plastic. The desired temperature for combining HDPE plastic is 180°C. Consider starting the process earlier because the equipment may take 10-20 mins to reach the desired working temperature.

- Gather around the heating equipment and select the lids you want to start melting. Put a baking paper or barbecue sheet (PTFE) above the lower hot plate.

- Set all the lids you want to melt on the baking sheet and cover them with another sheet. The sheets will prevent the plastic from adhering to metallic and plastic parts of the equipment.

a. Safety information: please make sure you are using HDPE plastic. Other plastic types may have other melting temperatures, release more toxic fumes, and will not combine correctly with different types. Double-check your plastics. Do not use PVC plastic because they release very toxic fumes! Avoid PET, PVC, and POLYCARBONATE; they should only be handled using proper masks.

- Close the machine and wait for the plastic to melt. Suppose you are using a toaster or any equipment whose temperature you cannot control. In that case, you should monitor the plastic closely to avoid burning it. The melting temperature can vary from one equipment to the other.

a. Safety information for handling HDPE: Do not do this process indoors without a proper mask and gloves - HDPE releases small quantities of fumes that may be hazardous indoors without ventilation. Avoid burning plastic as much as possible because this process releases toxic fumes - please control the melting temperature (around 180°C)- the plastic has a brown appearance when it is almost burning.

b. Note: Plastic does not melt like ice or metal; it transforms into a paste consistency (thicker than honey) before burning.

Two people (facilitators or participants) must wear

two pairs of silicone gloves. Open the heat press and toaster, pick and mix the plastic. Repeat the process to mix more plastic of different colours. You can twist it with the help of a second person to create patterns.

Using a heat press, you can use the pressure from the plates to create a plastic sheet. If using a toaster, we recommend transferring the plastic to a vice made from two thick sheets of wood and using heavy materials or clamps to shape the plastic into a sheet. Please note that transferring the plastic to another medium should be done as fast as possible to avoid heat loss and solidification of plastic. Note: HDPE tends to deform and warp while cooling to room temperature if not constrained underweight over a sheet of wood.

Considerations about microplastics.

When working with plastic for handicrafts, it's essential to consider the creation and potential release of microplastics, which are tiny plastic particles less than 5mm in diameter. These particles can occur when plastics are cut, sanded, or broken down. They are incredibly hard to remove once they have entered the environment and pose a severe threat to our ecosystems and potentially to human health. While it's essential to raise awareness about recycling and reusing plastic, the creation of microplastics during the process needs to be carefully managed or, ideally, avoided.

One consideration when planning the Handcraft Workshop is to avoid techniques that can create microplastics. For example, if the project involves cutting or sanding plastic lids, this can generate microplastics. Instead, consider using methods that minimise this risk, like joining lids with non-toxic glue, bending or folding plastic without cutting, or using plastic in its original form whenever possible.

Finishing Procedures:

The finishing process, which may include sanding, trimming, or modifying the plastic, can lead to microplastics. When it's necessary to perform these actions, consider the following precautions:

1. **Sanding:** Avoid sanding or polishing plastic as much as possible because it creates tiny particles of plastic and plastic dust. If it is indispensable to sand the plas-

tic, consider wet-sanding, which involves using water to help capture and weigh down the tiny particles that would otherwise become airborne. In that case, this reduces the number of microplastics released into the environment. Remember to collect and dispose of the water appropriately after sanding and filtering it before releasing it into the water treatment system.

2. Trimming:

When trimming or cutting plastic, do so slowly and carefully to minimise the creation of small particles. Employ a method that allows a clean cut with minimal friction, reducing the chances of creating microplastics.

3. Cleaning Procedures:

A. Workspace Setup: Cover the work area with a disposable or readily cleaned material to catch any microplastics before starting the activity.

B. Regular Cleaning: During the workshop, regularly clean the work area to minimise the potential spread of microplastics by wiping down surfaces with a damp cloth, which can help collect any plastic dust.

C. After-work Cleaning: After the workshop, all surfaces, tools, and materials should be thoroughly cleaned, including sweeping the area and vacuuming with a HEPA filter vacuum cleaner, which can capture small particles.

D. Proper Disposal: Collect any plastic dust or debris in a sealed container and dispose of it appropriately, sending it to a management facility that can handle microplastics. If such a facility is unavailable, send it to an incineration facility.

E. Protective Measures: Ensure everyone participating in the workshop uses protective clothing, such as aprons and gloves, which should be cleaned appropriately after use. Safety goggles and masks should be used to avoid inhalation or eye contact with microplastics if sanding or cutting plastic.

Implementing these detailed cleaning procedures and finishing techniques will minimise the risk of creating and dispersing microplastics during the handicraft workshop. These procedures will protect the environment and provide a valuable lesson to the young participants on how to responsibly work with plastic materials.

Resources required:

Plastic Activity:

- Bottle lids made of HDPE and other plastics
- Silicone gloves for high temperatures - 2 or 3 pairs
- Metal cookie shapes
- Heat press or electric toaster
- Optional equipment - Heat gun, precious plastic extruder, and shredder
- Sandpaper - at least 80 grit and 180 grit
- Polishing paste
- Rags for cleaning and polishing
- Wood files
- Scissors
- Baking paper or barbecue sheets (PTFE)
- Clamps
- Coping saw
- Chisel
- 3M 6500 Mask and 3M ABEK1 Filters (mandatory when melting plastic indoors)
- Vacuum cleaner (to collect microplastics)
- Hot glue gun + hot glue sticks
- Cord/chains + jump rings
- Extra plastic sheets

Washing plastic:

- Small water basins
- Biodegradable soap or detergent (hand-friendly)
- Large water bottles (if no water tap is available)
- Washing brush

General Items:

- A4 sheets of white or coloured paper (recycled if possible)
- Package of ballpoint pens, markers, and pencils
- Scissors
- Water and cups - for participants
- Masking tape or painter tape (optional)
- Tables
- Electric cord
- Laptop + Speaker
- Storage boxes - to store the results and the plastics

Other resources:

- Staff - One or two Youth Workers
- Session plan for staff

Adaptations and traps:

An alternative session plan for an open group:

This proposal is for an activity in a more “open environment” where you don't have a group, and participants will join through the session. Such an environment could be a Youth Centre, a fair, a party, etc.

1. Welcome: Engage young people (dynamic interaction, captivating to stay), e.g., checking on the activity and attaching names to the participants' chests.

Staff and participants' introduction (creating connections) - Getting to know each other (using the octopus, using its tentacles to present eight facts about the participant)

2. Introduction to the Topic/Session

2.1. What we will do in the session - handicrafts using plastic // show examples // interact with participants.

2.2. What is plastic? (Brief reflection on the "problem") - use collective participation methods and exploration of materials.

2.3. Introduce the stations, materials, and tools. Indicate that we don't have raw material yet and are waiting for a plastic delivery.

2.4. Energiser: Caps in the environment: Announce that there was an accident in transporting plastic for the activity, and plastic has been scattered around the environment. Pour a caps bucket on the floor and ask the participants to organise the plastic, not indicating how to - they can decide how to do it as a group.

2.5. Reflection on the symbols of plastic - 4 symbols.

2.6. Ask participants if the plastic is still correctly organised - ask them to reorganise the plastic.

2.7. What are we going to do about the problem? (presentation of the workshop, the intentions of exploring this material)

2.8. Presentation of the tools (press, cutting materials, punches, appliques)

2.9. Co-create the workshop rules before starting! (write on a flipchart as participants share their proposals, and post in a visible location)

Rules to present:

- Tools should be tidied up where you found them after using them.
- One task at a time and take out materials for that task.
- Respect the tastes and projects of other participants without judgement.
- Avoid creating microplastics. All plastics should be collected and placed in the proper container.
- Respect the safety rules and indications from facilitators in the use of tools.

Each young person should have one completed project.

3. Practical Phase

- Divide teams and distribute them in different work areas.
- Monitor the use of materials.
- Circulation of groups/ young people after completing tasks (drawing, cutting, drilling, melting plastic).
- Set a limited time for creating the materials.

4. Presentation of Results

Presentation of results and record of the executed pieces (photos).

Practical mobilisation for reflection (e.g., Creation catwalk: put on lively music and create a "red carpet" moment, voted by a "jury").

Sit the group in a circle on the floor.

Further Reading:

Inspiration for the activity:

https://www.youtube.com/watch?v=FpsXvO5LsTY&ab_channel=BrothersMake

https://www.youtube.com/watch?v=OwmgYUJX-CyM&ab_channel=BrothersMake

The Basics of Plastic:

<https://www.youtube.com/watch?v=dP1s7viFZHY>

<https://www.youtube.com/watch?v=fsqLjNyrVss>

<https://www.youtube.com/watch?v=EZekQTq0OqA>

Safety and Fumes:

<https://community.preciousplastic.com/academy/plastic/safety>

<https://www.youtube.com/watch?v=bsj6qHHLynk>

More inspiration:

https://www.youtube.com/watch?v=FlhL3CUH-wPI&t=244s&ab_channel=DIYwithDenise

https://www.youtube.com/watch?v=dV1DoSI2Rnk&ab_channel=KirileeCosplay

https://www.youtube.com/watch?v=3I7wunWZ-5tU&ab_channel=TheMaker

https://www.youtube.com/watch?v=jwdlLelQW-ws&ab_channel=OneArmy

https://www.youtube.com/watch?v=_aMiQc4tu-wU&ab_channel=Randomona

The plastic challenge:

https://www.youtube.com/watch?v=_XTYv-AP4jk&ab_channel=InsiderBusiness

<https://www.youtube.com/watch?v=PjJ8m-K3Q3g&t=29s>

https://www.youtube.com/watch?v=HNWn885qW-tU&t=97s&ab_channel=UndecidedwithMattFerrell

https://www.youtube.com/watch?v=_riGg2BW8Jw&ab_channel=Cracked

https://www.youtube.com/watch?v=LELv-VUiz5pY&t=36s&ab_channel=JakeTran

https://www.youtube.com/watch?v=jdH0Dpq8LjE&ab_channel=BloombergOriginals

<https://www.youtube.com/watch?v=BtrfTSSGHEo>

<https://www.youtube.com/watch?v=fYFkDnN8llo>

Appendices

https://drive.google.com/file/d/1gmjYWp0yd7sqKEn-KN9SuZOyZ-wChPm9q/view?usp=drive_link

https://drive.google.com/file/d/1JMFo5J33FrGxx-loaY_3hqWXjLcuDChlt/view?usp=drive_link

https://drive.google.com/file/d/1Co1K0NMLUi7Ka0sg-D5z3-gY35w8HeYky/view?usp=drive_link

Evaluation criteria and indicators by objective:

Assessment Dimensions

- Impact on the target group.
- Participants satisfaction /Partners satisfaction.
- Project contributions to the community centre/ involved partners

Assessment Questions

Participants:

1. Impact on the target group.
 - Have you participated in any previous activities or workshops related to recycling plastic?
 - On a scale of 1 to 5, how well do you understand the concepts (sustainability, plastic problem, creativity)?
 - Do you feel more empowered to recognise and address plastic recycling after participating in the activity?
 - How did plastic jewellery making help you express your thoughts and feelings about the recycling process/ sustainability problems?
 - Did you show the results in your community? If yes, how did people react to the results?
 - On a scale of 1 to 5, how effective do you think the "Plastic Crafts" activity was in achieving its objectives?
2. Participants' satisfaction.
 - Are you satisfied with the workshop results?
3. Project contributions to the community centre.
 - How do you feel about attending these kinds of activities in the youth centre?

Would you recommend that someone else attend this activity in the future?

Partners:

1. Impact on the target group.
 - How do you perceive the alignment of the "Plastic Crafts" project with the centre's mission or objectives?
 - What impact does the project have had on the community or target audience?
 - Have you observed any changes in the awareness or attitudes of young participants regarding the recycling process?
 - Does your organisation plan to continue its involvement in recycling awareness initiatives or future collaborations with "Plastic Crafts"?
 2. Partners' satisfaction.
 - Are you satisfied with the workshop results?
 3. Project contributions to the community centre.
 - Does your organisation plan to continue its involvement in plastic recycling awareness initiatives or future collaborations with Plastic Crafts"?
 - Did the activity enrich the activities offered by the centre?
 - Did it bring more young people to the centre?
- ### Assessment Tools and Indicators
- Attendance Records:** Keep track of the number of participants attending the workshop as an indicator of interest.
- Pre- and Post-Workshop Surveys:** Administer surveys before and after the workshop to assess changes in participants' knowledge and awareness of recycling and sustainability.
- Participant Self-Assessment:** Ask participants to self-assess their artistic growth and creativity.
- Participant Feedback:** Ask participants about their perceptions of community and collaboration within the workshop.

Collaboration Assessment: Assess how well participants worked together on group projects or shared ideas during the workshop activities.

Participant Testimonials: Collect testimonials from participants regarding how the workshop has influenced their actions or thinking in the long term.

Partners:

1. Online Questionnaire / Survey

- No. of answers
- Feedback
- Satisfaction level (1 to 5)
- % of YW that believe that the activities positively impact their centres

2. No. of Youth Workers/ Organisation elements involved in the activity

- Participation documentation (attendance list)

Assessment timings:

Participants:

1. Pre-activity (application form)
2. At the end of the activity

Partners:

1. After the activity

Other sources of evaluation:

1. Participation rates (presence lists, presence records)
2. Participants' suggestions and feedback
3. No. of participants who engage in other follow-up activities or are interested in following up with activities.



// "Plastic Craft", Centro Lúdico de Rio de Mouro, Rio de Mouro, Sintra, Portugal, 2023

READING BY CANDLELIGHT

Participants will share a short story about a book they like with the group in this activity. They will make candles with the inspiration of that book, which will be exposed with the book's synopsis.

This activity aims to respond to the observed interests of young people in the community, particularly their fascination with crafts and reading. It can be adapted to other interests such as hobbies, movies, series, comics, etc.

The activity is designed to provide a safe and engaging environment where young people can express their creativity, share their interests, and learn a new skill: candle making.

This activity was chosen to bridge the gap between the traditional and the contemporary, the tactile and the intellectual.

It uses DIY crafts to teach new skills to young people and encourages literacy and creativity, two essential skills for personal and professional development. In addition, it allows young people to interact with literature in a new and exciting way, fostering a deeper appreciation for books and reading.

The innovation of this activity lies in its unique combination of literature and craftsmanship. Instead of simply discussing books, participants are invited to express their interpretations and feelings about the chosen book through a tangible sensory medium: a candle. They are encouraged to consider the chosen book's themes, characters, and emotions and translate them into colour, scent, and decoration for their candle. This creative process deepens their engagement with the book and allows them to explore their artistic abilities and express their individuality.

This activity contributes significantly to engaging young people in community spaces and youth centres by providing an environment to develop new craft skills and share their interests and ideas, fostering a sense of community and belonging.

In addition, the activity can generate conversations between participants and other community members, promoting a culture of reading and creativity. It also provides an opportunity for young people to contribute to the aesthetics of the community centre, making it a more vibrant and welcoming space. Finally, the ac-

tivity can attract more young people to the centre, as they see it as a place where their interests are valued and their creativity is encouraged.

The specific objectives of this activity are as follows:

- Foster a love of reading and crafts among young people.
- Provide a safe and engaging environment where participants can express their creativity and share their interests.
- Encourage participants to make crafts and learn new practical skills, including candle decorating.
- Promote a sense of community and belonging among participants.
- Participants will learn about the candle-making process, including safety precautions when using various materials for decoration and scent.
- Participants will create a candle with their interpretation and feelings about the chosen book, hobby, or interest.
- Participants will share their experiences during the activity, discuss what they learned, how they felt during the process, and how their candle represents their chosen book, hobby, or interest.

The expected results are:

Increased interest in reading and handicrafts: Participants will develop a deeper appreciation for books and reading and acquire a new interest in or enhance their existing interest in handicrafts, particularly candle making.

Enhanced creativity and expression: Participants can express their interpretations and feelings about the chosen book, improving their creativity and self-expression skills.

Improved communication and sharing: By sharing their favourite books, hobbies, or interests and the reasons behind their candle designs, participants will improve their communication skills and ability to share personal thoughts and feelings.

Community involvement: The activity will promote community and belonging among participants. Exhibiting your work at the community centre will foster

ongoing engagement with the centre and spark conversations between participants and other community members.

Skill Development: Participants will learn the candle-making process, including safety precautions and using various materials for decoration and scent; this could spark interest in further exploring this craft, leading to skill development.

Participants:

- 8-20 participants with different cultural backgrounds. Priority should be given to participants with fewer opportunities.

- 5 to 8 participants are recommended for each facilitator.

- The number of participants can be adapted according to the age and autonomy of the participants.

Participants should be instructed to bring old clothes to the activity as they can be damaged or dirty.

Methodology:

The methodology used for the activity is based on principles of non-formal education, combining experiential learning, peer learning, and creative expression.

Experiential learning: This activity is designed to be hands-on and allow participants to learn by doing. Making candles provides a hands-on experience where participants can apply instructions, experiment with different materials and techniques, and learn from their successes and mistakes. This approach enhances the learning experience and makes it more enjoyable and memorable.

Peer learning: The activity encourages participants to learn from each other. During the book selection and candle-making stages, participants share their favourite books and the reasons behind their candle designs. Sharing personal thoughts and feelings fosters community and belonging and exposes participants to different perspectives and ideas, enhancing their understanding and appreciation of literature and creativity.

Creative expression: The activity uses candle-making as a medium for creative expression. Participants are encouraged to express their interpretations and feelings about the book, hobby, or other chosen interest

through the design of their candle, considering factors such as colour, aroma, and decoration. This creative process deepens their engagement with the book and allows them to explore their artistic abilities and express their individuality.

Reflective practice: The activity concludes with a reflection session where participants are invited to share their experiences during the activity. They talk about what they learned, how they felt during the process, and how their candle represents the chosen book. This reflective practice encourages participants to think critically about their learning experience and the connections between their candle and the chosen book, deepening their understanding and appreciation of both.

This methodology provides a holistic learning experience of practical skills, creative expression, critical thinking, and community engagement. It is designed to be flexible and adaptable, allowing adjustments based on participants' needs and interests.

Step by step of the activity:

Introduction (30 min)

Participant Reception: Welcome participants as they arrive. The facilitator introduces themselves and other facilitators. Ensure everyone feels comfortable and included.

Present the Programme and the Reason for the Activity: Explain the purpose of the activity, its relevance to your interests, and the expected results. Discuss the connection between candle making and reading and how they will create a candle inspired by a book.

Icebreaker Activity: Perform a fun and interactive icebreaker activity to learn about participants' names and interests; this could be a simple game or a round-robin introduction in which they share their favourite book or author.

Candle-making activity (90-120 min)

Explain the concept and goal: Discuss the connection between candle-making and reading and how they will create a candle inspired by a book.

Introduction to candle making: Provide a short tutorial on how to make candles, including safety precautions. Show the materials available for decoration and

aromas. Discuss the different types of wax and wicks and how to melt the wax and pour it into a mould safely.

Demo: Create a candlestick as an example and explain each step as you go; this will give participants a clear idea of what they must do and what the final product should look like.

Book Selection: Participants receive a list of book titles and are invited to search the room for paper strips with the book's description. Once they find a book that resonates with them, they will use it as inspiration for their candle.

Share favourite books: Participants share why they chose their book and its meaning. This sharing session can be done in pairs, in small groups, or with the whole group, depending on the size of the group and the time available.

Candle creation: Participants create a candle inspired by the emotions and feelings evoked by the chosen book. Please encourage them to consider colour, scent, and décor that align with your book. Assist as needed, ensuring all safety precautions are followed.

Final Thoughts (30 min).

Invite participants to share their experiences during the activity. You can discuss what they learned, how they felt during the process, and how their candle represents the chosen book. This reflection session can be done in pairs, in small groups or with the whole group, depending on the size of the group and the time available.

Closing (15 min).

Conclude the session by thanking the participants for their time and creativity. Display candles with book descriptions, and quotes/passages/interpretations in the centre. Let them know when to return to the community centre to pick up their candles. Please take pictures of the candles before picking them up, as they can be used as promotional material to showcase the creativity and engagement of young people at the community centre.

How to make candles:

This guide provides a basic overview of making candles with soy wax. They can experiment with different colours, scents, and containers to create their unique candles.

Prepare the materials: gather all your materials and set up the workspace. Ensure it is a heat-resistant surface and you have enough space to work comfortably.

Protect the work table with a plastic towel.

Prepare the jars: Place the wick in your jar or container's centre. A wick holder, pencil, or peg can hold it in place. The wick should be long enough to protrude from the top of the jar. Silicone cake moulds can also be used to make candles instead of jars.

Measure your wax: You will need twice as much wax as the volume of the container. The wax usually comes in flakes and melts to half its size.

Melt the wax: Using a bain-marie or a large pot filled with water with a smaller pot inside, melt the wax over medium heat. You cannot put the wax container in direct contact with the fire or the heating plate, or you will burn the wax! Stir it occasionally so that it melts evenly.

Note: the boiler water temperature for melting soybean wax should be between 50 and 60° Celsius (just enough for the water to start forming tiny bubbles at the bottom of the boiler, but not enough to start the boiling process).

Add colour and aroma (optional): Once the wax melts, colour and aroma can be added. Add small pieces of a non-toxic crayon or candle dye to colour it and stir until completely dissolved. Add a few drops of essential oil and mix well to give it aroma. The correct ratio between essential oil and wax is a personal preference, but you can start with the ratio recommended by the supplier. Some suppliers use the ratio of 1 ml per 100 g of soy wax; however, it can be changed due to the concentration.

Pour the wax: Once it is coloured and perfumed, let it sit for 1 to 2 minutes to cool a little. Then carefully pour the wax into the prepared container; the wick should remain centred. You can make candles of a single colour or create candles in layers, so you must wait for each layer to solidify before adding the next.

Add dried leaves or flowers, fruit peels, or other ingredients: Some will float on the wax, others will sink. Be careful not to overdo it with the materials because they can burn along with the wick, create unwanted fumes, or even increase the flame generated.

Let stand: Let the candle cool and harden. This can take anywhere from a few hours to overnight, depending on the size of the candle. Avoid moving the candle during this time to avoid cracks or uneven surfaces. Design your activities, reminding wax takes time to solidify, especially in warm environments and hot summer days! You can speed up the process by leaving the candles near a fan or air conditioning system.

Trim the wick: Once the candle is entirely in place, trim the wick to about half a centimetre; this will ensure it burns evenly and safely.

Cleaning: Cleaning pots and tools while the wax is still warm, as it is much more difficult to clean once it hardens. Use paper towels to clean most of the wax, then wash it off with soap and warm water. Remember that pots and cutlery used to melt wax should not be used for food.

Enjoy the candle: The homemade soy wax candle is now ready to use! Always remember to light candles safely, keeping them away from flammable materials and never leaving them unattended.

Resources required:

Candle manufacturing activity:

- Flakes of soy wax or paraffin
- Dyes for candle wax, if possible, primary colours such as magenta, yellow, and cyan blue
- Fragrances for waxes
- Varied natural materials for decoration and fragrance - dried leaves, lavender, rosemary, fruit peels, cinnamon, and dried flowers
- Cotton wick roll
- Pigments for colouring waxes
- Decorative ribbons and ties (preferably paper, not plastic)
- Acrylic paint
- Glass glasses or jars for candles (you can create glasses by recycling glass bottles)

- Old pot for melting wax
- Stove - if possible, a portable stove
- Food thermometer
- Metal or wooden spatulas
- Scissors
- Cutting pliers
- Fine-tipped pliers
- Rubber or silicone gloves
- Table protector to prevent wax damage

Remember that the cups, pots, thermometers, and spatulas used to melt wax should not be used for cooking or contact with food.

General articles:

- Tables or countertops
- Box of pens and pencils
- A4 papers (recycled paper if possible)
- Chairs
- Book chosen for the activity (optional)
- Laptop + sound speaker
- Instruction sheets (optional)

Adaptations and traps:

The activity can be adapted to reach a broader target group. Thus, in addition to books, young people can choose to associate the candle with a TV series, a movie, a comic book, a song, and so on.

Additional information:

Natural materials that can be used to add aroma and texture to candles:

Essential oils: These are concentrated plant extracts that can be added to melted wax to give the candle a natural aroma. Essential oils are available in many scents such as lavender, eucalyptus, peppermint, orange, lemon, patchouli and sandalwood, among others.

Citrus peel: Lemon, orange, or grapefruit peel can be

added to the melted wax to give the candle a fresh, citrus aroma.

Herbs and spices: Herbs such as lavender, rosemary, thyme, and spices such as cinnamon and cloves can be added to the melted wax to give the candle a warm, natural aroma.

Cedarwood: Cedarwood has a woody aroma and can be added to melted wax to give the candle a warm, earthy aroma.

Dried flowers: Dried flowers, such as lavender and rose, can be added to the melted wax to give the candle a natural floral scent.

Information on flowers and herbs that can be used in the manufacture of candles:

- Lavender: Has a calming and relaxing aroma
- Chamomile: It smells sweet and relaxing.
- Chrysanthemum: Adds an interesting texture and a touch of colour.
- Mint: It has a fresh and minty aroma.
- Jasmine: Adds a sweet and intense floral aroma.
- Calendula: Adds a touch of vibrant colour and a light fragrance.
- Daisy: Can add an interesting texture and a touch of colour.
- Eucalyptus: Has a refreshing and invigorating aroma
- Rosemary: It has an herbaceous and stimulating aroma.
- Gypsophila (Lion's Mouth): Has a soft and delicate appearance that can add an interesting texture.
- Clove: Adds a sweet and spicy fragrance.
- Narcissus: Has a sweet and floral aroma that can add a spring touch.
- Dried daisy: Can add a touch of colour and a natural look.
- Violet: It has a soft floral aroma and can add a soft touch of colour.
- Peony: Has a luxurious appearance and can add vibrant colour.
- Pansy: It has a sweet and floral aroma that can give a romantic touch.
- Poppy: Can add an interesting texture and a touch of vibrant colour.
- Zinnia: It has a vibrant appearance and can add a splash of colour to the candle.
- Dried sunflower: It can add a rustic and natural look.
- Gerbera daisy: It has a vibrant appearance and can add a splash of bright colour.
- Dry hydrangea: Can add a soft and elegant look.

· Lily: It has a sweet and floral aroma that can give a romantic touch.

· Dried eucalyptus leaves: It has a refreshing aroma and can add a touch of green to the candle.

· Orchid: It has an exotic look and can add a touch of luxury to the candle.

· Tulip: It has a sleek appearance and can add a soft splash of colour to the candle.

· Peony: Has a luxurious appearance and can add a splash of vibrant colour to the candle.

· Strelitzia (bird of paradise): Has an exotic look and can add a tropical touch to sailing.

· Dried Orange Blossom: It has a sweet and floral aroma that can bring a romantic and relaxing touch.

Note: It is important to try each type of flower before adding it to the candle, as some can affect combustion and others can lose their aroma or colour when heated. Dry flowers should be distributed evenly around the candle's sides and dried flowers should never be placed near the wick.

Appendices:

Process and tips for making candles:

[FULL & easy beginners guide to Candle Making](#)

Information about soy wax:

[I'm candle - Wikipedia](#)

[What EXACTLY is Soy Wax? - CandleScience](#)

Information about essential oils:

[All About Essential Oils](#)

[Instagram post about the workshop already held by Youth Coop](#)

Evaluation criteria and indicators by objective:

Evaluation dimensions:

- **Impact on the target group.**
- **Participant satisfaction / Partner satisfaction.**
- **Project contributions to the community centre/partners involved.**

Evaluation questions:

1. On a scale of 1 to 5, how much did you enjoy this activity? (1 is not pleasant, 5 is very pleasant)

2. Did you feel that your candle effectively conveyed your chosen theme? Why or why not?

3. What was the most challenging aspect of creating a candle representing your chosen theme?

Evaluation criteria and indicators by objective:

Evaluation dimensions:

- Impact on the target group.
- Participant satisfaction / Partner satisfaction.
- Project contributions to the community centre/partners involved.

Evaluation questions:

1. On a scale of 1 to 5, how much did you enjoy this activity? (1 is not pleasant, 5 is very pleasant)
2. Did you feel that your candle effectively conveyed your chosen theme? Why or why not?
3. What was the most challenging aspect of creating a candle representing your chosen theme?

Partners:

- Did the young participants of your centre actively participate in the activity, both in making candles and sharing the chosen topics?
- Were there any challenges in getting young participants involved in the activity, and how were those challenges addressed?
- How did this activity contribute to building a sense of community and belonging among the young participants in your centre?
- Did you observe any positive interaction or collaboration between participants during the activity or discussion?

Evaluation tools and indicators:

Participants

- The activity requests.
- The number of answers.
- The number of participants with and without experience in this type of activity.
- Flipchart responses
- The number of answers
- The rates/levels.
- Comments.

Distribution of candles/books

- The number of candles produced.
- The number of books distributed.
- Comments.

Evaluation survey

- The number of answers.
- Comments.
- The level of satisfaction (1 to 5).

Partners:

- Online Questionnaire / Survey
- The number of answers.
- Comments.
- The level of satisfaction (1 to 5).
- The % of young people who believe that activities positively impact their schools.
- The number of youth workers/organisational elements involved in the activity.
- Participation documentation (attendance list).

Evaluation schedules:

Participants:

- Pre-activity (application form)
- At the end of the activity

Partners: After the activity

Other sources of evaluation:

- Participation rates (attendance lists, attendance records)
- Suggestions and comments from participants
- The number of participants who participate in other follow-up activities or are interested in following up on activities.



// "READING BY CANDLELIGHT", Centro Lúdico das Lopus, Aguaiva, Sintra, Portugal, 2023

INTRODUCTION TO THE PRACTICES OF LOCAL YOUTH WORK

PURPOSE OF THE COLLECTION AND METHODOLOGY USED

One of the objectives of this guide is to identify relevant good practices, activities, methods, and daily modus operandi. Partners identified their most successful practices and procedures employed in their local contexts, which can be relevant, tested, or applied in other contexts or community/NGO spaces. This promotes the exchange of knowledge and enables the replication of effective strategies.



YOUTH COOP (PORTUGAL)

Youth Coop is a Portuguese youth workers' non-profit cooperative concerned with empowering and raising awareness among young people. It acts in Youth Work, Education for Sustainability, Citizenship, Human Rights and Youth Participation. It advocates for better youth policies and attractive community spaces for young people. Our motto is "Empowering Youth".



SOLIDARITY TRACKS (GREECE)

Engages youngsters in entrepreneurship networks and groups; Builds a solid local cooperation network that includes local authorities through lobby and advocacy efforts.



NOVO MUNDO AZUL (PORTUGAL)

Promotes EU values, youth participation, and youth work through community-based projects; Develops and delivers training courses to young people using various teaching and learning methods and platforms.



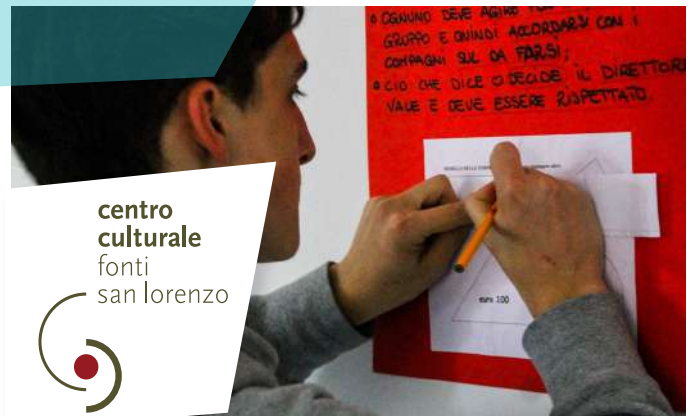
POD (SPAIN)

Streamlines community spaces for youth in cooperation with the local municipality; Utilises their youth work competencies to create conducive environments for young people.



FITT (ROMANIA)

Supports strategy development in the context of the European Youth Capital; Engages in community animation based on the renovation projects of vacant houses into community places animated by youngsters.



CENTRO FONTI SAN LORENZO (ITALIA)

Brings long and solid experience in community development and animation in a small Italian villa.

These partner organisations contribute their unique expertise and experiences in youth work, training, community development, advocacy, and strategic partnerships. Together, they form a comprehensive and diverse collaboration with the necessary skills and knowledge to deliver the project effectively.

RECOMENDATIONS

Let's explore the connection between our "Guide for Local Youth Work Practices in Community Spaces" and the EU Youth Strategy. We'll do this by focusing on why our guide aligns seamlessly with the EU's youth-focused priorities and what that means for the young people and youth workers we aim to empower.

WHY OUR GUIDE MATTERS TO THE EU YOUTH STRATEGY

Our journey through this project has led us to create a valuable resource - the "*Guide for Local Youth Work Practices in Community Spaces*." You might wonder why this guide is so relevant in the context of the EU Youth Strategy?

Empowering youth locally

At its core, the EU Youth Strategy prioritises empowering young people locally. Our guide is a practical roadmap that takes youth workers, facilitators, trainers, and community professionals on a journey to understand and implement effective youth work practices right in their communities. It's all about making a tangible impact where it matters most.

Creating safe and engaging spaces

One of the key focuses of the EU Youth Strategy is creating safe, inclusive, and engaging spaces for young people. Our guide is like a treasure trove of best practices that help youth workers and community leaders transform ordinary spaces into vibrant hubs where young people can learn, grow, and express themselves freely.

Alignment with EU priorities

We have carefully ensured that our guidance fully aligns with the priorities outlined in the EU Youth Strategy. From promoting active citizenship to fostering innovation and creativity among young people, our guide is not just a collection of ideas, but a blueprint for putting EU priorities into practice at a grass-roots level.

BRINGING THE EU YOUTH STRATEGY TO LIFE LOCALLY

Our guide isn't just a theoretical document; it's a practical manual for turning EU Youth Strategy principles into tangible actions. Here's how:

Local relevance

We've tailored our guide to be adaptable to local contexts. It doesn't offer a one-size-fits-all solution but instead encourages youth workers and community leaders to apply the principles in ways that make sense for their unique communities.

Youth-centric approach

Just as the EU Youth Strategy places young people at the centre of its priorities, our guide places youth voice and participation at the forefront. It's not about doing things to or for young people; it's about doing things with them, ensuring their perspectives and ideas are valued.

Inclusivity

Our guide underscores the importance of inclusivity, mirroring the EU's commitment to reaching all young people, including those with fewer opportunities. It provides strategies for engaging diverse groups and ensuring no young person is left behind.

Advocacy and policy impact

The EU Youth Strategy encourages advocacy and policy change to benefit young people. Our guide equips users with the skills and knowledge needed to advocate for youth-friendly policies and influence local decision-makers.

A COLLABORATIVE EFFORT FOR EU YOUTH EMPOWERMENT

Our guide isn't just a product of our project; it's a reflection of the collaborative spirit of the EU Youth Strategy. Here's why:

Sharing knowledge

The guide isn't just a collection of practices; it's a shared knowledge resource contributed to by partner organisations from different European regions. It embodies the idea that we can create something truly impactful when we come together and share our experiences.

Diverse perspectives

Our guide benefits from the rich diversity of experiences, skills, and cultural influences of our partner organisations. Just as the EU Youth Strategy acknowledges that youth empowerment isn't a one-size-fits-all endeavour, our guide brings together a variety of perspectives to cater to a wide range of communities.

Comprehensive approach

The EU Youth Strategy recognises that youth empowerment involves multiple facets - education, employment, health, and participation. Our guide follows suit by addressing various aspects of youth work, ensuring a holistic approach to youth empowerment.

Therefore, our "Guide for Local Youth Work Practices in Community Spaces" is not just a document; it's a living embodiment of the EU Youth Strategy's goals brought to life locally. It's about empowering young people, supporting youth workers, and creating meaningful change in the communities that need it most. Our guide is our contribution to the shared vision of a Europe where young people are at the heart of positive change, and it's a testament to what we can achieve when we work together.



// Power Youth Up Training of Trainers, Santa Cruz, Tenerife, Spain, 2023

CONTACT DETAILS



MONOPATIA ALLILEGGIIS - SOLIDARITY TRACKS

Webpage: <https://tamonopatia.org/>

Facebook: [@SolidarityTracksLefkada](#)

Instagram: [@solidaritytracks](#)

E-mail: solidaritytracksg@gmail.com

pistes_solidaires@yahoo.gr

Contact Person: Alexia Di-val / Mohamed Chaabouni

Phone Number: +30 2645023123

Location: Lefkada, Greece



CENTRO FONTI SAN LORENZO APS

Short name: Centro Fonti San Lorenzo

Webpage: <http://centrofontisanlorenzo.it/>

Facebook: [@ccfsl](#)

Instagram: [@centrofontisanlorenzo](#)

E-mail: info@centrofontisanlorenzo.it

Contact Person: Stefano Casulli

Phone number: +39 339 348 7656

Location: Recanati, Italy



ASSOCIAÇÃO NOVO MUNDO AZUL

Short name: Novo Mundo

Facebook: [@wearenovomundo](#)

Instagram: [@weare_novomundo](#)

E-mail: community@novomundo.eu

Contact Person: Ana Rita Seirôco

Phone number: +351 936 120 361

Location: Almada, Portugal



YOUTHCOOP - Cooperativa para o Desenvolvimento e Cidadania CRL

Short name: Youth Coop
 Webpage: <https://youthcoop.pt>
 Facebook: <https://www.facebook.com/cooperativayouthcoop>
 Instagram: <https://www.instagram.com/youthcoop/>
 General E-mail: geral@youthcoop.pt
 Contact Person: Jorge Gomes
 Phone number: +351 961 172 283
 Location: Agualva-Cacém, Portugal



FITT - Fundația Județeană Pentru Tineret Timiș

Short Name: FITT
 Phone number: +40 0256-491170
 Webpage: www.fitt.ro
 Social Media links:
 Facebook and Instagram: FITT Timișoara (@fitt_timisoara)
 General e-mail: office@fitt.ro
 Contact person: Nadia Tismănaru
 Location: Timișoara, Romania



P.O.D. ASSOCIATION - Asociación para la Participación, Oportunidad y Desarrollo

Short name: APOD
 Webpage: <http://www.pod-org.com>
 Facebook: [@P.O.D.Association](https://www.facebook.com/P.O.D.Association)
 Instagram: @p.o.d.association
 General E-mail: podvolunteers@gmail.com
 Contact Person: Acerina González Cabrera
 Phone number: +34 633 64 06 89
 Location: Santa Cruz, Tenerife, Spain



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