Best practices in youth entrepreneurship

Handbook for youth workers
CREAction4EU Project

CREACtIon4EU

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Content

Introduction

This is the handbook for the CREAction4EU project. In this handbook we will present not only the key competences for lifelong learning in the European Reference Framework, but also the European Entrepreneurship Competence Framework, which helps us create a better understanding of this area. In the following chapter we will present all the organizations working on CREAction 4 EU, and you can also read the situation analyses of the countries, which led us to create the best practices. In the main chapter you can find 40 best practices from the four organisations.
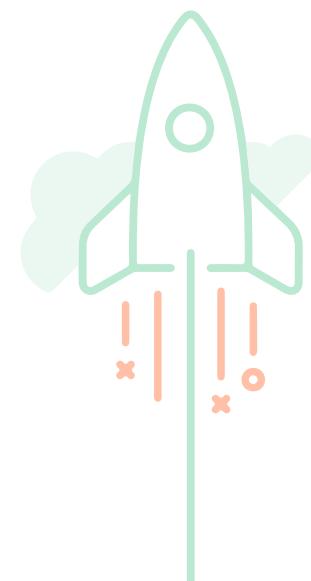
Theoretical background

Key competences for lifelong learning (European Reference Framework)

Background

In March 2000, the Lisbon European Council set a new strategic goal for the European Union. According to this, the European Union must strive to be the most competitive and dynamic knowledge-based economy in the world, capable of sustainable growth through higher employment, better jobs and stronger social cohesion. Achieving this requires education and training systems that meet the requirements of a knowledge-based society and meet the need for higher levels and quality employment. One of the main components of this is to encourage the acquisition of new basic skills. More specifically, the Lisbon European Council called on the Member States, the Council and the Commission to develop a „European reference framework for new key competences for lifelong learning" (2006), which should include information and communication technologies, technological culture, skills in foreign language, business and social relations.

Principles for defining the reference framework

The framework is the first European-level attempt to provide a comprehensive and well-balanced list of the key competences that are needed for personal fulfilment, social inclusion and employment in a knowledge society.

The terms *competence* and *key competence* are preferred to *basic skills*, which was considered too restrictive as it was generally taken to refer to basic literacy and numeracy and to what are known variously as *survival* or *life* skills. *Competence* is considered to refer to a combination of skills, knowledge, aptitudes and attitudes, and to include the disposition to learn in addition to know-how.

A *key competence* is one crucial for three aspects of life:

› Personal fulfilment and development throughout life (cultural capital): key competences must enable people to pursue individual objectives in life, driven by personal interests, aspirations and the desire to continue learning throughout life;

› Active citizenship and inclusion (social capital): key competences should allow everybody to participate as an active citizen in society;

› Employability (human capital): the capacity of each and every person to obtain a decent job in the labour market.

In a constantly changing society, the demands faced by an individual vary from one situation to another and from time to time. Therefore, in addition to possessing the specific basic skills for accomplishing a certain task, more flexible, generic and transferable competences are needed to provide the individual with a combination of skills, knowledge and attitudes that are appropriate to particular situations.

Key competences

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The key competences are a combination of knowledge, skills and attitudes.

Knowledge

Knowledge is composed of the concepts, facts and figures, ideas and theories which are already established, and support the understanding of a certain area or subject.

Skills

Skills are defined as the ability to carry out processes and use the existing knowledge to achieve results.

Attitudes

Attitudes describe the disposition and mindset to act or react to ideas, persons or situations.

The key competences are developed throughout life, through formal, non-formal and informal learning in different environments, including family, school, workplace, neighbourhood and other communities.

All key competences are considered equally important and aspects essential to one domain will support competence development in another. For example, skills such as critical thinking, problem solving, teamwork, communication, creativity, negotiation, analytical and intercultural skills are embedded throughout the key competences.

These are the eight key competences:

1. Literacy competence

2. Multilingual competence

3. Mathematical competence and basic competence in science and technology

4. Digital competence

5. Learning to learn

6. Social and civic competence

7. Entrepreneurship competence

8. Cultural awareness and expression

Key competences

Entrepreneurship competence

Entrepreneurship competence refers to the capacity to **act upon opportunities and ideas**, and to **transform them into values for others**. It is founded upon **creativity, critical thinking** and **problem solving, taking initiative** and **perseverance** and the ability to **work collaboratively** in order to **plan** and **manage projects** that are of cultural, social or financial value.

Knowledge

Entrepreneurship competence requires knowing that there are different contexts and opportunities for **turning ideas into action** in personal, social and professional activities, and an understanding of how these arise. Individuals should know and understand approaches to planning and management of projects, which include both processes and resources. They should have an understanding of economics and the social and economic opportunities and challenges facing an employer, organisation or society. They should also be aware of ethical principles and challenges of sustainable development and have **self-awareness of their own strengths and weaknesses.**

Skills

Entrepreneurial skills are founded on **creativity** which includes **imagination, strategic thinking** and **problem-solving**, and **critical and constructive reflection** within evolving creative processes and innovation. They include the ability to work both as an individual and **collaboratively in teams**, to mobilise resources (people and things) and to sustain activity. This includes the ability to make financial decisions relating to cost and value. The **ability to effectively communicate and negotiate with others,** and to **cope with uncertainty,** ambiguity and **risk** as part of making informed decisions is essential.

Attitudes

An entrepreneurial attitude is characterised by a **sense of initiative** and agency, **pro-activity**, being forward-looking, **courage** and perseverance in achieving objectives. It includes a desire to motivate others and value their ideas, **empathy** and taking care of people and the world, and **accepting responsibility** and taking ethical approaches throughout the process.

EntreComp – 2016

EntreComp defines entrepreneurship as:

> " *The capacity to act upon opportunities and ideas, and transform them into value for others. The value that is created can be financial, cultural or social.*"

The European Commission has developed EntreComp: the European Entrepreneurship Competence Framework as a reference framework to explain what is meant by an entrepreneurial mindset. EntreComp offers a comprehensive description of the knowledge, skills and attitudes that people need to be entrepreneurial and create financial, cultural or social value for others.

EntreComp identifies 3 competence areas:

→ **I. Ideas & opportunities**

→ **II. Resources**

→ **III. Into action**

Each area contains 5 competences, and together these make up the 15 competences that create an entrepreneurial mindset. Each competence is explained

through a hint and a brief description, and then developed further into thematic threads and learning outcomes.

→ I. Ideas & opportunities

COMPETENCES:

1. Spotting opportunities

Use your imagination and abilities to identify opportunities for creating value

> Identify and seize opportunities to create value by exploring the social, cultural and economic landscape
> Identify needs and challenges that need to be met
> Establish new connections and bring together scattered elements of the landscape to create opportunities to create value

2. Creativity

Develop creative and purposeful ideas

> Develop several ideas and opportunities to create value including better solutions to existing and new challenges
> Explore and experiment with innovative approaches
> Combine knowledge and resources to achieve valuable effects

3. Vision

Work towards your vision of the future

> Imagine the future
> Develop a vision to turn ideas into action
> Visualise future scenarios to help guide effort and action

4. Valuing ideas

Make the most of ideas and opportunities

> Judge what value is in social, cultural and economic terms
> Recognise the potential an idea has for creating value and identify suitable ways of making the most out of it

5. Ethical and sustainable thinking

Assess the consequences and impact of ideas, opportunities and actions

> Assess the consequences of ideas that bring value and the effect of entrepreneurial action on the target community, the market, society and the environment
> Reflect on how sustainable long-term social, cultural and economic goals are, and the course of action chosen
> Act responsibly

→ II. Resources

1. Self-awareness & self-efficacy

Believe in yourself and keep developing

> Reflect on your needs, aspirations and wants in the short, medium and long term
> Identify and assess your individual and group strengths and weaknesses
> Believe in your ability to influence the course of events, despite uncertainty, setbacks and temporary failures

2. Motivation & perseverance

Stay focused and don't give up

> Be determined to turn ideas into action and satisfy your need to achieve
> Be prepared to be patient and keep trying to achieve your long-term individual or group aims
> Be resilient under pressure, adversity, and temporary failure

3. Mobilising resources

Gather and manage the resources you need

> Get and manage the material, non-material and digital resources needed to turn ideas into action
> Make the most of limited resources
> Get and manage the competences needed at any stage, including technical, legal, tax and digital competences

4. Financial & economic literacy

Develop financial and economic know-how

> Estimate the cost of turning an idea into a value-creating activity
> Plan, put in place and evaluate financial decisions over time
> Manage financing to make sure your value-creating activity can last over the long term

5. Mobilising others

Inspire, enthuse and get others on board

> Inspire and enthuse relevant stakeholders
> Get the support needed to achieve valuable outcomes
> Demonstrate effective communication, persuasion, negotiation and leadership

→ III. Into action

1. Taking the initiative

Go for it

› Initiate processes that create value
› Take up challenges
› Act and work independently to achieve goals, stick to intentions and carry out planned tasks

2. Planning & management

Prioritise, organise and follow up

› Set long-, medium- and short-term goals
› Define priorities and action plans
› Adapt to unforeseen changes

3. Coping with uncertainty, ambiguity & risk

Make decisions dealing with uncertainty, ambiguity and risk

› Make decisions when the result of that decision is uncertain, when the information available is partial or ambiguous, or when there is a risk of unintended outcomes
› Within the value-creating process, include structured ways of testing ideas and prototypes from the early stages, to reduce risks of failing
› Handle fast-moving situations promptly and flexibly

4. Working with others

Team up, collaborate and network

› Work together and cooperate with others to develop ideas and turn them into action
› Network
› Solve conflicts and face up to competition positively when necessary

5. Learning through experience

Learn by doing

› Use any initiative for value creation as a learning opportunity
› Learn with others, including peers and mentors
› Reflect and learn from both success and failure (your own and other people's)

Threads

Within each of the 15 competences are a number of different threads that describe what the particular competence really means in practical terms.

Progression levels

Each competence thread has associated learning outcomes mapped across 8 progression levels, from foundation to intermediate, advanced and expert levels. Mapping progression is important when considering a learner's development over time, the different starting points of learners or creating a coherent entrepreneurship skills pathway.

Being an entrepreneur is about solving problems with the resources that you have.

EntreComp

The European Entrepreneurship Competence Framework

IDEAS & OPPORTUNITIES
- Spotting opportunities
- Creativity
- Vision
- Valuing ideas
- Ethical & sustainable thinking

INTO ACTION
- Learning through experience
- Working with others
- Coping with ambiguity, uncertainty & risk
- Planning & management
- Taking the initiative

RESOURCES
- Self-awareness & self-efficacy
- Motivation & perseverance
- Mobilising resources
- Financial & economic literacy
- Mobilising others

EntreComp

Social Europe

EntreComp is the European reference framework to support a shared, comprehensive understanding of entrepreneurship as a competence.

EntreComp identifies the knowledge, skills and attitudes we all need to act upon opportunities and ideas, and transform them into social, cultural, or financial value for others.

Understanding EntreComp

EntreComp answers the question: 'what does it mean to be entrepreneurial?'

To be entrepreneurial means more than being prepared for self-employment or launching a start-up. EntreComp focuses on how people and organisations can address challenges, seize opportunities, and drive change in a rapidly changing world.

EntreComp maps out **3 key areas** to entrepreneurship competence:
- **ideas and opportunities**
- **resources**
- **into action**

Each area contains 5 competences, and together these make up the **15 competences** that create an entrepreneurial mindset.

Each competence is further refined through learning outcomes mapped from the most basic to advanced **progression levels** to support development and growth of entrepreneurial capacity.

3 Areas — 15 Competences — 8 Progression levels — 442 learning outcomes

INTO ACTION • IDEAS & OPPORTUNITIES • RESOURCES
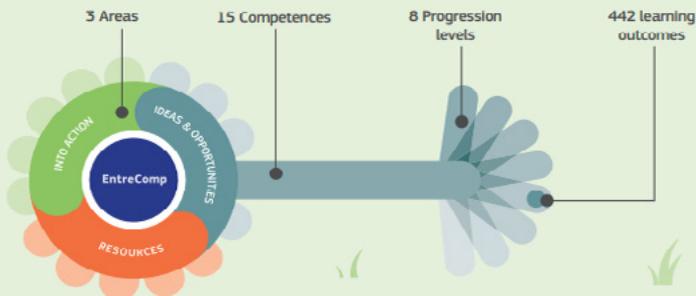
EntreComp

Using EntreComp

- **Developing and influencing policy:** use EntreComp to develop a shared understanding and common language with all parties involved.

- **Start-ups and entrepreneurs:** use EntreComp to develop entrepreneurial organisations, support professional development or design start-up pathways.

- **Education and training:** use EntreComp to embed entrepreneurial learning outcomes in specific subjects, programmes and teaching.

- **Non-formal and informal learning:** use EntreComp to design practical entrepreneurial experiences and recognise skills and experience.

EntreComp is inspiring policy and practice across Europe.

EntreComp Into Action – A user guide to the European Entrepreneurship Competence Framework includes over 70 examples of how EntreComp can support lifelong learning, employability, inclusion and professional development.

Download the User Guide here:
http://europa.eu/!kR69Tb

CREAction4EU Project

European Creative Business Network (ECBN), an advocacy institution for the European culture and creative industries, denounced the economic impact due to the spread of the Corona virus on the cultural and creative industries (CCIs). The entire sector seems to be closed to collapse as all festivals, fairs and concerts have been cancelled, clubs and theatres are closed. Not only organisers are affected, but also agencies and numerous freelancers in performing arts, film and music, basically all who are active in the broadest sense in the event business. Along with the tourism sector, cultural and creative sectors (CCS) are among the most affected by the current crisis, with jobs at risk ranging from 0.8 to 5.5% of employment across the Organisation for Economic Co-operation and Development regions (OECD). The abrupt drop in revenues puts their financial sustainability at risk and has resulted in reduced wage earnings and lay-offs with repercussions for the value chain of their suppliers from creative sectors.

In this framework, CREAction 4 EU aims to give its contribution in facing the current COVID-19 situation by fostering the entrepreneurial attitude and by generating new opportunities among young people in order to both face employment and support the Creative Industry field. In fact, CREAction 4 EU main goal is to foster young people's attitude about entrepreneurship in the creativity field and to provide them with knowledge and insights to develop creative outcomes and manage them.

By analysing the project name, the primary objective of CREAction 4 EU is to promote youth participation in European civic life through digital means and envisioning the new narrative that takes into account the evolving reality of the European continent, strongly affected by the current pandemic. They address this challenge through innovative ways of building up the capacity of youth to be able to contribute and demonstrate their solidarity in a time of crisis, participating in the decision-making process and taking responsibility for shaping a sustainable common future. The active citizenship and the value of solidarity will be vehiculated through creative channels, both online and offline, and fostered by social entrepreneurship in the creative sectors.

The methodology underlying the project involves an in-depth research about best practises in the creative sector and the successful experience of the NMA Methodology (geyc.ro/nma) tailored on the creative industry needs. Young people will also be encouraged to think about their own artistic/cultural social enterprise. These new ideas will be the main focus of the final document of the project, which will be basically a practical Guide on how to build up a creative business.
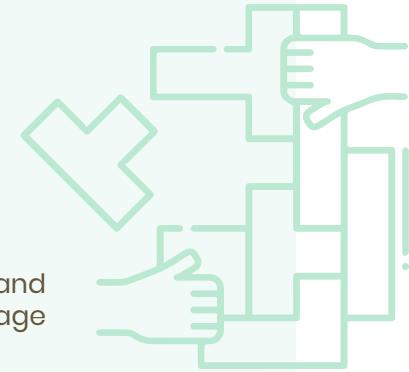
Project partners

RESOPA
(Réseau Solidaire et Participatif - France)

Réseau Solidaire & Participatif (Solidary & Participatory Network) is a French non governmental organization that works with youth through non-formal education and international projects mobility on topics related to sustainability such as eco-friendly lifestyle, circular economy (recycling, upcycling, reuse etc.); social entrepreneurship; local development, youth participation in community development and social inclusion.

Our aims as an organization are to:

Raise the youth's awareness on issues related to sustainable development as well as work with them through non-formal education techniques to contribute to our planet's protection.

Help young French people participate actively in society and Europe through different projects (youth exchanges, training courses, workcamps, etc.)

Train socially excluded young people to be changemakers who can through different actions and projects contribute positively to society

Enable young people to fulfil their societal and human duties through our projects, events & engagements.

GEYC
(Group of the European Youth for Change - Romania)

GEYC is a Romanian NGO whose mission is to empower young people to change their community.

Aims of the organisation

Scope: empowering young people to create a positive change in their community

Objectives: Supporting and developing initiatives to encourage young people to be more active in the field of civic participation and to defend human rights in general through human rights education, intercultural learning and remembrance;

Promoting social networks and new media technologies, personal and professional development of young people and youth workers through digital literacy and access to online resources and tools;

Encouraging social, green and digital entrepreneurship by providing tools for young people and youth workers to increase their employability and competitiveness in the labour market;

Promoting the UN Sustainable Development Goals (SDGs) among young people and developing initiatives focused on social inclusion, gender equality and environmental conservation.

Project partners

JO Education
(Italy)

JO Education is an innovation hub active in Catania, Sicily, a bridge among business, society and research. The main aim of our not-for-profit organization is to create an ecosystem focused on innovation, joining talents, companies and other actors capable of pushing towards a smart development of society.

As an informal aggregator of talents, the innovation hub aims to raise awareness of the importance of digital transformation and expand the local community of innovators. The spirit behind the innovation hub is the one of encouraging the alliance between technological innovation and the labour market by using digital tools and the presence in the territory. The concrete research-business collaboration aims at developing new skills, which involves research centres, local authorities, start-up incubators, investors, industrial players and universities.

JO Education IT department is also a provider of technologies for long-distance training, having strong experience on VET education and development of web-based solutions for collaborative learning and educational content management with a special focus on issues related to hard and soft skills development of disadvantaged and low skilled people.

InSite Drama
(Hungary)

InSite's vision is to facilitate facing the most pressing problems of our times through drama and to enable changes in understanding of individuals' concerning their values and stance; so that they are able to act responsibly in society and become active agents of change.

The organisation's work affects primarily the youth and children age-group directly or indirectly. To achieve greater social impact InSite also works with teachers, decision makers, communities and higher education institutions. The organisation works on an international level, primarily in Europe, but connecting to professionals worldwide.

The organisation's work is based in the field of theatre. Developing theatre in education and drama in education practices pioneered in the UK and the drama theory of Edward Bond, creating possibilities of dramatic engagement where participants can question their received cultural values and biases through situations, and make meaning of events freely to form their own values in relation to the problems under scrutiny.

Handbook

The first step in the CREAction 4 EU project is to create this handbook for youth workers. The main goal is to provide youth workers with COVID validated, detailed and concise creative models in the different domains of creativity to train young people. The expected result is the following: for each entrepreneurial domain in the creativity sector, youth workers will be provided with a work plan with practical information and creative models to manage and handle workshops via distance learning as well.

Structure

The four project partners have created a survey via online questionnaires specialized for the target groups in each country. Target group: youth workers who are working with youth (members of the 14-30 age group) in non-formal education.

Four main areas were set in the focus of the survey:

1. The conditions and circumstances of the organization, the main elements, principles and practices
2. An overview of computer background and IT knowledge
3. The description of the young people the organization meets
4. Economical and mental effects of the pandemic (both on the organization and on young people)

The survey provided the base of the situation analyses which can be found in the next chapter of the handbook. That is followed by the main part: the description of best practices with practical tips for youth workers.

Description and structure of the best practices

All 40 best practices in this handbook have the following structure:

1. Summary
2. Keywords
   * Time frame: few minutes long / workshop length (appr. 1,5 to 6 hours) / 1-2 days long
   * Type distinction
   * Age group: 12-16 / 16-19 / 19+
   * Number of participants: (Individual / 2-3 / 4-8 / 8+)
   * Goal of the practice: skills / attitudes (EntreComp): Spotting opportunities / Creativity / Vision / Valuing ideas / Ethical and sustainable thinking / Self-awareness & self-efficacy / Motivation & perseverance / Mobilising resources / Financial & economic literacy / Mobilising others / Taking the initiative / Planning & management / Coping with uncertainty, ambiguity & risk / Working with others / Learning through experience
   * Who can play: people who know each other / unknown people
   * Is it possible to use this method online? If yes, does it need any changes?
3. Practitioners
4. Objectives
5. Structure of the process
6. Your approach
7. Further reading
8. Remarks

How to use it?

Please note that the games and activities work well when all the rules and laws of the game are provided for the participants as accurately and thoroughly as possible. On the other hand, every group is different when it comes to knowledge, experiences, etc. The facilitator who knows their own group shall adapt the games and activities for the specific group / situation / time, etc.

Situation analyses

This situation analysis has been prepared in the framework of the CREAction 4 EU project by conducting surveys with professionals in the field of youth work.

The aim of the questionnaire was to understand the situation of youth organizations and examine their attitude to the improvement of the following: entrepreneurial skills, drama methods and IT skills.

* Our goal is to understand
* how they work
* how they reach youth
* how the pandemic has affected their work
* how they could support youth to survive this period of their lives
* how IT technology could positively affect their work

Our goal is to develop best practices that can support youth workers and can provide them new perspectives, open new horizons and can strengthen them in their mission. Our collection can hopefully create a basis for all the methods which will be used during the project in different ways. It is not only youth workers but also the youth themselves who can use these best practices in their work as well as in their future building new possibilities on these foundations.

RESOPA, France

France is known to be the birthplace of social and solidarity economy (ESS). They gather a new sort of entrepreneurship which relies on shared values and principles: solidarity, social purpose, cooperation and local action. The organizations taking part of ESS are not looking for economic goals but value solidarity, shared resources for a social and environmentally friendly economy. These organizations develop in different structures such as associations, cooperatives, foundations but also new economic societies who pursue social utility goals and share the values of ESS.

The ESS (Economie Sociale et Solidaire) shows attraction for youth and a real opportunity to change the economic uses and practices. Youth shows interest in new forms of employment which embrace social, solidarity and environment values. Also, the ESS is viewed as an opportunity for professional insertion, promoting equality and developing new skills during the insertion time.

NGOs in France

In France, the development of entrepreneurship is real, since 2016, new forms of entrepreneurship emerge. The youth are attracted, as they found in it an opportunity to work with less pressure and constraints regarding classic companies. Half of our interviews show that they are looking for entrepreneurship opportunities as self-employment. The numeric revolution democratizes the creation of new activities and transforms the standards of employment.

IT

All of the interviewed organizations have access to the Internet and use informatic tools to work and communicate inside the organization and outside. Most of them are equipped with computers in their office and use Google and free applications to develop their project (Google apps, Canva, Padlet...).

More than 75% offer Internet access to youth during their opening hours or in free access. However, they revealed that their IT equipment is old and not efficient for their missions. As a consequence, youth workers prefer to use their own laptop to work, especially for communication tasks (flyers, logos...).

The organizations use social networks to communicate on their projects and activities, mostly by Facebook and websites. During the sanitary restrictions, they develop tools to communicate with the other workers, and most of them use video conferences apps and online sharing tools (Zoom, Skype...). However, their activities have been slowed down due to the pandemic and the government was not able to offer any kind of support.

The organizations are mostly associations for public purposes, leading their activities around social fields and arts. They are small structures with less than 10 full-time employees and rely on a group of part-time youth workers and volunteers.

Youth

Most of the youth are volunteers and the places for a full-time job are limited. But, more than 50% of the organizations offer insertion and support in professional life for youth. In our interviews, we find out that less than 20% of youth are employees in the organization. Most of the youth are working in social action and 1 out of 3 youth are working in the art field. The organizations offer real possibilities to involve in their structure by offering professional formations for youth.

Youth in France consider social and solidarity economy as a real opportunity to work with social and environmental values. Their priority is to find stability in their jobs and find out that most of ESS opportunities are related to associations, which is not a sector of sustainable well-paid jobs. However, more than 50% want to take part in ESS.

COVID

Due to the pandemic, the youth had to adapt themselves to online courses and teleworking. The impact of such organization is mostly the lack of social communication and relationships. Youth suffers from stress and precarity as a lot of youth especially students lost their job during the pandemic. The government was able to develop economic help for youth but was not enough to cover their expenses, particularly in urban areas such as Paris.

But the sanitary context also offers them an opportunity to learn online tools for communication and to adapt to a new way of life. Reducing the transport time, they were allowed to find more time during their days for hobbies and selfcare.

To conclude, the organizations in France are well implanted as a new paradigm for youth, relating social and environmental issues. The organizations are mostly associations or private societies for social purposes. The main fields of their activities are social action and the promotion of culture and arts. Regarding their equipment, all of the organizations are equipped with computers and Internet connection. However, the IT equipment is not enough to use creative applications (Adobe) or online social networks, so most of the workers bring their own laptop to work properly. Most of them offer informatic services for their members during the opening hours. Due to the pandemic crisis, the organizations reduce their activities and largely use videoconferences and shared online applications such as Zoom, Skype and Google shared tools.

ESS organizations are an opportunity for youth to work in the field of social and environment change. They have the desire to invest themselves into actual challenges, but most ESS opportunities are non-paid jobs or part-time jobs. [The willingness of the youth is real but they are not ready to get themselves in precarity for the common good.] The sanitary restrictions revealed difficulties but also opportunities for youth. 75% of the interviewed claims that a lack of social interaction, a few called their situation as isolated. Moreover, even with the government's help, 20% of youth find themselves in a precarious situation. Despite the cons, the crisis shows an opportunity to develop new working tools and teleworking gives some extra free-time during the week.

InSite Drama, Hungary

The Hungarian NGOs who have filled in our questionnaires work mostly in the fields of culture, education and talent management. While some of the organizations focus on integrity, advocacy and career choices, some of them work with disabled and disadvantaged people. Almost all of the organizations are small groups, with fewer than 20-30 co-workers, which can provide an excellent foundation for in-depth work. More than half of the organizations can hire their employees, which provides a permanent livelihood for them. The rest of them have a periodic contract, which is much more unpredictable and can create uncertainty.

It is surprisingly positive that their employees speak English at least on a conversational level – as more than half of the organizations reported. However, it is very different how they assess the ability of speaking English of the youth they work with.

It can also be seen from the data that NGOs do not really focus on the improvement of IT skills, yet most of them think that this skill would be the most useful (out of the three abilities we've questioned). The entrepreneurial skill is the most developed one from the three skills examined, and (since some of the NGOs work with drama) none of them said it would be useless. No one argues that the development of using drama would be unimportant, and one of the aims of this project is to help people to understand its potential.

IT

Most of the organizations provide their employees with basic IT tools: laptops / PCs, mobile phones, USB sticks, tablets, projectors and go pro cameras. However, there is still 25%, where none of these are provided and people need to use their own tools. The possibility of the improvement of IT skills would be a huge step for many NGOs in this field.

Very few of the organizations said that they can even provide some IT tools for the youth, while most of them said that for their work there's no need for these tools. For that matter, internet access is provided by all the organizations who filled in our questionnaire.

We thought that the following question would be important, "What kind of IT tools would you consider required?", because we think it is helpful for everyone if we can put our ideas into words – it is the first step towards implementation. The answers we got are as follows: more laptops (*even if NGOs can provide them, they are never enough*), tablets, headsets, VR sets – for gamers. Still, 43,75% said that there is no need for any of these – not only because they have everything they need, but also because this organization focuses on something different, e.g. offline activities.

Youth

The age group of youth (from 6 to 30 years old) is very miscellaneous from organization to organization. However, most of them cover the following groups: 13-18, 19-24 and 25-30 years old people.

"What kind of vision do young people have?" – is one of the most important questions, not just in this questionnaire. The answers are quite diverse:

"I think it's more negative" / "they have a ready-made worldview and plans in majority" / "Quite uncertain. There is always a sense of redundancy and helplessness when they talk about their future." / "Not much for disadvantaged children." / "60% would like to stay here in Nagyvázsony (it's a village in the countryside), if they had a job and a home" / "many people experience narrow prospects, but at the same time I often meet young people who want to dream big in their place" / "we are working on this – to have them a vision" / "not too rosy" / "confused" / "It is very variable, some are very purposeful but most have a very variable and undeveloped vision." / "many of them are planning to study abroad, some of them have climate anxiety, but there are some who imagine their life here" / "uncertainty is the most noticeable".

For the question „What kind of IT technologies do the youth use (apps, programs, social media)?" The answers are as expected: Instagram, Tiktok, Facebook, Trello, Prezi, Messenger, Snapchat, Discord – and some of the organizations have supplemented this by saying that they also reach young people on Facebook.

COVID

50% of the organizations have lost income because of the pandemic, and only 37,5% have had any other income which could help them out of the situation. Some of them have received some contribution rebates from the government, or some IT tools which were helpful for disadvantaged young people during the time of digital education.

The impacts of COVID on the organizations are quite significant: " (it) demanded a great deal of flexibility – by the end of the 3rd wave we were very exhausted" / "it was a difficult time" / "there were fewer opportunities to meet young people" / "we have lost our real youth community" / "we had to close our community space" / "an adaptation to the changed situation" / "a rope dance is currently underway to maintain financial stability" / "we could not do our core business at all" / "we developed a new, more social volunteer program to help groups that are particularly vulnerable to COVID" / "devastating, we couldn't organize anything".

The impacts of COVID on the youth are quite the same everywhere: "boredom of being online" / "feeling of isolation" / "mentally unbearable" / "mentally incubated" / "lack of connection" / "hard time learning online" / "closure, loneliness, financial difficulties, price increases" / "dehydration from the community" / "lack of social experiences associated with the milestones: prom, graduation, serenade, etc."

The focuses of the youth are very understandable: lack of friends, lack of parties, issues of online learning, boredom, lack of excitement, loneliness, isolation, family conflicts, and hope for not having a next wave.

We can clearly see from the answers that not only the youth but also youth organizations need refreshment and support that can help them see how different methods are able to change young lives, and how these activities can refresh their energies and rewrite their ideas.

Therefore this project works on:

* creating an artistic and creative field where everyone can try out their skills for entrepreneurial competences in different levels
* finding creative and innovative solutions to enhance active participation in the current pandemic situation: promoting entrepreneurship education and social entrepreneurship activities among young people
* supporting local development and contributing to economic opportunities and collective well-being
* working to strengthen the European cultural identity, skills and abilities of the youngest
* promoting a shared vision for the communities we work with

The topics and issues young people are dealing with show us how to build best practices: we need to focus on the topics that young people have articulated, and to build these on the developed competences organizations are working on. InSite Drama Hungary will focus on supporting organizations' needs with drama methods and creating best practices that can rebuild small youth communities after the pandemic, and finding a way to do all this online if needed again.

JO Education, Italy

In a country like Italy, the culture-related industry has always been of very high importance in its overall economic landscape. Such industry, in fact, is accountable for 6,1% of the Italian GDP (more than 1 point above the European average).

By the way, while some segments of this industry are thriving and in an upward phase of development - namely, the newest digital arts such as video games and streaming content - the most traditional ones (a very large share in a country like Italy which features the largest number of the UNESCO Heritage Sites in the world) are still lagging behind, being unable to take advantage of the wave of opportunities represented by the digitalisation.

The consequences of such delay have become, sadly, evident during the aftermath of the COVID-19 Pandemics. In fact, those segments who had already successfully transitioned to the digital were able in some cases to increase their revenues during the "lockdown" phases (also because the context was such that many new customers, left with no other options by the restrictions of the lockdown, were forced to turn to the digital entertainment market); but those traditional componewnts of the Italian culture industry who were not "ready" to satisfy the need of a digital fruition by users, instead, lost this "opportunity".

Taking into account the strategic importance of the cultural/heritage industry for Italy, but also taking into account the trends and the exceptional situations like the one triggered by the pandemic, it is of extreme importance that it will undertake in the near future a process of digitalisation; although the direct/ real-life experience will never be actually substituted, having another way to reach and be reached by the customers, as complementary means to the traditional fruition, will increase the potential size of the market, greatly contributing to the recovery of the whole industry.

IT

Internet access is provided by all the organisations which answered the questionnaire, and the same is true, with only one exception (where they have to use their own devices) for the key tools needed for the performing of their daily activities.

In general, what is deemed necessary are PCs (only one for the whole group in one case) and a working internet connection.

It is important to notice that all the respondents considered the improvement of the IT skills important or very important.

Youth

Opinions concerning the prospects for young people under an educative and professional point of view have been, instead, mixed.

A respondent answered that, especially in Sicily, the prospects are not rosy at all.

Others, instead, see the hopefully upcoming economic boom following the recession due to covid as an opportunity that can lead also to a new career for several youngsters; others deem that much of the young people's perspectives depend on their ambition and commitment. Another opinion, instead, affirms that if a study/work career would not provide the hoped results they might decide to launch an entrepreneurial venture that might provide them with a (self) occupation.

The technology most frequently used by the young people resulted being: social media, streaming services (videos/tv shows/music), synchronous texting and also e-learning tools and graphic design tools (1 respondent).

COVID

The Covid-19 pandemics has, as it was foreseeable, affected the organisations interviewed and the young people that they deal with at various degrees.

Respondent organisations have received almost no support from the government. What was affected was, of course, their capability to organise live events; this has led to the temporary closure for the whole lockdown period of one of them (while the other have kept somehow partially working switching to online solutions).

Concerning the income sources, the 80% of the organisations who answered the questionnaire did not have an alternative income during the lockdowns; what is worse is that the 40% of them experienced a complete termination of the income and a further 20% has not started yet to receive an income.

From our analysis it emerged that, unsurprisingly, a feeling of loneliness and isolation have been the most common psychological consequences of Covid; one of the respondents also explicitly mentioned "depression" as a consequence.

Under the economic point of view, instead, the main consequence has been a decrease of opportunities, especially for those young people looking for their first employment.

The "hot" topics of discussion during the months of restrictions due to Covid have been, according to our research:

* When it would have been possible to meet again;
* Research of employment
* The excessive rigidity of some restrictions

Currently, the above topics keep staying relevant but they have been joined by:

* Concerns about the mental consequences of the pandemics
* New job opportunities linked also to the digital and green economy
* Savings/revenues management

Only one of the respondents did not find any possible positive side to the Covid-19 situation. The other ones, instead, found that it has led to a greater empathy, to the discovery of new interests and passions and to new unforeseen opportunities.

Moreover "thanks to" the restrictions have discovered new working and communication modalities that can surely be taken advantage of also after the definitive conclusion of the pandemics.

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With the resources that our project is developing we aim at providing youngsters with a complete "toolbox" that will enable them to successfully lead a creative venture.

We at JO Education think that correct analysis and creative/decision making procedures are key to a successful company; that is why the activities that we developed for this manual are centered on the topics of issue analysis, teamwork, vision, project planning and goal setting. Moreover they are also meant to develop some of those soft skills that can surely make a difference for an (aspirant) entrepreneur such as leadership, communication and introspection.

GEYC, Romania

In Romania, the "appeal" of entrepreneurship has risen more and more in the past years, and especially during and after the pandemic; even though many businesses have been negatively impacted by the pandemic, the flexibility that entrepreneurship offers is for more and more young people a bet that they are willing to take. The lack of focus of formal education on developing entrepreneurial skills in young people has been supplemented by NGOs active in non-formal education.

Entrepreneurship has many applications in practice, but this research focuses on the topic of artistic and cultural entrepreneurship as a channel to promote civic engagement and solidarity values, exploring both online and offline solutions.

We have conducted this research in July and August 2021 among non-governmental organizations in Romania; the point was not to reach just organizations which aim to develop the entrepreneurial skills of young people, but reach a wide range of NGOs, understand their work and mission, as well as challenges and identify areas where our handbook can prove to be a useful tool in the further development of activities with young people.

NGOs in Romania

GEYC has been aiming to support the activities of other NGOs in the country for the past year, and for this purpose we have already conducted a SWOT analysis prior to this research, which is a valuable input in this context, to which we added the inputs gathered through the questionnaire developed by the CREAction4EU consortium.

23 NGOs have responded to our survey, located in:

* București - Ilfov (12);
* North-East (1);
* North-West (5);
* South-Muntenia (3);
* South-East (1);
* West (1)

The majority of the NGOs surveyed are located in urban areas. 18 of them have no permanent employees, their work being done by people on a voluntary basis. 3 of them have 1-5 permanent employees, while one has more than 6 employees.

* Their areas of interest can be grouped into several categories:
* Sustainability, green economy;
* Entrepreneurship and employability;
* Digital transformation;
* Volunteering, personal development;
* Human rights and democracy.

STRENGTHS

Some NGOs are active at national level -> bigger reach;

Human resources management (employees, volunteers);

Increased digital skills after the pandemic and new online communication and workspaces discovered (Slack, Discord, Zoom, Asana, Canvas, etc);

The majority of the employees are young people themselves, which means that the missions of the organizations are youth-centered;

Activities focused on non-formal methods with the purpose of developing soft skills such as communication, leadership, teamwork, public speaking;

In the majority of the cases, more than 80% of the employees/ volunteers speak English at a conversational level at least;

WEAKNESSES

Branding and communication;

Financial management (primary accounting, fundraising);

Organizational management (board, status, organizational values, legal framework, strategic planning, digitization / automation)

Slow development of youth centers, volunteer centers, educational hubs; poor management of the existing ones in the country at the moment;

The lack of a permanent office for their work;

No IT equipments owned by the majority of the organizations -> they can not offer many equipments and tools to the young people they work with;

OPPORTUNITIES

Financing opportunities for developing NGOs capacity;

Establishing partnerships with relevant stakeholders;

Several NGOs mentioned that they aim at driving dialogue, action and change through entrepreneurial, creative and critical thinking;

Their work with youth include elements of creative fields: audio-visual (film, television, video games, multimedia), design;

THREATS

Lack of a framed governmental support for NGOs, especially during the pandemic;

Fewer people donated and got involved in the activities of the NGOs during the pandemic;

Lack of offline meaningful interactions and networking during the pandemic;

Youth and their needs after the pandemic

NGOs who work at grassroots with young people have identified several challenges that young people are facing after the pandemic. Whether these challenges were there before, and the pandemic just amplified them is unknown; however, it is clear that NGOs need more support, in terms of funding, but also in terms of activity development, in order to be able to address the needs of the young people they work with.

After analysing our research, we have come to a few conclusions:

The most imperative need is *improving their soft skills in order to become more competitive on the labour market*; all but 2 of the NGOs chose this to be the main need of their target group, followed by *getting involved in volunteering activities with the purpose of community development*, and, lastly, *increasing their entrepreneurship skills in the creative sectors.* This means that young people understand that formal education has to be complemented by extracurricular activities, by getting involved in voluntary work, by interacting with people from different backgrounds and cultures. It's something that has been "preached" for a long time, but, unfortunately, young people's access to such activities is conditioned by external factors (e.g where they live, what education they have, their income, etc).

We were happy to learn that some of the NGOs surveyed are offering **psychological support to the young people**. This is crucial especially in the post-pandemic context, because their mental health has been affected, many young people reporting symptoms of anxiety and/or depression. Linked to this topic we would like to mention that some of the NGOs are offering group activities (watching theatre, playing sports, walks in the city's forest), which are particularly important for the improvement of mental health, as it has been scientifically proven that a lack of connection with other people, with our community, is one of the triggers of mental health disorders.

Another impact of the pandemic on young people's lives which is worth mentioning is **the constant feeling of not being able to work on their future as planned**. The pandemic put a pause on many of their plans, and, as the research showed, young people need to learn to navigate *new social constructions in a reality that includes activities with physical interactions and in the virtual space.*

On the other hand, the pandemic also meant that young people started **paying more attention to self care** and the importance of their mental health, as well as the importance of developing their soft skills in a world that is more and more competitive.

Conclusions

The analysis showed that NGOs in Romania still lack sufficient support from the authorities and often they can not run their activities because they have a hard time reaching their target group. We also have this paradoxical situation where young people are aware that volunteering activities help them develop valuable skills which will help them on the labour market, but they are still reluctant to get involved in such activities.

The issue that we see here is that these activities need to be more youth-centered and address real needs, not just the needs that we think young people have. We need to empower young people with the right set of skills for them to be able to become the "heroes of their own stories", and this is where entrepreneurship comes into play. Fostering young people's attitude about entrepreneurship in the creativity field and providing them with knowledge and insights to develop creative outcomes and manage them may seem like an abstract concept, but the impact we envision is tangible and measurable.

Best practices

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'Café Associatif'
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Written by: Mathilde Armengaud, RESOPA, France

1. Summary

Le 'café associatif' is a moment for citizenship and it takes place in public. It's a meeting for local actors to meet and to discuss together about their projects and perspectives for the future of the local territory, a place to meet and exchange with people. It promotes intergeneration and mixity, citizenship expression, solidarity and popular education.

2. Keywords

> Time frame: 2-3 hours/week
> Type distinction: group activity
> Age group: 16-70+ years old
> Number of participants: 5-12 people
> Goal of the practice: promotion of citizenship, social and solidarity economy, public mixity, democracy
> (EntreComp): vision, valuing ideas, ethical and sustainable thinking, taking the initiative, planning & management, working with others, learning through experience
> Who can play: everyone
> Is it possible to use this method online? If yes, does it need any changes? No.

3. Practitioners

Mathilde Armengaud is a youth worker with great experience on local development projects, youth participation and issues related to culture and territorial resilience. Aside her numerous engagements in youth work and community volunteering projects, she's also a Masters student in architecture.

4. Objectives

> Implication of the local actors (shops, citizens, agriculture, associations...) into the development of local activities, projects and partnership.
> Promotion of public democracy, mixity and inclusion
> Develop solidarity and local citizen governance

5. Structure of the process

A 'café associatif' is a public place in which we organise theme meetings and debates or activities, regarding the needs and your organisation approach. The place has to be open to everyone and free of entrance. The 'café associatif' can run different types of activities (games, manual activities, eco-friendly practises seminar...) but the main goal is to give the opportunity to local people to meet and talk. On the other hand, the 'café associatif' can show a real democratic state of mind by organising debates, or meetings to engage projects with local actors for the territory.

The most important is that your event has to go regularly (weekly, twice a month...) to create a habit inside the community and a rendez-vous that you can't miss!

6. Your approach

As you have seen, you can enhance two types of 'café associatif' or decide to go hybrid. Here is some guidance of how it goes.

1) Café associatif: activities and events

To participate at the activities and events, people have to be adherent to the café. They will pay a democratic price for the activity or you can choose to go on 'free-will price'. The idea is to develop a few activities which are intergenerational, and involve local actors into the process.

For example, in your quarter of residence, there's an artist and wishes to develop his activities around pedagogy. You can organise a painting session into your café associatif, involving kids, youth and adults into the activity. The main goal is to create the opportunity for local people to meet and exchange, but also to offer lower-class people the opportunity to discover painting.

In the same way, you can also organise cultural events (photography exhibitions, local music concerts...). Be creative and also look at the resources you have around you!

2) Café associatif: citizenship and democracy

The 'café associatif' is mainly used to be a tool to promote proactive democracy in rural areas. This is a place where citizens meet regularly (weekly or monthly) to develop their own initiatives, projects and activities on the territory. The café offers a nice place to talk about different topics for the future development of the territory. They rely on democratic values and nonviolent communication tools. The coffee place is open to everyone and is a tool to express solidarity, citizenship and inclusion.

7. Further reading:

https://resocafecantineasso.fr/la-charte-du-reseau/

https://agence-cohesion-territoires.gouv.fr/sites/default/files/2021-03/ANCT_Etude-ESS-2021_Volume3_Liensocial_VF.pdf

Creative problem solving

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Written by: Mathilde Armengaud, RESOPA, France

1. Summary

How to deal with problems? Use collective intelligence as a way to find out solutions that stick to all.

2. Keywords

> Time frame: 1-2 hour (depending of the number of participants and questions asked)
> Type distinction: brainstorming activity
> Age group: all
> Number of participants? minimum of 2 people
> Goal of the practice: solving problems by collective intelligence
> (EntreComp): valuing ideas, self-awareness & self-efficacy, motivation & perseverance, mobilising resources, mobilising others, taking the initiative, planning & management, working with others
> Who can play: everyone
> Is it possible to use this method online? If yes, does it need any changes? No.

3. Practitioners

Mathilde Armengaud is a youth worker with great experience on local development projects, youth participation and issues related to culture and territorial resilience. Aside her numerous engagements in youth work and community volunteering projects, she's also a Masters student in architecture.

4. Objectives

> Find out collective solutions
> Gathering the participants to common goals
> Make an action plan

5. Structure of the process

1. Explore

First, you should expose the problem (goal, wish or challenge). Then, we collect all the ideas that seem interesting and make a list of all the possible solutions to solve the initial issue (new perspectives, ideas or opportunities).

2. Prepare the action plan

Secondly, in a group, you select the efficient solutions and reinforce them with qualifications. For example, the solution is to „fusion the projects", to validate this solution, this is important to find out what makes it a good solution, using adverbs: „equality of funds", „powerful project"…

3. Action plan

The last step is to plan how to realise the solution. There's no one big step so take it easy and plan together little achievements to reach your final goal. Don't hesitate to describe every step of the action plan (who, when, how, for who…) . This action plan is retroactive, don't forget to use it as a daily tool and to readjust the deadlines if necessary.

6. Your approach

My approach is to say this is a really important tool to guide your team on a daily basis. Collective goals are what gather a team on long term and help everyone to collaborate, avoiding useless conflicts.

To make it even more accurate you can make the action plan more visual by using an Excel sheet with tasks and deadlines.

7. Further reading

http://www.multibao.org/

Drama games

Building verbal creativity in 30 minutes / 5 games

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Written by: Fanni Szemerédi, InSite Drama, Hungary

1. Summary

The games below provide a good basis for developing verbal creativity, improvisation, communication skills and the ability to concentrate on the partner and to give a quick reaction or response. All the skills and attitudes above are part of the competence of the *Sense of initiative and entrepreneurship (Lisbon Key Competences)*. Experiencing and practising them in a game could help to adapt and use them in other contexts and situations.

2. Keywords

- › Time frame: 30 minutes
- › Type distinction: games based on drama
- › Age group: 13+ years old
- › Number of participants: 12–15 people
- › Goal of the practice: developing skills in communication, creativity, team building, concentration, improvisation
- › (EntreComp): creativity, valuing ideas, taking the initiative, working with others, learning through experience
- › Who can play: it is better with people who know each other

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- › Is it possible to use this method online? If yes, does it need any changes? The games are adaptable to online courses as they are all based on verbality. When playing the games online it is essential that the participants keep their cameras on to be able to see each other's non-verbal signs as well. To adapt the idea of a round, it is helpful to give numbers to the participants, so that they always know who comes next - they can write their numbers before their names.

3. Practitioners

Fanni Szemerédi has an MA in cultural management and an MA in teaching literature. She has worked in several cultural programs and drama projects for youth in different theatres in Hungary. Since 2016 she works for a professional independent theatre in Budapest as a program coordinator and also contributes to the youth program of the theatre as a drama teacher working with both adults and teenagers.

4. Objectives

Exploring our verbal expressiveness in a playful situation helps us to release inhibitions, to liberate associative thinking, to become aware of improving our verbal toolkit, and it helps us to develop a ready-to-play attitude.

5. Structure of the process

1. Word association game - whole group

Participants are sitting next to each other in a circle. The facilitator starts a word-chain with a sentence: "Ball makes me think of... playground."

The next player sitting next to them says "Playground makes me think of see-saw". And so on... You can have more rounds after the first one. There is a version of this game in which players have to remember their two words because at the end of the round the word-chain turns back and everybody has to say the two words in the opposite order than before. The facilitator can always give the first two words in one sentence, which makes it possible for him or her to bring a topic to the circle.

2. Group storytelling - whole group

Participants are sitting next to each other in a circle. In this type of group storytelling, each person tells part of the story and leaves a cliffhanger for the next person to continue. Every member can say only one sentence. The last person in the circle to tell the story gets to decide how the story ends.

Participants shall be aware that according to the rules of improvisation ("yes, and...") every word already spoken has to be accepted as truth and needs to be taken and taken on. Don't forget any details that are already known!

Tip: certain phrases help to build twists and turns to the story: e.g. "suddenly" "meanwhile" "but". Use them! Well-known phrases from tales help as well (e.g. once upon a time).

Tip: it's easier and more exciting to leave a cliffhanger in the middle of a sentence, so that every person says one and a half sentences.

Version: we can define the genre.

3. Unfortunately - fortunately - whole group

This game works exactly like group storytelling:

every player can add one more sentence to the story. But there is one more rule: the sentence has to start with the word "fortunately" and "unfortunately" alternately. The sentences have to connect to each other and build a storyline. e.g. Fortunately we managed to wake up early to get to the airport in time. Unfortunately the airport was locked down because a lion that had escaped from the circus was walking around there. Fortunately the lion fell asleep… etc…

4. Storytelling in pairs a–b)

The following two games are played by pairs. One of the two people starts to tell a story, whereas the other keeps giving new impulses from time to time. So the story is written by the two of them.

a) Just nod or shake your head…

One of the players starts to tell a story, the other player from time to time shakes their head or nods to show which way the story shall go on, which could happen in every sentence. The storyteller follows the instructions. Once upon a time there was a witch (headshake), a princess (headshake), a frog (nod). This frog met one day a dog (headshake), a princess (headshake), an elf (nod)… Swap roles!

b) Answer the question

One of the players starts to tell a story. To keep continuing it the other player helps them with questions. The storyteller goes on by following the questions with answers. The questions can ask for details (what, with whom? how?…), reasons behind actions (why?) and anything that occurs to the listener. Swap roles!

5. Interview with experts

A pair in front of the whole class. One of the players is the interviewer, the other one is the expert who has to convince the audience that he / she is a real expert. Keith Johnstone says that the best way to ask questions is to start to speak immediately without knowing in advance what the end of the sentence / question will be. E.g. Let me introduce tonight's guest… professor, who… just came back from Africa where he / she… taught hippos to sing… rule of improvisation: what has already been said is true and the others shall go on with it… (In this game, asking questions is more difficult than being an expert.)

Other experts games: https://dramaresource.com/experts/

6. Your approach

In these games there are no wrong answers or ideas. Every idea shall be taken and taken on. That's how we can learn and practice being aware of others, being flexible and open to impulses and suggestions. The other thing that makes us flexible is not sticking to ideas - if the other player shakes their head, we have to throw out our idea and quickly come up with a new one.

The facilitator shall always tell the rules of the game very exactly at the beginning so that they are clear and leave no questions. However, after telling the instructions, it helps when the facilitator asks if there are any questions, and we start the game only when everything is clear. During pair work the facilitator can go round to check whether every instruction was clear, but they shouldn't interrupt the storytelling.

7. Further reading

for more drama based games offline and online see:

https://dramaresource.com/drama-games/

https://www.dramatoolkit.co.uk/drama-games

https://www.hooplaimpro.com/improv-exercises-games-formats.html

https://www.bbbpress.com/dramagames/

https://kidactivities.net/drama-games-and-activities/

8. Remarks

When playing the expert game: it is better to play with volunteer players who are willing to play. The participants who are a bit shier could be more comfortable working in pairs than presenting in front of the whole group.

In Hungarian:

Körömi Gábor: Játékvezetési alapismeretek, Drámapedagógiai Magazin 53. szám, 14-22. oldal https://epa.oszk.hu/03100/03124/00082/pdf/EPA03124_dpm_2015_3_014-022.pdf

Kaposi László (szerk.) Játékkönyv, Kerekasztal Színházi Nevelési Központ, Marczibányi Téri Művelődési Központ, 2002.

Gabnai Katalin: Drámajátékok - Bevezetés a drámapedagógiába, Helikon Kiadó, 2015

Kaposi László: Szerkesztési elvek gyakorlatsorok létrehozásához; Gyakorlatsorok tervezése és vezetése során előforduló gyakori hibák http://www.szitoimre.com/doc/28_dramapedagogia.pdf 38-41.o.

https://drama.hu/category/jatektar/

Drama games

Cooperation, building teamwork
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Written by: Fanni Szemerédi, InSite Drama, Hungary

1. Summary

The games below give a good ground for developing teamwork and synergy. On the one hand, working in a team means to pay attention to the others, and be a part of the big plan. On the other hand, it also means to find the specific part that one can take within a team. That includes self-knowledge, being aware of one's strengths and weaknesses. Knowing how to use one's abilities in favour of the interest of the team. Working as part of a team also means to experience what it takes to head towards a mutual goal and what is needed to get there. All the skills and attitudes above are part of the competence of the *Sense of initiative and entrepreneurship (Lisbon Key Competences)*. Experiencing and practising them in a game could help to adapt and use them in other contexts and situations.

2. Keywords

> Time frame: approx. 65 minutes
> Type distinction: games based on drama
> Age group: 13+ years old
> Number of participants: 12–18 people
> Goal of the practice: developing skills in communication, team building, concentration, cooperation

> (EntreComp): spotting opportunities, creativity, self-awareness & self-efficacy, mobilising resources, mobilising others, taking the initiative, working with others, learning through experience
> Who can play: it is better with people who know each other
> Is it possible to use this method online? If yes, does it need any changes? No.

3. Practitioners

Fanni Szemerédi has an MA in cultural management and an MA in teaching literature. She has worked in several cultural programs and drama projects for youth in different theatres in Hungary. Since 2016 she works for a professional independent theatre in Budapest as a program coordinator and also contributes to the youth program of the theater as a drama teacher working with both adults and teenagers.

4. Objectives

Paying attention to each other. Helping each other. Concentrating and acting together.

5. Structure of the process

Materials:

> A big enough space for the entire class to walk around comfortably.
> One chair for every participant.
> A long piece of string (or yarn, twine, rope).
> (Grandma's costume: e.g. hats, wigs, scarves, shoes, handbags)

1. Mexican Clap + Turn the direction

Pass a clap around a circle at super-fast speed! Participants stand in a circle and the idea is to send a clap around the circle just like a Mexican wave. They each have to clap one after another and try to send the clap around as quickly as possible. You can go two or three rounds to improve the pace, rhythm and concentration.

Variation:
If anybody claps two times, the direction of the circle turns around and goes in the opposite direction. Anyone at any time can turn the direction of the circle with two claps. After a while you can say that when someone makes a mistake, they fall out.

2. One clap at the same time

Participants are standing in a circle. When the facilitator claps, everybody should clap at the same time as the facilitator. Everybody (including the facilitator) should hold their hands in front of their chests, palms facing each other, ready to clap. Everybody should watch the facilitator's hands and as soon as they move, everybody has to clap. Try to make it sound like one single clap.

3. Filling the space + all at the same time

Ask the participants to spread across the room and start walking around the space. As they walk they should try to cover the space, making sure that they are evenly spread across the floor. There shouldn't be empty spaces or clustering. They should be aware of each other but should not speak or communicate in any way. They should try to keep in motion at all times but be careful not to touch anyone. If the facilitator claps, they should all freeze at the same time. A

second clap allows them to move again.

<u>Advanced:</u>
They should freeze at once without the clap, just by watching each other: if anyone freezes, all the others should freeze, if anyone moves again, all the others should move again.

<u>Variation:</u>
You can ask them to vary their speed by giving them instructions to walk at a pace from 1 to 10, 10 being the fastest.

4. Slalom / Side to side

Participants are standing in a circle facing each other in pairs, so there are two opposite directions in the circle. When the facilitator claps, they should all move at the same time. Once they start to move, they should shake hands with the person who appears in front of them next. After shaking hands, walk around the person on the opposite side. Everybody moves side to side / slalom. Every second handshake is taken with the left hand. It is very important to hold a common rhythm and pace. If anyone makes a mistake, the whole circle falls apart.

<u>Advanced:</u>
After every 4 handshakes everybody turns around and moves in the opposite direction.

5. Secret Leader

The game of teamwork and concentration where a detective must spot a secret leader. Start standing in a circle. Explain the game and demonstrate it to the participants that one of them will be moving/gesturing and the group will be 'mirroring' their action. Send one participant out of the space, to be the detective, and then assign a secret leader. With the leader leading the circle, and the group mirroring, call the detective back to stand in the centre of the circle and try to identify the leader. Ask the group how they may ‚trick' the detective, e.g. by not looking directly at the leader, or keeping moves flowing enough that there are no sudden movements. Play two or three rounds with other detectives.

6. Grandma's Footsteps

Although this is a traditional children's game, it is also great fun for grown-ups. One person is Grandma – he/she faces a wall. The others in the group start at the other end of the room, then try to creep up to Grandma and tap her on the shoulder / tap the wall. However, at any moment, Grandma can turn around suddenly. If she sees anyone moving, she points at them and that person must freeze and stay wherever they are. They can be freed if someone passing them by taps their shoulders. No-one is allowed to move while Grandma is watching them. Whoever manages to tap her on the shoulder / the wall, wins / becomes Grandma (male or female) and the game starts again.

<u>Notes:</u>
Afterwards, discuss with the group which strategies were the most successful.

<u>Advanced:</u>
To make it more challenging, put some hats, wigs, scarves, shoes, handbags or other items of Grandma's costume on the floor. Whoever passes by the things on the floor has to put them on and go on wearing them.

7. Zombie wants to sit down

Put chairs in the room all over the place equally spread so that there is always enough space for a person to walk / run among them. There should be one chair for everyone, including the facilitator. But the facilitator doesn't sit down. So there's one spare seat in the room. From the edge of the space, the facilitator begins to walk slowly like a zombie at a steady pace toward the empty chair at the other end and wants to sit down on it. Nobody wants the zombie to sit down! The way the group can stop the zombie from sitting down is to sit on the empty chair before the zombie gets there and sits on it. If someone has already risen from their seat, they can't sit back, they have to move towards the empty chair. But the zombie detects that there is another empty chair now to sit down on so he or she goes towards the new empty chair. The zombie can't go fast, it has to keep a steady slow pace. The longer the zombie can't sit down, the better. The facilitator can even challenge the group: try to keep the zombie walking for 60 / 30 seconds. Please be careful when running around the chairs. You can give the group 2 or 3 rounds.

<u>Notes:</u>
After the game you can reflect on what was the best strategy to keep the zombie away from sitting down.

8. Across The River

In this game the chairs are the stones in a fast flowing river. Put the "stones" in a distance from each other in space so that you can move from one stone to the next. If the stone-path is ready, the whole group has to cross the river on the stone-path while holding each other's hands. They can only step on the stones and can't fall

into the fast flowing river. Nobody should fall.

Please be careful, take care of each other!

9. String Shapes

Ask the participants to put the chairs away. Lay out a long piece of string in front of the group. Each participant shall take hold of a part of the string, holding it with both hands at waist level. The goal is for the participants to work together to create whatever shape the facilitator calls out. The participants must hold onto the string at all times and involve every participant in creating the shape. Begin with the simplest shape, a circle. Then a square / triangle / rectangle, etc. (For advanced groups; polygons, trapezoids, etc.) Ask them to come up with some sort of gesture to indicate that they have completed the shape. After they've gotten the hang of it, instruct them to make the shapes without using any words.

Variations / advanced versions:
Consider asking the group to make two connected shapes (with the same string).

Instead of shapes, consider asking them to create the outline of an object or animal.

10. The Pretzel / Human Knot

Participants form a long chain holding hands. Designate a leader who goes in, around and under, taking everyone with him until a human knot is formed. Then, the leader retraces his steps and unties the knot.

Variation:
The group stands in a circle and all come in close with hands stretched into the middle of the circle. Everyone grabs two hands – not the person next to

them, and not the same person's two hands. The participants should untie the knot without anyone ever letting go of the hands they are holding. They should go very slowly and be very gentle.

Variations:
Do it once allowing the participants to talk and once in silence.

6. Your approach

Being gradational is essential when playing drama games in a sequence. The games after another should be built up in a structure. At the beginning there are warm up games, to help people arrive and to start to concentrate on each other. There are games more silent, concentrated (e.g. Secret Leader) and there are games to cheer up members / get them moving (e.g. Zombie Wants To Sit Down). Once you've built up concentration, you can bring the next level with the next game. However, it is also important for the program to be varied so that people do not get tired or bored with games very similar to each other.

When playing the games Zombie and Across The River, everybody should be very careful to avoid accidents.

At the end of this sequence there is a game (Human Knot) with close physical contact - by that time the closeness of the others shouldn't be a problem. It is also a closing, cool-down game.

It's important to give the instructions very precisely. If anyone has questions, they shall be answered. Make sure every rule is clear. But do not spend too long explaining - sometimes it is better to show how to do something and some-

times it is better to try it out first.

If you want to play all the variations and advanced versions or more rounds, the sequence will take more than 65 minutes long.

7. Further reading

For more drama based games offline and online see:

https://dramaresource.com/drama-games/

https://www.dramatoolkit.co.uk/drama-games

https://www.hooplaimpro.com/improv-exercises-games-formats.html

https://www.bbbpress.com/dramagames/

https://kidactivities.net/drama-games-and-activities/

In Hungarian:

Körömi Gábor: Játékvezetési alapismeretek, Drámapedagógiai Magazin 53. szám, 14-22. oldal https://epa.oszk.hu/03100/03124/00082/pdf/EPA03124_dpm_2015_3_014-022.pdf

Kaposi László (szerk.) Játékkönyv, Kerekasztal Színházi Nevelési Központ, Marczibányi Téri Művelődési Központ, 2002.

Gabnai Katalin: Drámajátékok - Bevezetés a drámapedagógiába, Helikon Kiadó, 2015

Kaposi László: Szerkesztési elvek gyakorlatsorok létrehozásához; Gyakorlatsorok tervezése és vezetése során előforduló gyakori hibák http://www.szitoimre.com/doc/28_dramapedagogia.pdf 38-41.o.

https://drama.hu/category/jatektar/

Drama games

Creativity (objects, shapes, body language, characters)

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Written by: Fanni Szemerédi, InSite Drama, Hungary

1. Summary

The games below provide a good basis for developing creativity, the ability to concentrate on the partner and to give a quick reaction or response, improvisation skills, the ability to be responsive and to work in a team. All the skills and attitudes above are part of the competence of the *Sense of initiative and entrepreneurship (Lisbon Key Competences).* Experiencing and practising them in a game could help to adapt and use them in other contexts and situations.

2. Keywords

> Time frame: approx. 65 minutes
> Type distinction: games based on drama
> Age group: 13+ years old
> Number of participants: 12–16 people
> Goal of the practice: developing skills in communication, creativity, team building, concentration, improvisation, being spontaneous, stretching the imagination, allowing groups to think thematically together, being initiative, bringing new ideas
> (EntreComp): creativity, working with others, learning through experience
> Who can play: it is better with people who know each other

> Is it possible to use this method online? If yes, does it need any changes? No.

3. Practitioners

Fanni Szemerédi has an MA in cultural management and an MA in teaching literature. She has worked in several cultural programs and drama projects for youth in different theatres in Hungary. Since 2016 she works for a professional independent theatre in Budapest as a program coordinator and also contributes to the youth program of the theatre as a drama teacher working with both adults and teenagers.

4. Objectives

Exploring the expressiveness of our body language in a playful situation helps us to release inhibitions, to liberate associative thinking, and it is a kind of training to develop a ready-to-play attitude: being flexible, having quick responses, coming up with new ideas.

5. Structure of the process

1. Mexican Wave – gestures

Participants stand in a circle. The idea is to send a gesture around the circle just like a Mexican wave. One participant starts with a gesture, the participant on their right makes exactly the same gesture, copies / mimics it. Then the next one makes it, and so on, till, the gesture goes round like a wave back to the person who started it. Then the second person starts another gesture and so on.

Variations: gradation / exaggeration - sounds
One player starts with a small gesture. The next player takes it over and makes it even bigger.

This continues all the way around until the last person takes it to the extreme. It goes on: after one round the next participant starts another one with another gesture.

After a couple of times with just movement, the participants can add a sound as well. Encourage the participants to never lose a sense of the original gesture in their exaggerations.

2. What is it? What is it for?

Choose an object with a characteristic shape. It could be any object. Stand in a circle and pass the object from one participant to the next one. Every member who has the object in their hands shall use it as if it was another object. Anything but the real one. Without any words they should mime till the others start guessing and find out what the imaginary object actually is. In case there are no more ideas, put the object in the middle of the circle so that anybody who has any idea can pick it up.

3. Imaginary Objects / Magic Plasticine / Made Of Air

Create a standing circle. Explain to the class that in your pocket you have a very special, very magical plasticine. Mime pulling a tiny ball out of your pocket and showing it to the class. Explain that this ball is magic because you can shape it into whatever you want. Give an example. Shape an object and start miming to use it, so the participants can guess what it is. Then shape it back into a ball. Pass the magic plasticine to one member in the circle. They shall shape another object made of air, and show how it works till the others are guessing. And so on.

4. Catch the… thing!

Stand in a circle. Like in the game before, shape an object from air. It shall have a form, a weight and a size. You have to mime if it's very heavy, big or small and lightweight. Pass the object to anyone in the circle with throwing. Remind the participants that their whole bodies should reflect how heavy or light the object is, especially when passing it to another person or catching it. Encourage them to make strong eye contact with whomever they are passing it to. Every participant makes a new object from the magic plasticine.

5. Freeze and justify

Participants walk around the space, constantly changing the shapes of their bodies, exploring unusual poses (consider adding instrumental music to help their imagination). The facilitator at any point can call out "Freeze!" at which point all the participants freeze in their current pose. The leader calls out a name and asks them to "Justify!" their pose. For instance, a participant posed with their arm raised high above their head might be "cleaning cobwebs from the ceiling" or "raising his hand in a classroom" or "playing basketball and just threw a 3 pointer". It is the participant's job to imagine a situation in which their pose makes sense. After the leader asks about 3 or 4 participants to justify, unfreeze everyone and let them walk around again, posing some more. Repeat!

6. Tableau

The facilitator names a spot or / and a situation / characters, and then counts from 5 to 1. To '1' the whole group shall be in a Freeze Frame in one big tableau. Aim to create the picture as expressive as it can be. So that whoever takes a glance at the picture could interpret immediately where it is, who the characters are, how they relate to each other. Be aware of the others and aim to connect to them. Be aware of what they are doing and be responsive (e.g. on a beach do not stand in the deep water to play beach ball, you shall detect where the sea and where the sand is…)

6. Your approach

In these games there are no wrong answers or ideas or mistakes. Every idea shall be taken and taken on. That's how we can learn and practice being aware of others, being flexible and open to impulses and suggestions. The facilitator shall always tell the rules of the game very exactly at the beginning so that they are clear and leave no questions. However, after telling the instructions, it helps when the facilitator asks if there are any questions, and we start the game only when everything is clear.

Being gradational is essential when playing drama games in a sequence. The games after another should be built up in a structure. At the beginning there are warm up games to help people arrive and to start to concentrate on each other. Once you've built up concentration, you can bring the next level with the next game. Tableau is comfortable even for the slightly shier participants so they can be relaxed and prepare themselves for the next games where there are only one / two / three people in the middle and the others are watching. Nothing is obligatory though. But during the games it is important to keep playing all the time. Even if you think you have no idea. *Anything* is better than nothing!

7. Further reading

For more drama based games offline and online see:

https://dramaresource.com/drama-games/

https://www.dramatoolkit.co.uk/drama-games

https://www.hooplaimpro.com/improv-exercises-games-formats.html

https://www.bbbpress.com/dramagames/

https://participantactivities.net/drama-games-and-activities/

In Hungarian:

Körömi Gábor: Játékvezetési alapismeretek, Drámapedagógiai Magazin 53. szám, 14-22. oldal https://epa.oszk.hu/03100/03124/00082/pdf/EPA03124_dpm_2015_3_014-022.pdf

Kaposi László (szerk.) Játékkönyv, Kerekasztal Színházi Nevelési Központ, Marczibányi Téri Művelődési Központ, 2002.

Gabnai Katalin: Drámajátékok - Bevezetés a drámapedagógiába, Helikon Kiadó, 2015

Kaposi László: Szerkesztési elvek gyakorlatsorok létrehozásához; Gyakorlatsorok tervezése és vezetése során előforduló gyakori hibák http://www.szitoimre.com/doc/28_dramapedagogia.pdf 38-41.o.

https://drama.hu/category/jatektar/

Improvizációs gyakorlatok - Kézikönyv amatőr színtársulatok részére, zETNA Kiadó, 2009.

Dream come true?

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Written by: Fanni Szemerédi, InSite Drama, Hungary

1. Summary

This lesson (educational drama) poses practical and moral dilemmas for a future-entrepreneur. Through the story of a fictional character the lesson gives us an opportunity to consider certain questions (How can I make my dreams come true? How can I convince other people that my vision is worth supporting, investing money in and taking risks? What kind of compromises am I willing to make to realise my plans?) Also, during the lesson the participants can practice teamwork, planning projects and doing project activities, as well as making presentations. The participants have the opportunity to examine a situation from different perspectives.

2. Keywords

› Time frame: approx. 85 minutes
› Type distinction: drama in education, drama lesson
› Age group: 14+ years old
› Number of participants: 12-32 people
› Goal of the practice: (EntreComp): spotting opportunities, creativity, vision, valuing ideas, self-awareness & self-efficacy, motivation & perseverance, mobilising resources, mobilising others, working with others, learning through experience

› Who can play: a group with members who know each other is better
› Is it possible to use this method online? If yes, does it need any changes? Yes, with some changes.

3. Practitioners

Fanni Szemerédi has an MA in cultural management and an MA in teaching literature. She has worked in several cultural programs and drama projects for youth in different theatres in Hungary. Since 2016 she works for a professional independent theatre in Budapest as a program coordinator and also contributes to the youth program of the theater as a drama teacher working with both adults and teenagers.

4. Objectives

Bringing moral dilemmas to the context of the topic of "becoming an entrepreneur"

5. Structure of the process

LESSON PLAN

Focus: You can't do it alone. But how can you convince others that your dream is worth it? And what compromises do you make to make the dream come true?

INITIATION – CONTEXT-BUILDING:

What comes to your mind?
whole class brainstorming - 3 min

entrepreneur

"*What comes to your mind when you hear the idea: entrepreneur? Tell us your first thoughts!*

They can be feelings, features, attributes, verbs, nouns, … "

The teacher writes the word "entrepreneur" in the middle of a big sheet of paper, then writes every idea coming from the participants in a mind map / diagram. Try to find as many words and ideas as you can. Explore the possible meanings, connotations.

Helping questions: What do you need to become an entrepreneur? What attributes do you need to have to be one? Investments? Courses?

Narration (teacher)
2 min

"*Today we are going to get to know the story of Mike. Mike is 22 now and he is thought to be earnest and hardworking. His parents own a vegetable store. From the age of 6 Mike used to help out on the weekends in the store. He used to hate it sometimes, but now he thinks it was useful. Work-experience. He went to vocational school for trade, business and catering. His father wants him to run the vegetable store, but Mike has other plans. For two years now he's been working at a café. He became very dedicated, he even completed a barista training course. His dream is to run his own café one day.*"

A typical day - snapshots (freeze frames)
2 min instructions + 3 min preparing + 3 min sharing (4-8 snapshots). Small groups (3-4 members)

"*Let's create snapshots / freeze frames of Mike's typical day. Mike shall always be there in the picture. He even says a word or a sentence if needed to understand the situation. Other*

people in the picture can have one sentence as well. The picture can take place at home, in the café, with his boss, with a customer, with his dad in the store... It can picture a peaceful moment, a tense situation, an awkward moment... It should show how everyday life is for Mike. What he likes and dislikes about his job, etc."

We share the freeze frames in temporal order. Morning - day - afternoon - evening. The small groups should stand next to each other in temporal order and quickly one after another the groups show the pictures to each other.

Daydreaming - freeze frames
2 min instruction + 3 min preparing + 3 min sharing (4-8 picture)

"Quickly find other 2-3 people, and form new groups. Let's see what kind of dreams are in Mike's head during the day. His daydreams are always about his own café. These pictures are snapshots as well, and 2-3 sentences or moves help us to understand the situation. Mike himself should be in the picture as well. He must not speak though. We will share the pictures with each other quickly one after another - like images and thoughts running through our heads during the day."

Whole group discussion - 3 min

"Let's check the diagram we created at the beginning of the class. Do you think Mike has any chance to become an entrepreneur and open his own café?"

Narration (teacher) - 2 min

"Mike has some savings, but at the moment that is roughly the ▯ of the amount needed to start the business. He has just found an inviting application helping to start small businesses. Start ups can compete for 3M forints. He decides to compete. Let's see how he is preparing for the pitch and the possible questions."

Whole group discussion - 5 min

"First we need to define the target group of the café, everything else comes after that. Who is going to be the customer?"

After defining the target group, we make 4 small groups. The teacher tells the 4 focuses of the 4 small groups (see below). The members of the small groups can visit other groups to ask questions if needed. The different departments have to check each other to make sure they think in the same direction. (e.g. A cybercafé for retired people near the airport with neon signs and paleo-sandwiches wouldn't work out very well. The ideas should head in the same direction.

CHALLENGE 1 - THE PITCH

Brainstorming - whole class 8 min (4x2)

Mike is preparing for the pitch. Every small group will present their own topic in the name of Mike in one minute. They should be aware that an idea is more convincing if it's strengthened with explanations. All the others in the class are going to play the committee. They can ask questions after the presentation. The teacher moderates the pitches, he/she can ask questions if needed.

It's important that this is not an exam. There are no right or wrong answers and no stress. There are questions helping to elaborate the idea.

The 4 groups' topics are:

1. brand: name, logo, design (drawing)
2. location, room, set-up - "Defining space" (drawing)
3. marketing channels and materials, advertising, creative writing, video, posts, etc (diagram)
4. menu (the products) (written)

First, the whole group brainstorms each topic from the perspective of the committee. That will help the whole group to ask questions later on during the pitch and helps the small groups to give a structure to the preparation.

Preparing for the 1 min presentations, create the idea of the café - 8 min

Pitch + questions - forum theatre 10 min

All 4 small groups have a spokesperson in the role of "Mike" who is presenting the idea of the group and answers possible questions - the members of the small group can help him / her out if needed.

Narration (teacher) + Whole group discussion - 3 min

"Mike receives 2M forint funding with one condition: in a year he has to open the café. He needs another 5M forint. What should he do?"

CHALLENGE 2 - VOICE MESSAGE FROM FELLOW

The following message could be told or read out loud by the teacher, or it could be a voice message recorded and played *- 2 min*

"Hey Mikey! I was thinking about your great café-opening thing, and I have a great idea! There is an empty business-premises in the town centre on a small sidestreet. It's about 80 m2. The owner of the real estate would rent it for a very low price. A special offer for you if you invest your money in his business for half a year. He is a great businessman, believe me. He makes great deals and makes good money in no time! In half a year he would double your savings and on top of that, he would invest in your business! He owns several real estates in town and a few bars and pubs, so he knows one thing or two. He knows how to risk wisely, you know? So what are you saying? Are you in?"

Voices in the head – 3 min

"Mike was puzzled. He listened to the voice message over and over again. Couldn't sleep the whole night. What kind of thoughts were running through his mind? Should he accept the offer or not? What should he do? Form a sentence: a thought of Mike. It can begin with: I should accept this offer because… or I shouldn't accept the offer because… Let's fill the space and stand a certain distance from each other. I'm going to walk among you. When I put my hand on your shoulder, say your sentence out loud."

Whole group discussion – 5 min

"In the morning Mike made a decision. What was it? Did he accept the offer or not? What do you think?"

If the whole group can't make a mutual decision, that's all right too. Every decision has its consequences. In this case in the next game we can see two different endings.

e.g.:

> he accepts the offer - then he loses all his money
> he accepts the offer and manages to open the café, but can't ditch his "mates"
> he doesn't accept the offer and cannot open the café in one year, so he has to pay the funding back
> he doesn't accept the offer, tries to convince his parents to invest money in the café
> etc…

ENDING:

Consequences - snapshots (freeze frames in small groups (3-4 members / group)

2 min instructions + 3 min preparing + 3 min sharing (4-8 pictures)

"Let's make small groups again with 3-4 members. Every group shall make 1 snapshot (freeze frame). We are one year after the episode above. Choose one title: a) that was the worst moment. b) what I'm happy about now. Mike can say a sentence as well."

Whole group discussion - reflections - 6 min

Let's check our diagram from the beginning of this lesson! Did any ideas from the first thoughts appear later in our story?

Would you add some new words to this diagram?

Was Mike's story realistic or not? Can this actually happen in real life? If not, which part wasn't believable?

6. Your approach

Important: there is no right or wrong answer. Our aim is always to examine a problem or dilemma from different perspectives, find arguments and deepen our understanding by trying different ways, looking at different consequences. The teacher should not make a hint or any suggestion. He / she should always ask questions to help a situation or a problem evolve. Open questions help to deepen the understanding of certain problems or dilemmas.

7. Further reading

https://dramaresource.com/

https://dbp.theatredance.utexas.edu/teaching_strategies

https://www.cambridge.org/us/education/subject/english/structuring-drama-work-3rd-edition/structuring-drama-work-100-key-conventions-theatre-and-drama-3rd-edition-paperback?isbn=9781107530164

Euro Casino

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Written by: Gabriel Brezoiu & Diana-Adela Ionita, GEYC, Romania

1. Summary

Euro Casino is a non-formal education method, useful for youth workers to sum up and evaluate a workshop/training course/youth exchange etc, as well as for youths and adults to assess their own learning process.

Aim: It is a teamwork game, which makes it a great tool to foster dialogue and increase interpersonal competencies, to develop leadership skills and assume responsibilities in a fun, yet serious way.

2. Keywords

› Time frame: approx. 90 minutes to play + 35 minutes for debriefing
› Type distinction: situation game
› Age group: appropriate for either of the following age groups: 16-19 / 19+ years
› Number of participants: 16-40 people
› Goal of the practice: group dynamics, youth participation, roleplaying.
› (EntreComp): spotting opportunities, creativity, valuing ideas, mobilising others, taking the initiative, working with others, learning through experience
› Who can play: it is not necessary that people know each other.

› Is it possible to use this method online? If yes, does it need any change? The method works best offline.

3. Practitioners

This method was developed by Gabriel Brezoiu (General Manager) and Diana-Adela Ionita (Head of Digital) and refined through several youth mobility projects (training courses and youth exchanges). Gabriel is a trainer, youth worker, social media expert, and project manager working in the youth field since 2007. As a non-formal education trainer in entrepreneurship, Gabriel is specialised in using design thinking, Business Canvas Model, creative expression, and digital tools methodologies to enhance young people and youth workers' entrepreneurial spirit and to support them to transform their ideas into actions. Diana has academic studies in Communications with a focus on intercultural discourse (BA and MA) and complementary training in Advanced Facilitation, Psycho-pedagogy, Global Education, or Education for Development in a multicultural environment.

4. Objectives

› Encourage the participants to assess their own learning process;
› Foster dialogue and increase interpersonal competencies;
› Develop leadership skills and assume responsibilities.

5. Structure of the process

The tool was initiated and then refined through several youth mobility projects (training courses and youth exchanges).

Materials needed:

› fake money (credits)
› stocks (open questions on A4 papers for the participants)
› minimum 3 facilitators;
› closed questions (to be put in the balloons);
› some gambling games (cards, dice, darts etc)

It consists of a simulation of a real casino, where each table brings new challenges for the participants. Depending on the nature of the programme we want to evaluate, the casino can have a very diverse range of tables (stocks, questions and gambling, psychometric challenges, memory or board games, etc.). Each team (4-6 people) has an equal amount of credits to start with and 2 minutes to set up a strategy. The tables with challenges get opened one by one, starting with the safest options. After 30 minutes, all tables are opened. To take a challenge they have to pay. Each facilitator at the table can choose its own strategy (they can change prices, make special offers, accept to negotiate if asked etc.) and advertise the challenge like in a real casino. The team which has the biggest amount of credits in the end wins.

The debriefing will pursue the following: teamwork, group dynamic, involvement, roles in the team, leadership, content relevance, strategy of each team, lessons learned, the link with the other project activities etc.

6. Your approach

This is also a strategy game, which allows participants to explore ways of setting and achieving a common goal within a team, take risks and learn from mistakes. Moreover, the large scale of possibilities to evaluate knowledge, skills and attitudes achieved during one specific programme (by challenging participants with specific related tasks) makes it a good option for any final non-formal evaluation activity.

7. Further reading

https://www.geyc.ro/2018/01/nfe-method-euro-casino.html

Materials:

https://www.salto-youth.net/downloads/toolbox_tool_download-file-1725/Stocks%20-%20modified.pdf

https://www.salto-youth.net/downloads/toolbox_tool_download-file-1724/Casino-qa1.pdf

8. Remarks

Make sure you have enough facilitators to share the roles. During the game you will need at least 1 person/table. You can also use one person to sell drinks or Internet connection, one to take the unattended credits and drop credits on the floor to see what others do. Also, if you want to record this on camera, do not count on table facilitators or participants, once they are in the game, they will forget to press play (set up the camera on Auto or have someone there just for this).

Make sure you have enough time to prepare the setting. Play casino music, use colour lights, balloons, dress formally, give tickets at the entrance. Be creative!

Being a very intense experience, prepare the debriefing really well.

Make the challenges relevant for your project. For example, if your project is an Erasmus+ Youth Exchange about Entrepreneurship, the Question table can have: questions regarding the topic of the project (info found out during the sessions), general questions about different cultural aspects of the countries represented in the project (experienced during intercultural night) or the European Union and Erasmus+ programme and also Monopoly-like challenges (lose/win credits, take another question, go to another table with challenges, etc.).

Face2Facebook

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Written by: Gabriel Brezoiu & Diana-Adela Ionita, GEYC, Romania

1. Summary

Face2Facebook is a non-formal education method which can be used in the beginning of an activity, as a getting to know each other game and during the training itself with the aim to build the group.

Aim of the method: to foster interaction between participants, stimulate individual reflection on expectations, fears & contributions to the project.

2. Keywords

> Time frame: 15-20 minutes to fill in and then 15-30 minutes for debriefing

> Type distinction: community building game

> Age group: 12-16 / 16-19 / 19+ years

> Number of participants: 10+ people

> Goal of the practice: group dynamics, youth initiatives, networking and follow-up, youth democracy projects, youth participation

> (EntreComp): creativity, self-awareness & self-efficacy, working with others, learning through experience

> Who can play: it is not necessary that people know each other

> Is it possible to use this method online? If yes, does it need any change? The method works best offline.

3. Practitioners

This method was developed by (General Manager) and (Head of Digital) and refined through several youth mobility projects (training courses and youth exchanges). Gabriel is a trainer, youth worker, social media expert, and project manager working in the youth field since 2007. As a non-formal education trainer in entrepreneurship, Gabriel is specialised in using design thinking, Business Canvas Model, creative expression, and digital tools method-ologies to enhance young people and youth workers' entrepreneurial spirit and to support them to transform their ideas into actions. Diana has academic studies in Communications with a focus on intercultural discourse (BA and MA) and complementary training in Advanced Facilitation, Psycho-pedagogy, Global Education, or Education for Development in a multicultural environment.

4. Objectives

> to foster interaction between participants;

> stimulate individual reflection on expectations, fears & contributions to the project

5. Structure of the process

The tool was initiated and then refined through several youth mobility projects (training courses and youth exchanges).

Materials needed: Each participant received an A4/A3 paper with a template of a Facebook account. (see the template here)

Each participant received an A4/A3 paper with a template of a Facebook account. They have to fill in the name, update their status and info (hobbies, location, work & studies, etc.). In order to add friends, they will have to walk around the room and meet the other participants, sharing info of their profile. Also, they can draw each other profile photos. Depending on the size of the group, this activity can take up from 20 to 40 minutes. The „profiles" will remain on a wall and they can use it during the project to send messages, give likes, add more friends, etc.

This part, including the discussion, can take up to 30 minutes. Due to the fact that the „profiles" remain visible during the whole project, trainers can invite pax to go back to these sections during daily/mid-term/final evaluation and update their status.

6. Your approach

Face2Facebook can be, additionally, used for reflection. The template can also contain 3 empty posts, stating only „feeling hopeful", „feeling scared" and „feeling confident", where pax are supposed to write their expectations, fears and contributions, individually, which can be later discussed in the group.

7. Further reading

https://www.geyc.ro/2018/01/nfe-method-face-2facebook.html

8. Remarks

It best suits a project linked to: communication, digital tools, social media, no hate speech online, cyberbullying and other related issues.

Personalise the template with the project's identity (logo, name of the project, etc.), but let enough space to be filled in by pax.

Be eco-friendly, you do not have to colour print it. Encourage participants to paint it and make it look nice.

If you have a photo camera that prints on the spot, you can take pics of pax and hand them.

Make sure you have a visible place to put them until the end of the project and encourage pax to use them regularly.

GoodWillage 1.1

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Written by: Julcsi Szabó, InSite Drama, Hungary

1. Summary

The next three practises are three parts of a longer process. Village planning is a great tool to form a group into a community. This activity can be an aid for the group to deurbanisation, they can create the management of the village with formulating guidelines and motivations to maintain interest.

2. Keywords

› Time frame: 90–120 minutes
› Type distinction: community building games, strategic planning
› Age group: 16–19 / 19+ years
› Number of participants: 4–8 / 8+ people
› Goals of the practice: community building, communication, creativity, team building
› (EntreComp): ethical and sustainable thinking, mobilising others, taking the initiative, planning & management, working with others, learning through experience
› Who can play: preferably people who know each other
› Is it possible to use this method online? If yes, does it need any changes? It is possible to be used online, you can use: Sketchboard, Miro, Ziteboard, Sketchpad, Scribble, etc. for drawing the village.

3. Practitioners

This method was developed by Julcsi Szabó (community developer, project manager) through community development studies and during her EVS. Julcsi works as a coordinator at InSite Drama, and in the field of youth development at a theatre in Budapest. Her goal is creating an environment where youth can feel safety and security to play, act, create and develop themselves.

4. Objectives

The aims of this activity are creating a surroundings where the participants are able to prepare a community of a village by using their creative thinking, by using their ability of group work and by formulating their needs. During the second part it is important to focus on complex thinking while they do the interview.

5. Structure of the process

In the first part, after doing the village planning part, each of the participants can be active citizens of the community, so they can find their own positions in the activity. In the third part they can plan together from these positions.

1. Draw the village

A flipchart paper and a sharpener is given to each group at the beginning. (appr. 15–20 mins) The goal is:

› to be realistic (e.g. we can rarely find skyscrapers in a village)
› to be sustainable
› to build up a village in which they would like to live
  » How to choose the location of the village: think about the surroundings (hills, forests, water), streets, public spaces, most famous buildings of the village, public works of art, public transport, is there a city nearby?
  » What makes the village sustainable? Why is it good to live here? Why would you recommend it to others?
  » At the end of the task, let's share our village plan, and make a question round with the other groups, if they have any.

2. Create the people of this community!

Find out who they are in the village, what makes them useful in this community. (Everyone has to have a civic occupation, and also, each one of them does a lot for the village.) Our aim is to consult each other, to create figures / characters who support matters / issues that are important to them as well. (*E.g.: Uncle Josh, who is retired. He lives next to the school and helps children cross the zebra crossing to get to school safely every morning and afternoon.*) (appr. 15 mins)

› Let's collect all the goodwill gestures, and have a discussion about what helps us to feel that we are an important part of the community, and talk about what is important for us in a village we live in.

3. Let's find the homes of the created people in the village!

Draw the residence of each participant on the map! Let's talk a bit about each character, let's try to frame their situation (background, daily routine, future plans) (appr. 15-20 mins)

4. A presentation should be made on the website of the village by the local press.

The interviewer asks the local residents for a group interview. Topics covered:

> why do people move here?
> logos
> the history of the village
> the coat of arms
> street names
> is there any symbol of the village?
> what traditions do they cultivate?

(Topics covered: employment, situation of elderly, social life, social services, leisure activities, situation of young people, healthcare, volunteering opportunities, housing. (Let's strive for a consensus during the interview, so the publicist can write a unanimous article about the village.) (appr. 30 mins)

If we don't do each part of the GoodWillage project after each other, make sure we communicate it at the end of this one that this was only the first part of a village building process, and we will continue it later, so keep the drawings and try to remember all the best practises we have focused on!

6. Your approach

The group can think and actively prepare themselves in connection with one of the most serious problems today: ageing villages and rural unemployment, and can define what kind of life they want for themselves.

7. Further reading

The approach of Cormac Russell: https://www.youtube.com/watch?v=a5xR4QB1ADw

https://www.nurturedevelopment.org/category/blog/abcd-practice/

https://www.youtube.com/watch?v=C1WSkX-WSJac

https://www.youtube.com/watch?v=cP-5PAul3H4E

8. Remarks

I suggest creating groups with no more than 8 participants.

GoodWillage 1.2

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Written by: Julcsi Szabó, InSite Drama, Hungary

1. Summary

This is the second part of a longer process of a village creating activity. In this part participants have to create the figures / characters of the village, who will work together in organisations. At the end of this workshop, they will organise a "village day".

2. Keywords

› Time frame: 60-90 minutes
› Type distinction: community building games, strategic planning
› Age group: 16-19 / 19+ years
› Number of participants: 4-8 / 8+ people
› Goal of the practice: community building, communication, creativity, team building
› (EntreComp): ethical and sustainable thinking, mobilising others, taking the initiative, planning & management, working with others, learning through experience
› Who can play: preferably people who know each other
› Is it possible to use this method online? If yes, does it need any changes? It is possible to be used online, you can use: Sketchboard, Miro, Ziteboard, Sketchpad, Scribble, etc.

3. Practitioners

This method was developed by Julcsi Szabó (community developer, project manager) through community development studies and during her EVS. Julcsi works as a coordinator at InSite Drama, and in the field of youth development at a theatre in Budapest. Her goal is creating an environment where youth can feel safety and security to play, act, create and develop themselves.

4. Objectives

The aims of this activity are raising awareness of the importance of local people and focusing on the opportunities they can have just by being there and seeing their own needs and putting them into words. The focus is also on using their voice by working together, listening to each other and preparing something together.

5. Structure of the process

In the second part we already have a basic knowledge about how we would build a village, what our aims are while we are working together. Now we have to be active citizens of the community, so we can find our own positions in the activity, no matter what our job is, if we have a good idea, we can win the votes of others.

1. Important figure:

the players are faced with a new task: let's create an important figure of the village: the head of the sports centre, the director of the house of culture, the school principal, the head of the kindergarten, the head of the health centre, the municipal guardian, the social worker who helps disadvantaged families, the manager of civic issues

› Let's find the strength of each person! (10 minutes)
› The local school organises a career choice day, and each one of them is asked to have a short promotional video about their own job. Let's work in pairs and create our speech, make the video and give the presentation together. (appr. 20 minutes preparation + presentation)

2. What kind of associations are there in the village? What field do they work in?

› Each organisation has the opportunity to work with a local company. Let's have a brainstorming session together, or in a smaller group and find out who can cooperate with whom, and why you choose that company. (The amount of support is the same everywhere, it is not possible to decide based on financial matters.) What kind of programme can they launch that will benefit both parties? (20 minutes)

3. Let's organise the Village Day(s) with the people of the community

(created during the 1st part of this whole process in GoodWillage 1.1)! It has to be made up of local forces: What kind of programmes will be invented? How long does the Village Day(s) take? Which specialist will be involved in the organisation? (Do the local companies support the event? How? Do local important figures (from the first task of today) actively support the event? How? (15-20 minutes preparation + presentation)

4. Don't forget to keep all the materials for the last part of the process!

6. Your approach

The group can think and actively prepare themselves in connection with one of the most serious problems today: ageing villages and rural unemployment, and they can define how sustainability could work in their lives, and how they can creatively work together in their everyday lives and during projects.

7. Further reading

(see GoodWillage 1.1)

8. Remarks

I suggest creating groups with no more than 8 participants.

GoodWillage 1.3

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Written by: Julcsi Szabó, InSite Drama, Hungary

1. Summary

This is the third part of a longer process of a village creating activity. Village planning is a great tool to form a group into a community. This activity can be an aid for the group to the topic of deurbanisation, they can create the management of the village with formulating guidelines and motivations to maintain interest.

2. Keywords

› Time frame: 60-90 minutes
› Type distinction: community building games, strategic planning
› Age group: 16-19 / 19+ years
› Number of participants: 4-8 / 8+ people
› Goal of the practice: community building, communication, creativity, team building
› (EntreComp): ethical and sustainable thinking, mobilising others, taking the initiative, planning & management, working with others, learning through experience
› Who can play: preferably people who know each other
› Is it possible to use this method online? If yes, does it need any changes? It is possible to be used online, you can use: Sketchboard, Miro, Ziteboard, Sketchpad, Scribble, etc.

3. Practitioners

This method was developed by Julcsi Szabó (community developer, project manager) through community development studies and during her EVS. Julcsi works as a coordinator at InSite Drama, and in the field of youth development at a theatre in Budapest. Her goal is creating an environment where youth can feel safety and security to play, act, create and develop themselves.

4. Objectives

The aim of this activity is to create a surroundings where they are able to prepare a community of a village by using their creative thinking, by using their ability of group work and by formulating their needs. During the second part it is important to focus on complex thinking while they do the interview.

5. Structure of the process

While we are refreshing our memory with the ideas of the previous workshops, we can remind ourselves that participants can be active citizens of their community. In this part they can plan together from their own positions, or they can co-work with other participants as organisations, think big, create a useful, sustainable project to cover local issues.

1. Refresh our memory with what we did in the first and the second part of the Good-Willage workshop.

Focus on the strengths, and on all we have done for the village(s) that we have planned. (10 minutes)

2. The task is for small groups (2-3 people) today:

There is a tender announced for the development of the village. Your organisation can apply either individually or in collaboration with a local company. You have 30 minutes (at least).

The presentation should answer the following questions:

› Who is affected at the working level?
› Who is the target audience of the project?
› How can the village community be addressed with it? How does it help their daily lives?
› What resources are needed beyond financial support?
› How can they communicate this development to the village?
› Is the project sustainable?
› What other organisations could be involved in the application (if any)?
› What local problem could this tender address?
› (at advanced level: Can we make a SWOT analysis for our application? What are the strengths, weaknesses, opportunities and threats of the development plan? Can we create a financial plan for the project?)

3. In the second part of the workshop small groups will present their project.

Make sure there is an opportunity provided for everyone to ask questions from the creators, and provide time for each group to re-write and re-think their presentation if they feel so, and add comments before voting. (appr. 20 minutes)

End of the workshop: voting. Tell the rules to the participants: they can vote for as many projects as they want, but not for their own project. Let's ask the voters in each round, why they vote/do not vote for that work: focus on the strengths, or find the opportunities for improvement in each project. (Those projects which win at least 75% of the votes will win.) (10 minutes)

6. Your approach

The group can think and actively prepare themselves on the topic of one of the most serious problems today: ageing villages and rural unemployment, and can define how sustainability could work in their lives, and how they can creatively work together in their everyday lives and during projects.

7. Further reading

(see GoodWillage 1.1)

8. Remarks

I suggest creating groups with no more than 8 participants.

Hackathon of Responsible Innovation

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Written by: Gilles Essuman, RESOPA, France

1. Summary

The hackathon brings together multi-disciplinary populations surrounded by facilitators and coaches to guide them in producing innovative solutions to a problem defined beforehand.

2. Keywords

› Time frame: 2–3 days
› Type distinction: group activity, contest, challenges
› Age group: 18+ years
› Number of participants: 2–5 people
› Goal of the practice: promotion of citizenship, social and solidarity economy, participation, democracy
› (EntreComp): creativity, vision, valuing ideas, ethical and sustainable thinking, taking the initiative, planning & management, working with others, learning through experience
› Who can play: everyone
› Is it possible to use this method online? Not recommended even though manageable.

3. Practitioners

Gilles Evrard Essuman is a youth worker who has trained, consulted and participated in a plethora of youth work projects across Europe. His field of expertise is social innovation, grassroots' movements and non-formal education for community participation in territorial development. He's also a doctoral researcher and lecturer in economic geography at the university of Luxembourg.

4. Objectives

› Strengthen the community that the hackathon is for.
› Be welcoming to newcomers to the community.
› Provide an opportunity for participants to learn something new.
› Provide a space and a time for participants to make headway on problems they are interested in.

5. Structure of the process

During the hackathon, participants are divided into teams of two to five people. Throughout the hackathon, the groups work on the proposed challenges. The participants also have the opportunity to participate in master classes, with the aim of developing their skills in digital technologies, innovative financing and geographic information systems.

To conclude the event, the teams present their project ideas to a jury composed of members of different partner organisations and the three best are praised by the jury and awarded with honorary prizes. Tips:

› Surrounded by facilitators and guided by the design thinking methodology, the participants will have to put all the chances on their side in order to win the final prize. Organised all over the world, the hackathon requires a particular organisation in order to ensure quality projects at the end that could evolve on a larger scale.
› The success of the event is based on a methodology that allows for stimulation and constant progress of the teams throughout the time allotted.
› Bringing together diverse and multidisciplinary populations: An innovation challenge requires bringing together diverse populations in order to capitalise on each other's skills and produce user-centred solutions at the end of the timeframe. The multidisciplinary nature of the teams ensures a certain level of quality of the projects at the end.
› Coaching teams throughout the challenge: teams should be coached by facilitators throughout the challenge who will ensure that each team goes through the design thinking phases. This approach structures the hackathon and propels its effectiveness.

6. Your approach

Skills: Good communication, a creative mind, and a deep knowledge of the various local actors.

7. Further reading

https://hackathon.guide/

https://webgate.ec.europa.eu/fpfis/cms/farnet2/on-the-ground/good-practice/methods/using-hackathon-foster-entrepreneurship-and-innovation-coastal_fr

http://nocca.eu/hackathons-tool-entrepreneurship-education

https://www.le-frenchimpact.fr/nos-actualites/grand-hackathon-egalite-des-chances

How to evaluate your team's work and skills?

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Written by: Mathilde Armengaud, RESOPA, France

1. Summary

This practice is dedicated to help you evaluate your collaborators and their work. This methodology can also be applied during an interview to evaluate the abilities of your future collaborator. This evaluation will be the support to improve your team's work and skills.

2. Keywords

› Time frame: 30-60 minutes

› Type distinction: evaluation

› Age group: all

› Number of participants? 1-3 people (as a jury)

› Goal of the practice: evaluation of the people

› (EntreComp): valuing ideas, self-awareness & self-efficacy, working with others

› Who can play: everyone

› Is it possible to use this method online? If yes, does it need any changes? Yes.

3. Practitioners

Mathilde Armengaud is a youth worker with great experience on local development projects, youth participation and issues related to culture and territorial resilience. Aside her numerous engagements in youth work and community volunteering projects, she's also a Masters student in architecture.

4. Objectives

› Evaluate the skills and competences of your collaborators

› Help you decide what kind of person you need to work with

5. Structure of the process

The evaluation of volunteers or collaborators must be based on facts, and if they reach the goals decided before. It is important that this feedback is formalised, at least once a year, to also have feedback from your workers and partners.

The evaluation is an annual interview with your workers.

There are some topics you must talk about:

a) Well-being inside the organisation

› How do you feel inside the organisation?

› How can we improve work conditions?

› How do you evaluate the group ambiance?

b) Skills and formations

› Do you feel overwhelmed by the tasks given to you?

› Do you feel helpful/ useless? Quote at least one experience

› Do you think the missions given to you were adapted to your field of skills?

› Did you participate in the formations organised? Did you find it helpful?

› Do you have any suggestions?

c) Missions and achievements

› How will you qualify your missions inside the organisation?

› Were you able to complete all your tasks?

› Do you feel satisfied with your work? (In terms of quantity and quality)

d) Life and fulfilment inside the organisation

› What are your plans for the future?

› Do you want to stay/ leave the organisation? Explain why.

› Have you any suggestions to improve your experience inside the organisation?

6. Your approach

This double evaluation helps you to understand your workers and partners feedback and food for thought to improve your organization. On the other hand, this is also a good tool for you to evaluate the skills and well-being of your workers. My advice is to use a tool sheet to complete during the interview to evaluate and not forget the key points you talked about.

7. Further reading

THEME TO EVALUATE	EVALUATION				COMMENTS / OBSERVATIONS
	1	2	3	4	
WELL-BEING -Work in group -Active participation					
SKILLS AND FORMATIONS -Adapted skills to tasks -Formation purposes -Balance between tasks and competences ...					
MISSIONS AND ACHIEVEMENTS -Achievement of tasks given -Quality of work					
FULFILMENT AND FUTURE -Feeling of fulfillment ...					

1 = Wonderful

2 = Better than expected

3 = Good, what we expected

4 = Under expectations

Human Bingo

Written by: Alexandra Peca, GEYC, Romania

1. Summary

Human Bingo is an icebreaker that helps people learn interesting facts about each other. People walk around the room and mingle until they find people that match the facts listed on a bingo-style sheet.

Human Bingo is a well-known method, but in this case we have developed a version specifically to use in projects related to entrepreneurship.

2. Keywords

> Time frame: 15 minutes to play + 30 minutes for debriefing

> Type distinction: community building game

> Age group: 19+ years

> Number of participants: 16-40 people

> Goal of the practice: group dynamics, networking, communication in foreign language, cooperation

> (EntreComp): spotting opportunities, creativity, motivation & perseverance, taking the initiative, learning through experience

> Who can play: it is not necessary that people know each other

> Is it possible to use this method online? If yes, does it need any change? The method works best offline.

3. Practitioners

This method was developed by Alexandra Peca, Head of Democracy & Human Rights at GEYC, during several international activities. Alexandra has been working as a project manager for the past 4 years, focusing on the topics of youth participation, civic education, youth work, digital education, human rights. As a former Promoter for European Democracy, a project of the European Parliament Liaison Office in Romania, Alexandra is dedicated to creating at GEYC an environment in which young people feel involved and empowered, they know their rights and they develop a responsible attitude toward civic and democratic engagement.

4. Objectives

> To break the ice between participants
> To create a friendly atmosphere
> To get to know each other better
> To introduce the topic of entrepreneurship

5. Structure of the process

Materials required: printed bingo sheets and pens.

Distribute the Bingo Forms and ask the group to talk around and find the person who fits in any of the questions of the Bingo (You cannot repeat the same person twice in the form). Once a person successfully obtains a full row (5 in a row), whether horizontally, vertically, or diagonally, he or she shouts "BINGO!" and wins.

Check together with the participants if the winner form has the right answers.

Alternatively, you can make the participants fill in all the questions before they say "Bingo!".

Template to use: https://bit.ly/humanbingoentrepreneurship

6. Your approach

This method will not only break the ice and encourage participants to talk to everyone in the room, but it will also introduce the topic (in this case, entrepreneurship) and provide a basis on which other activities can be built, since the participants will know more about the experiences of their peers.

7. Remarks

You can mark the centre square "FREE SPACE" like traditional bingo games. After you have prepared the table, print out enough copies for the number of players you are expecting.

Impact and Effort Matrix

(Linked to Lightning Decision Jam)

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Written by: Facilitators of Virtual Learning (FAVILLE)'s partnership, JO Education, Italy

1. Summary

The Effort Impact Matrix is one of the tools we use all the time. In this decision-making exercise, possible actions are mapped based on two factors: effort required to implement and potential impact. So, the main goal is to generate ideas and examine them by two factors: Impact and Effort. Categorising ideas along these lines is a useful technique in decision making, as it obliges contributors to balance and evaluate suggested actions before committing to them. The impact effort matrix is also referred to as an action priority matrix.

It can be applied to anything, from simple tasks to complex projects, by anyone, from single individuals to large organisations.

2. Keywords

> Time frame: up to 60 minutes
> Type distinction: decision making, ideation, prioritise
> Age group: 15+ years

> Number of participants: 6-15 people
> Goal of the practice: (EntreComp): valuing ideas, self-awareness & self-efficacy, planning & management, working with others, learning through experience
> Who can play: anyone can use this method
> Is it possible to use this method online? If yes, does it need any change? Yes, the changes required can be found within the structure of the process. Yes, no change needed, just a video-conferencing tool should be used.

3. Practitioners

This activity is based on a further elaboration by JO Education's staff of a resource curated by the partnership of the Erasmus+ Project FAVILLE. One of the aims of the project FAVILLE was that of developing a digital application containing several resources that could be used both face-to-face and online by groups of people and learners, under the direction of a learning facilitator.

4. Objectives

Understanding the effects of possible actions to be taken, selecting only those ones which bring the most benefits to the organisation. It also leads to more effective decision-making processes.

5. Structure of the process

The Effort Impact Matrix is a simple yet powerful tool for having a group conversation to make clear what all your priorities should be. It's an exercise you can do with your teams that'll help you all work out what you should be working on.

The reason for doing it? Just because you explained the priorities and it was really clear in your head, doesn't mean that it's really clear in everyone else's head. People always hear different stuff to what you think you've said. If you do the Effort Impact exercise with your group or team, you'll all get clearer, and it might shed light on what everyone is working on right now too.

The four sections of the matrix are:

> **QUICK WINS** (high impact, low effort): These are the most attractive ideas/projects, giving you a good return for relatively little effort.
> **MAJOR PROJECTS** (high impact, high effort): While these give good returns, they take a long time to complete and can be complex to execute.
> **WAIT** (low impact, low effort): Don't worry too much about doing these – if you've got spare time, do them.
> **DON'T DO** (low impact, high effort): Avoid these. Not only do they give low returns, they crowd out time which would be better used elsewhere.

Steps:
Prepare Effort-Impact matrix – a grid with four quadrants based on the overlap between effort and impact. Impact runs along the side y axis. The higher up, the more impact. Effort runs along the bottom x axis. The further to the right along this axis, the harder the task or project (see the picture below).

Impact:
The potential payoff of the action

Effort:
The cost of taking the action

X = highest impact for lowest effort
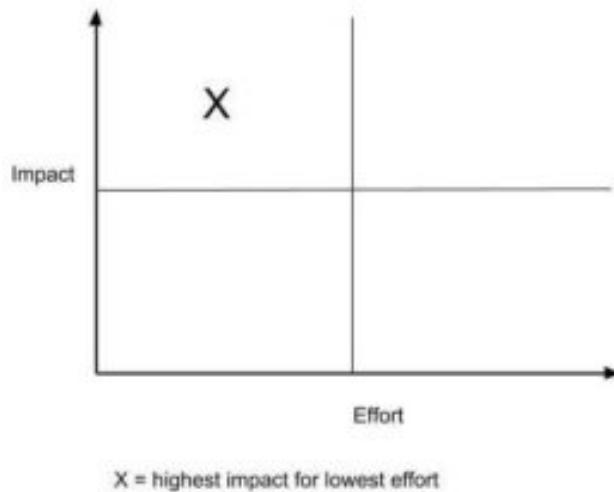
Explain the section of the 2×2 matrix to all participants and then divide the group into subgroups of max 5 persons, or if the group is smaller the participants might work individually. Share the picture of 2×2 matrix with each group

To open the exercise, frame the goal in terms of a "What to do" or "What we need" question. This may sound as simple as "What do we need to reach our goal?" Given a goal, a subgroup may have a number of ideas for how to achieve it.

Turn on breakout rooms in the chosen tool for the online cooperation (Zoom..) so each subgroup can work separately, ask them to generate ideas individually and write these in their 2×2 matrix.

Then ask each subgroup to present/write their ideas back to the group by placing/writing them within an empty 2×2 matrix which you have

prepared for the whole group. In a virtual environment, each subgroup should use a different colour while writing & presenting their inputs.

As participants place their ideas into the matrix, the group may openly discuss the position of elements. It is not uncommon for an idea to be bolstered by the group and to move up in potential impact or down in effort. In this respect, the category of high impact, low effort will often hold the set of ideas that the group is most agreed upon and committed to.

6. Your approach

As a leader of the activity you should let the participants self-regulate as much as possible, but you have to take action if someone is not being able to express their position or if, on the contrary, someone is doing it more than once.

7. Remarks

The activity works best when the participants choose their order of "play".

Judge Me

———

Written by: Gabriel Brezoiu & Alexandra Peca, GEYC, Romania

1. Summary

"Judge me" is a non-formal education method which allows you to organize a structured debate on a given topic in which the participants are working in groups to share their views on a specific topic and then to assign a representative to defend it in front of the jury.

2. Keywords

- › Time frame: 60-120 minutes
- › Type distinction: community building games
- › Age group: 19+ years
- › Number of participants: 10-50 people (4-7 per group)
- › Goal of the practice: community building, communication, creativity, personal development
- › (EntreComp): creativity, valuing ideas, mobilising others, taking the initiative, working with others, learning through experience
- › Who can play: young learners, youth workers, they just have to have some knowledge on the topic
- › Is it possible to use this method online? If yes, does it need any change? Yes, it is possible to use this method online, but we think that the best results can be achieved in an offline setting.

3. Practitioners

This method was developed by Gabriel Brezoiu (General Manager) and refined with the help of Alexandra Peca (Head of Democracy & Human Rights) through several youth mobility projects (training courses and youth exchanges). Gabriel is a trainer, youth worker, social media expert, and project manager working in the youth field since 2007. As a non-formal education trainer in entrepreneurship, Gabriel is specialised in using design thinking, Business Canvas Model, creative expression, and digital tools methodologies to enhance young people and youth workers' entrepreneurial spirit and to support them to transform their ideas into actions.

Alexandra has been working as a project manager for the past 4 years, focusing on the topics of youth participation, civic education, youth work, digital education, human rights. As a former Promoter for European Democracy, a project of the European Parliament Liaison Office in Romania, Alexandra is dedicated to creating at GEYC an environment in which young people feel involved and empowered, they know their rights and they develop a responsible attitude toward civic and democratic engagement.

4. Objectives

The objectives of this method are to:

- › Organise a structured debate on a given topic (ex: how to support the development of youth creative entrepreneurship?);
- › Foster the public speaking and improvisation skills of the participants;
- › Foster collaboration between participants.

5. Structure of the process

The participants will be divided into teams of 5 people - 1 team will be the jury, and the other 4 will receive a given situation for which, by mutual agreement, they must establish a decision. The teams will present their chosen decision, and the judges will evaluate the decision in terms of predetermined roles (one person does not agree with the decision, another is undecided, another agrees perfectly, another sees only the difficulties, etc.).

Before the method starts, the facilitator should arrange a specific table for the judges and one chair should be placed in front of the jury in order to allow the presentation in a more dramatic way. Furthermore, the topics of the debate need to be written on separate A4 papers in order to be handed to each team and to be visible during the group work and then during the presentation.

After the jury debate, the teams will comment on their views and identify certain patterns in their behaviours.

Materials needed: paper handouts presenting the topics, roles handouts for the judges.

Roles: https://bit.ly/judgemeactivity

6. Your approach

The method can be used for topics that are comfortable for the participants in which they can share their opinion. Furthermore, the method allows the participants not to take it personal and as the judgements are based on specific roles the judges have, it will be more objective.

7. Remarks

Limits of the method: it relies on the creativity of the participants and the participants need to have an opinion on the matter.

Learning Space Dynamics (LSD)

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Written by: Gabriel Brezoiu, GEYC, Romania

1. Summary

The Learning Space Dynamic (LSD) method allows the participants to switch between several simultaneously learning corners according to their learning needs. Participants are responsible for their own learning process.

2. Keywords

› Time frame: 45 minutes to prepare + 30 minutes for the learning corners + 15 minutes for debriefing

› Type distinction: community building game

› Age group: appropriate for either of the following age groups: 16-19 / 19+ years

› Number of participants: 15+ people

› Goal of the practice: community building, communication, creativity, personal development, learning to learn

› (EntreComp): valuing ideas, planning & management, working with others, learning through experience

› Who can play: it is not necessary that people know each other.

› Is it possible to use this method online? If yes, does it need any change? It is possible to adapt it to the online environment, we recommend using a feature of breakout rooms as the different learning corners, the only downside being that the host will have to move the participants from one space to another and they won't be able to be responsible for their own learning process.

3. Practitioners

This method was developed by Gabriel Brezoiu (General Manager) and refined through several youth mobility projects (training courses and youth exchanges). Gabriel is a trainer, youth worker, social media expert, and project manager working in the youth field since 2007. As a non-formal education trainer in entrepreneurship, Gabriel is specialised in using design thinking, Business Canvas Model, creative expression, and digital tools methodologies to enhance young people and youth workers' entrepreneurial spirit and to support them to transform their ideas into actions.

4. Objectives

The objectives of this method are to:

› Develop the participants' creative thinking

› Encourage the expression and presentation skills

› Foster collaboration between participants

5. Structure of the process

The space is divided in different corners with different kinds of activities. The participants are free to move from one corner to another looking for their maximum learning composition. Also the learning-opportunities are dynamic as different topics will be proposed at different moments.

In teams, the participants will research and learn more about a certain topic. Then, using the Leading Space Dynamics method, the team is split in 2, some members will go visit the other corners, while the others stay behind and present the findings to the people who visit their corner. After a while, the teams switch, so everyone can get a chance to visit the other "stations" and learn more about the realities.

6. Your approach

The method can be adapted according to your type of activity. Connected to the topic of the CREAction4EU project, we recommend using LSD as a method for getting to know the national realities regarding entrepreneurship/creative entrepreneurship.

7. Remarks

Make sure to check on the participants often in the preparation phase of this activity and see if they need more guidance!

Lightning Decision Jam

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Written by: Facilitators of Virtual Learning (FAVILLE)'s partnership, JO Education, Italy

1. Summary

The problem with anything that requires creative thinking is that it's easy to get lost – lose focus and fall into the trap of having useless, open-ended, and unstructured discussions. Here is the most effective solution we think might help: Replace all open, unstructured discussion with a clear process.

Anything which requires a group of people to make decisions, solve problems or discuss challenges.

2. Keywords

› Time frame: up to 120 minutes
› Type distinction: creativity, design, decision making, problem solving
› Age group: 15+ years
› Number of participants: 6-15 people
› Goal of the practice: (EntreComp): spotting opportunities, creativity, vision, valuing ideas, self-awareness & self-efficacy, motivation & perseverance, mobilising resources, mobilising others, taking the initiative, planning & management, working with others
› Who can play: anyone can play it

› Is it possible to use this method online? If yes, does it need any change? Yes, no change needed, just a video-conferencing tool should be used.

3. Practitioners

This activity is based on a further elaboration by JO Education's staff of a resource curated by the partnership of the Erasmus+ Project FAVILLE. One of the aims of the project FAVILLE was that of developing a digital application containing several resources that could be used both face-to-face and online by groups of people and learners, under the direction of a learning facilitator.

4. Objectives

Definition of priorities is not always easy but yet it is an essential step to define the next actions to be taken by a company. Through this activity the process of prioritisation is streamlined and organised in a way that leads to a detailed planning of what actions must be undertaken next.

5. Structure of the process

Steps to follow:

1. Choose a moderator

You absolutely need to select someone on the team to take the role of the moderator. They can join in on the process but must focus on making sure no discussion breaks out and has to keep time.

2. Start with Problems - 7 min

The first step is simple: Everybody in the team sits at a table and without discussion they spend 7 minutes writing all the challenges, annoyances,

mistakes or concerns that they have. Once the 7 minutes are up, each person will have a pile of problem post-its in front of them.

3. Present Problems – 4 min per person

The moderator now selects one person at a time to stand up and very quickly explain each problem as they stick them to the surface of a wall/board. Nobody else in the team is allowed to speak here. The moderator should give no more than 4 minutes per person. Once everyone has spoken and added their problems then everyone in the group has shared their challenges.

4. Select Problems to Solve — 6 min

The moderator gives each member 2 voting dots—Everybody must now vote on the challenges they consider to be the most pertinent to solve, without discussion. Everybody can vote on his own post-its/problems here and put both votes on one challenge if he/she feels strong enough about it. Once the 6 minutes are up, the moderator quickly takes the voted problems and arranges them in order of priority.

5. Reframe Problems as Standardised Challenges—6 min

Now, only focusing on the voted and prioritised problems—the moderator is going to rewrite each one as a standardised challenge, this will help us create an array of solutions and be a little bit more broad at the start.

Let's look at an example: The top voted post-it here says "I have no idea what's happening on "project x". Because many people have voted

on it, we can see it is clearly an issue many people are having. Rephrasing the post-it in a "How Might We" (HMW) format allows us to make it solvable and standardise the way the challenges are written. The moderator should quickly rewrite all the problems as quickly as possible, making sure they are still prioritised before moving on.

6. Produce Solutions—7 min

Now the top voted problem will be used to produce solutions. If there are two top voted problems, or three just start with the one on the left first. Don't worry about it and do not discuss it!

Now each team member is given in 7 minutes to write as many possible ways to tackle the How Might We challenge without any discussion. Removing discussion here also ensures a variety of solutions. For the moment the focus should be on the Quantity of the possible solutions rather than on their Quality.

There will be no individual presenting of solutions as this might create a bias towards the best presenters.

Once the 7 minutes are up everyone has to stick their ideas on the chosen surface. This process should be as fast as possible.

7. Vote on Solutions—10 min

Remember this? It has been done before, right? The moderator now gives each team member is stripped of six dots to vote on the solutions they think would best solve the issue. Because the members will need to read each post-it, a little more time is given for this voting process:

8. Prioritise Solutions – 30 sec

The team now has 30 seconds to make a prioritised list of solutions—Ignore anything with less than two votes

9. Decide what to execute —10 min

The moderator needs to be very proactive at this step, as it is the only one that has a tendency to open up discussion. The Moderator will now take each solution one by one and add them to an effort/impact scale. Effort, in this case, is how much effort we team think it will take to implement and impact is the degree to which it would solve the problem at hand.

The moderator needs to: Take the top voted solution, hovers it over the centre of the E/I scale and simply asks "higher or lower"—usually some small discussions break out here, so the moderator has to be diligent in finding a consensus and stopping any conversations extending past 20 seconds. Once the effort has been determined, the moderator uses the same drill for impact: "Higher or Lower."

Now we have a clear overview of which high-impact solutions could be executed on and tested very quickly (In the green sweet-spot on the top left), and which high-impact solutions will take more effort (top right). The moderator should now quickly mark all post-its in the sweet spot with a contrasting dot so we can identify them later.

10. Turn Solutions into Actionable Tasks—5 min

The moderator now takes the "Sweet Spot" solutions off the E/I scale and asks the person who wrote the solution to give actionable steps toward testing the solution. When we say actionable, we really mean something that could be executed in the timeframe of 1–2 weeks.

Once all these solutions are written up, your team now has actionable tasks that can be committed to (depending on how your team deals with task management).

The remaining solutions might be kept as a backlog if the other ones will not work properly.

Your approach

Structure and Discipline create the Freedom

That's it! In a short amount of time, your team has been able to define important challenges, produce solutions and priorities what to execute on almost entirely without discussion! We use this principle of cutting out open discussion in almost everything we do, from designing new product features to planning events or improving office space. As mentioned before: Creative problem solving is the core of design and team work —so give it the respect it deserves and cut out the wasteful, demoralising, fatigue-inducing discussion.

6. Remarks

Might even include personal/health problems and in this case the whole process will work as a strong team-building activity fostering empathy between the members of the group.

Mission Impossible

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Written by: Alexandra Peca, GEYC, Romania

1. Summary

"Mission Impossible" is a non-formal education method which can be used at the beginning of a project, in order to foster communication, team building and cooperation between participants who do not necessarily have to know each other beforehand.

The aim of this method is to encourage the participants to cooperate and fulfil a certain number of tasks in a set time, as a team.

2. Keywords

> Time frame: 50 minutes + 15 minutes debriefing
> Type distinction: community building game
> Age group: 16-19 / 19+ years
> Number of participants: 10+ people
> Goal of the practice: community building, communication, creativity, time management, business building
> (EntreComp): spotting opportunities, creativity, valuing ideas, self-awareness & self-efficacy, mobilising others, taking the initiative, planning & management, working with others, learning through experience
> Who can play: it is not necessary that people know each other

> Is it possible to use this method online? If yes, does it need any change? This method works best in an offline setting.

3. Practitioners

This method was adapted to the specific of the CREAction4EU project by Alexandra Peca (Head of Democracy & Human Rights). Alexandra has been working as a project manager for the past 4 years, focusing on the topics of youth participation, civic education, youth work, digital education, human rights. As a former Promoter for European Democracy, a project of the European Parliament Liaison Office in Romania, Alexandra is dedicated to creating at GEYC an environment in which young people feel involved and empowered, they know their rights and they develop a responsible attitude toward civic and democratic engagement.

4. Objectives

The objectives of this method are to:

> Develop the participants' skills of working under pressure;
> Foster collaboration between participants;
> Foster the ability of the participants to prioritise;
> Make them think about their skills and how they can be useful to a business idea.

5. Structure of the process

Gather all the participants and explain that, for the next 50 minutes (or however long you wish to make the activity, the time frame can be edited), they will have to work together to accomplish a mission impossible. In order to fulfil the mission,

all the tasks have to be correctly executed before the time runs out.

In order to avoid the waste of paper, we recommend that you post the template on the Facebook/Whatsapp group of the project, if you are using one.

The participants will have to discuss and agree on who does what in the group, because the key to solving this mission will be the delegation of tasks and assigning a leader who will check on the status of each task.

Template: https://bit.ly/missionimpossibleactivity

6. Your approach

The method can be adapted according to your type of activity, but in this case we have adapted it to be used in an entrepreneurial context. Beside teaching them collaboration and team building, this method can be a very good exercise of business brainstorming. The participants will have to come up with a lot of ideas in a short amount of time, which will teach them that, sometimes, as entrepreneurs, they don't have a lot of time to make a decision. The participants don't have to reinvent the wheel, but rather to find an area where they can fill the gaps.

This method will also make them think about their skills and how they can be useful to a business idea.

7. Remarks

During the activity, you can play loud music, so you make the environment as challenging as possible for the activity. Make sure you remind the participants often how much time they have left.

MoSCoW

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Written by: Facilitators of Virtual Learning (FAVILLE)'s partnership, JO Education, Italy

1. Summary

MoSCoW is a method that allows the team to prioritise the different features that they will work on. Features are then categorised into "Must have", "Should have", "Could have", or "Would like but will not get". To be used at the beginning of a timeslot (for example during Sprint planning) and when planning is needed. This tool allows to make a clear hierarchy of what needs to be implemented, and what is not feasible to include within the current constraints.

2. Keywords

› Time frame: 120+ minutes

› Type distinction: issue analysis, prioritise

› Age group: 15+ years

› Number of participants: 6-30 people

› Goal of the practice: (EntreComp): valuing ideas, self-awareness & self-efficacy, motivation & perseverance, mobilising resources, planning & management, working with others, learning through experience

› Who can play: anyone can use this method

› Is it possible to use this method online? If yes, does it need any change? Yes, it can be used online; it only needs some tool for online calls and sharing written documents.

3. Practitioners

This activity is based on a further elaboration by JO Education's staff of a resource curated by the partnership of the Erasmus+ Project FAVILLE. One of the aims of the project FAVILLE was that of developing a digital application containing several resources that could be used both face-to-face and online by groups of people and learners, under the direction of a learning facilitator.

4. Objectives

The main goal of the activity is that of defining the key features that something in development must have.

5. Structure of the process

1. List all the features that you want to develop within a specific Time frame (for example a Sprint), working environment improvement, or for personal/team development.

2. Make a diagram that has the four different categories "Must have", "Should have", "Could have", or "Would like but won't get". Classify the features within the four categories.

› "Must have" are features that are critical and need to be implemented to have a successful product.

› "Should have" are features that are important but are not critical, they can be done in a different way.

› "Could have" are features that would be nice to have, but won't make a significant change in the user experience.

› "Would like but won't get" are features that are too difficult to implement.

3. Once the different features have been rated, plan accordingly by defining tasks. Be realistic about what is actually needed and what is feasible to do.

4. Build a work/development plan that can be distributed among the team. Follow and track the plan, make sure to communicate it clearly to the team.

6. Your approach

This activity can be run with an online whiteboard tool though can also be run with the facilitator screen sharing a Trello board, Google Doc or other task management tool.

Possible alternative: send an email with instructions and a grid, ask participants to get ready with their inputs and then in the live session continue with classification of the features within the four categories and planning.

At the end of the process build a work/development plan that can be distributed among the design team. Follow and track the plan, make sure to communicate it clearly to the team.

7. Remarks

An alternative idea might be sending an email with instructions and a grid, asking participants to get ready with their inputs and then in the live session continue with the classification of the features within the four categories and planning.

Offline Twitter
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Written by: Gabriel Brezoiu & Diana-Adela Ionita, GEYC, Romania

1. Summary

Offline Twitter is a non-formal education method which can be used to engage all participants in a conversation, no matter their experience and self confidence, to express themselves in a big group.

Aim: Encouraging all the participants to have their say on important topics where they can express an opinion or ask a question, develop their creative thinking and encourage them to express themselves through other means than verbal communication.

2. Keywords

› Time frame: 15-30 minutes + 10-30 minutes debriefing

› Type distinction: community building games

› Age group: appropriate for either of the following age groups: 12-16 / 16-19 / 19+ years

› Number of participants: 10+ people

› Goal of the practice: community building, communication, creativity, personal development

› (EntreComp): creativity, valuing ideas, self-awareness & self-efficacy, taking the initiative, working with others

› Who can play: it is not necessary that people know each other, they just have to have some knowledge on the topic

› Is it possible to use this method online? If yes, does it need any change? It is possible to adapt it to the online environment, we recommend using a tool such as [Padlet] and structuring the questions. Participants do not need an account in Padlet in order to enter and leave comments under each question, which is why we recommend using it.

3. Practitioners

This method was developed by Gabriel Brezoiu (General Manager) and Diana-Adela Ionita (Head of Digital) and refined through several youth mobility projects (training courses and youth exchanges). Gabriel is a trainer, youth worker, social media expert, and project manager working in the youth field since 2007. As a non-formal education trainer in entrepreneurship, Gabriel is specialised in using design thinking, Business Canvas Model, creative expression, and digital tools methodologies to enhance young people and youth workers' entrepreneurial spirit and to support them to transform their ideas into actions. Diana has academic studies in Communications with a focus on intercultural discourse (BA and MA) and complementary training in Advanced Facilitation, Psycho-pedagogy, Global Education, or Education for Development in a multicultural environment.

4. Objectives

The objectives of this method are to:

› Develop the participants' creative thinking

› Encourage the expression

› Foster collaboration between participants

5. Structure of the process

Everyone has to grab a pen and write something. No one is allowed to talk. On different flip chart papers (3-4), there are written different questions and pax are given time to individually reply to them (write a short comment), to support other answers by liking them (by drawing a heart next to it) and ask other questions (write new tweet), as if using a real Twitter account. They can add as many comments/tweets/hearts they want, the only rule is to keep it simple and short (approx.140 characters). They can sign their contribution or not. At the end, make the Twitter pages visible and give pax time to see them and discuss in plenary the outcome of the activity.

6. Your approach

Not everyone is comfortable with expressing their thoughts verbally, so this method has been created following the need of including everyone in the "discussion". For some people, expressing themselves through writing is much easier, therefore a certain mental block doesn't exist anymore and they are able to think creatively and outside the box, without the fear of someone judging them if they speak up.

7. Further reading

https://www.geyc.ro/2018/01/nfe-method-offline-twitter.html

8. Remarks

› Suitable for topics pax know about. You can best use it during the sessions at the end of a project.

› This activity is suitable to encourage pax to formulate opinions, ask questions to clarify doubts, and break down big topics.

› We use it a lot for formulating recommendations for stakeholders (NGOs, media, the governments, the EU, etc).

› Put on some music to stimulate people to „tweet".

› Make available pens & markers of different colours. The Twitter pages will be very nice.

Mentoring Sessions (ONE ON ONE)

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Written by: Gilles Essuman, RESOPA, France

1. Summary

A one-on-one relationship is developed and fostered between a mentor and a youth that is learning entrepreneurship.

2. Keywords

> Time frame: 2-3 hours / week
> Type distinction: one to one meeting
> Age group: 16-70+ years
> Number of participants: 5-12 people
> Goal of the practice: support youth entrepreneurial talent development
> (EntreComp): spotting opportunities, creativity, vision, valuing ideas, ethical and sustainable thinking, motivation & perseverance
> Who can play: everyone
> Is it possible to use this method online? If yes, does it need any changes? No.

3. Practitioners

Gilles Evrard Essuman is a youth worker who has trained, consulted and participated in a plethora of youth work projects across Europe. His field of expertise is social innovation, grass-roots' movements and non-formal education for community participation in territorial development. He's also a doctoral researcher and lecturer in economic geography at the university of Luxembourg.

4. Objectives

> Develop a direct personal relationship
> Facilitate the belief that the youth have what it takes to be a successful entrepreneur
> Provide individual assistance, support and advice

5. Structure of the process

Entrepreneurship provides a unique set of challenges that most would-be entrepreneurs are neither able to foresee or equipped to deal with. For these reasons – among many others – mentoring relationships provide a key best-practice for entrepreneurial education. An entrepreneurial mentoring program seeks to pair youth with experienced entrepreneurs or former-entrepreneurs to provide knowledge, guidance, and a support structure for some of the unique challenges ahead.

The one-to-one mentoring goal is to provide inspiration, encouragement in entrepreneurship. The mentorship should encompass the full entrepreneurial life cycle – beginning with the empowerment of the aspiring entrepreneur and up to the creation and launch of the new venture. The relationship is encouraged to continue until as the enterprise grows from small to medium size and possibly beyond. The mentor should provide critical resources for young entrepreneurs, including knowledge-education, experience-education, access to investors, and their flagship mentoring program.

6. Your approach

Our aim is to support youth entrepreneurial talent development as well help commercialisation of new ideas.

7. Further reading

Patel, Sujan. Why Every Entrepreneur Needs a Mentor. Forbes. Nov 12, 2014

https://www.youthpass.eu/downloads/13-62-276/Publication_121_Final.pdf

http://www.youthmentoring.org.nz/content/docs/Victoria%20Communities%20-%20A%20Guide%20to%20Mentoring.pdf

https://www.mentoring.org/mentoring-impact/

Orient Express

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Written by: Gabriel Brezoiu & Diana-Adela Ionita, GEYC, Romania

1. Summary

Initially built as a method to introduce the topic of inclusion, Orient Express can be adapted to the topic of entrepreneurship very easily. It is a non-formal education method which aims to be the starting point of a discussion in groups and plenary.

2. Keywords

> Time frame: 15-30 minutes + 10-30 minutes for debriefing
> Type distinction: community building game
> Age group: appropriate for either of the following age groups: 16-19 / 19+ years
> Number of participants: 15+ people
> Goal of the practice: community building, communication, empathy
> (EntreComp): creativity, vision, valuing ideas, mobilising others, taking the initiative, working with others, learning through experience
> Who can play: it is not necessary that people know each other
> Is it possible to use this method online? If yes, does it need any change? It is possible to adapt it to the online environment, it doesn't need any major changes.

3. Practitioners

This method was developed by Gabriel Brezoiu (General Manager) and Diana-Adela Ionita (Head of Digital) and refined through several youth mobility projects (training courses and youth exchanges). Gabriel is a trainer, youth worker, social media expert, and project manager working in the youth field since 2007. As a non-formal education trainer in entrepreneurship, Gabriel is specialised in using design thinking, Business Canvas Model, creative expression, and digital tools methodologies to enhance young people and youth workers' entrepreneurial spirit and to support them to transform their ideas into actions. Diana has academic studies in Communications with a focus on intercultural discourse (BA and MA) and complementary training in Advanced Facilitation, Psycho-pedagogy, Global Education, or Education for Development in a multicultural environment.

4. Objectives

The objectives of this method are to:

> To understand the participants' views and sentiments on a certain topic;
> Encourage the collaboration and debate between participants;

5. Structure of the process

Before the activity, you will have to do a brainstorming with your team and come up with 10 or more profiles of people adapted to the profile of your activity. In the case of an activity on entrepreneurship, some of the profiles can be:

> A 25 year-old african woman who just started her business as a hairdresser in Paris;
> A young man who just inherited the family business;
> A 20 year-old who is going to participate in a pitching competition in order to convince some investors to join his business.

You can be as creative and specific as you want with these profiles!

The method will then be introduced to the participants: *By chance, you managed to get the last two tickets in your compartment for a ride with the famous train Orient Express linking Paris to Istanbul... one is for you, the other is for a person of your choice.*

After all the participants chose 1 person that they would give the ticket to, form groups of 3 people and tell them that, in group, they have to discuss and choose just one profile from the 3. Discuss in plenary.

6. Your approach

The method can be adapted according to the topic that you are working on. In this case, it is a great way to spark a discussion about the different experiences that an entrepreneur can have, and the different hardships that he/she might face based on those differences.

7. Remarks

The debriefing of this activity can focus on:

Importance of entrepreneurship - benefits and impacts of entrepreneurship in curbing youth unemployment

Impact based entrepreneurship. Entrepreneurial practises and how they contribute positively to youth empowerment and citizen participation, community building and development

How to be a good and successful entrepreneur: good entrepreneurial practices and tools that can help young people start their own businesses and be successful entrepreneurs in their communities.

Panels mind mapping

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*Written by: Mathilde Armengaud, RESOPA, France*

1. Summary

Create a collective map using images to think and act together.

2. Keywords

> Time frame: 30-45 minutes

> Type distinction: brainstorming activity

> Age group: all

> Number of participants? 3-15 people

> Goal of the practice: collect ideas to make an action plan

> (EntreComp): spotting opportunities, creativity, vision, valuing ideas, mobilising others, taking the initiative, planning & management, working with others

> Who can play: everyone

> Is it possible to use this method online? If yes, does it need any changes? No.

3. Practitioners

Mathilde Armengaud is a youth worker with great experience on local development projects, youth participation and issues related to culture and territorial resilience. Aside her numerous engagements in youth work and community volunteering projects, she's also a Masters student in architecture.
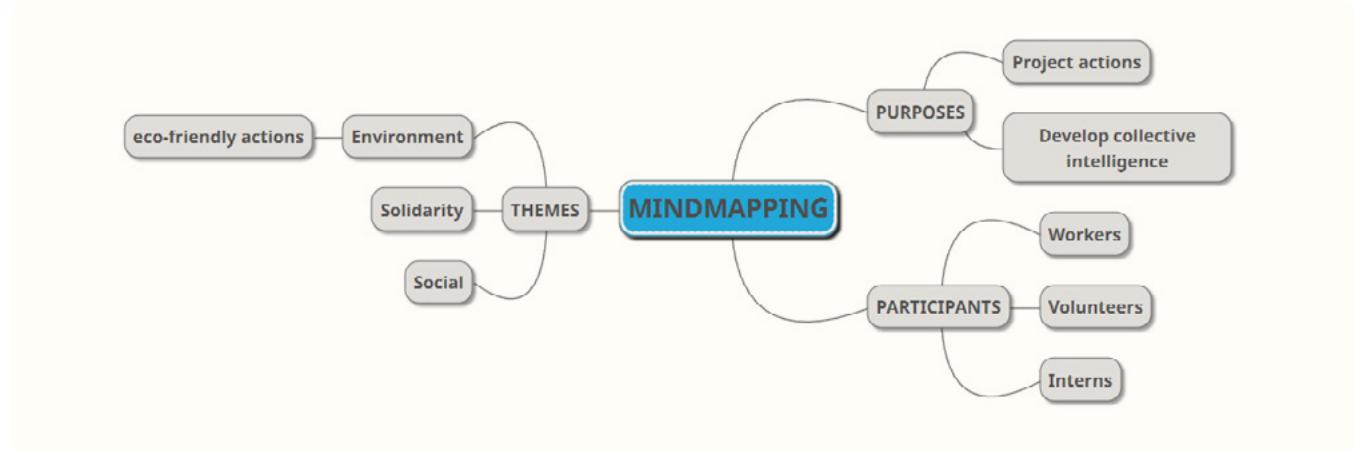
4. Objectives

> Generate ideas in group

> Use collective to think

5. Structure of the process

First, you'll need a bit of preparation and some furniture: a paperboard, pens, panels, stickers and glue. You will place the paperboard in the centre of the table, it will be used to collect the ideas. Write the thema you want to work on in the middle and eventually some branch.

On each corner of the table, place the images used for inspiration and the pens.

Then, ask the participants to gather around the table and to choose a panel. Let them think for around 20min. They need to place the panel on the map and explain their idea.

On a second time, you can classify the ideas regarding their importance and choose which can be used on an action plan

6. Your approach

Before organizing the activity, you must think about the goals of this activity and settle a list of objectives you want to achieve. The panels are a way to make the mind mapping more visual but aren't required.

The mind mapping required some furniture, if necessary you can have access to a virtual collaborative mind map on websites.

7. Further reading

https://www.mindmup.com/

Project Point of Departure

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Written by: Facilitators of Virtual Learning (FAVILLE)'s partnership, JO Education, Italy

1. Summary

This method allows teams to define the structure, direction and first steps of a project.

It leads to the creation of one or more documents that will be shared between all participants and that can be either "living" docs to be updated during the lifespan of the project or to be left as a clear record of its starting-point.

2. Keywords

> Time frame: 60-120 minutes
> Type distinction: project preparation
> Age group: 15+ years
> Number of participants: 6-15 people
> Goal of the practice: (EntreComp): vision, valuing ideas, planning & management, working with others, learning through experience
> Who can play: anyone can use this method
> Is it possible to use this method online? If yes, does it need any change? It can be easily used online through online calls and shared whiteboard tools.

3. Practitioners

This activity is based on a further elaboration by JO Education's staff of a resource curated by the partnership of the Erasmus+ Project FAVILLE. One of the aims of the project FAVILLE was that of developing a digital application containing several resources that could be used both face-to-face and online by groups of people and learners, under the direction of a learning facilitator.

4. Objectives

The objectives of this activity are: goal-setting, project planning, issue analysis

5. Structure of the process

Bring the project group together and explain that this will be a short workshop with the purpose of creating a clear structure and direction for the project ahead. Nine questions will be discussed as a group and then transferred to a (digital) document to be shared.

Agree as a group how long you have to spend on this. Divide that time equally between the 9 questions: e.g. if you have 90 minutes, you can spend 10 minutes per question.

Write up the following questions. Address each one in turn for the allotted time.

> Purpose: What is the overall purpose of the project? (express this in one sentence)
> Desired Outcome: What specific outcomes should be achieved by the end of the project? (aim for 2-4 bullets)
> Target Group & Value: Who are you doing the project for? And what value does it provide to those people? (aim for 3 bullets or less)
> Roles: Who is involved and what are they responsible for? Here are some suggested roles:
  • Lead – leading or owning the project
  • Wingman – main support for the lead, on a day-to-day basis
  • Core – the main group of people working on the project
  • Advisory – people the core team can go to for input and feedback
  • Decision – leader or manager with the responsibility to approve the project
> Milestones & Budget: What needs to happen by when? And how much money do you have? (broken down into bullet points, on a broad level)
> How: How will the team work together, how will you communicate, divide tasks, collaborate, approach decision making, etc. (try to define about 5 guidelines with short descriptions for each)
> Success / Fiasco Criteria: What does success look like? What does failure look like? (aim for 4-5 bullet point for each one)
> Connections: What projects are connected to this one? Are there any other documents or data sources that we need to take into account? (list the connections with hyperlinks to key documents)

When each question has been answered and documented, decide who will take responsibility to compile all of this into a document to be shared with the team. Before closing the session give the project lead a chance to clarify any points that need clarifying.

6. Your approach

As the facilitator your job is to keep the discussion focused and purposeful. You can take the role of scribe and timekeeper. You might also assign these roles to others in the group.

7. Remarks

At the end of the process it might be good to ask everyone if they have clearly in mind what they will have to personally take care of for the realisation of the defined project plan.

"PSB Innovation Challenge"

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Written by: Gilles Essuman, RESOPA, France

1. Summary

Local businesses engage their local communities by providing real-world solutions to a real-world innovation problem facing the business.

2. Keywords

> Time frame: 3-4 weeks

> Type distinction: group work, challenges, contest

> Age group: 18+ years

> Number of participants: min. 6 people

> Goal of the practice: practice innovation techniques, meet and network with local business leaders, opportunity to win prizes based on performance

> (EntreComp): creativity, vision, valuing ideas, ethical and sustainable thinking, taking the initiative, planning & management, working with others, learning through experience

> Who can play: any organisation or network can use it

> Is it possible to use this method online? If yes, does it need any changes? No.

3. Practitioners

Gilles Evrard Essuman is a youth worker who has trained, consulted and participated in a plethora of youth work projects across Europe. His field of expertise is social innovation, grassroots' movements and non-formal education for community participation in territorial development. He's also a doctoral researcher and lecturer in economic geography at the university of Luxembourg.

4. Objectives

> Practice innovation techniques

> Meet and network with local business leaders

> Opportunity to win prizes based on performance

> Possibility of start-up funding for the best solutions

5. Structure of the process

An entrepreneurial Innovation Challenge is organised each year by the business school. The aim of these challenges is to generate an opportunity for students to develop their skills for innovation, creativity and teamwork. Each year, problems that are currently being faced by actual businesses are presented through an online platform and addressed by a team of students from participating schools.

Typically, five practical cases proposed are presented, representing actual problems being faced by the companies. Teams are made up of a maximum of six (6) students, who must be registered through the online platform.

During the challenge day, students have to create an innovative project from A to Z: brainstorm for ideas, implement strategy and make an online 'pitch' of their project explaining how it responds to the company brief. Throughout the challenge, impartial coaching is made available from the faculty of the school and other volunteers from the business community.

The juries select the most innovative projects to be pitched to the upper management team of the companies, and that upper management team selects final winners. For each of the five proposed cases, at least one winning team will be awarded a prize. The prizes are varied, but consist of such things as trips, I-pads and up to $500,000 euros to finance their start-up!

6. Further reading

Paris School of Business. PSB Innovation Challenge. Paris School of Business. [Online] [Cited: April 28, 2017.] https://www.psbedu.paris/en/news/innovation-challenge.

https://www.linkedin.com/pulse/amazing-ps-bic-paris-school-business-innovation-challenge-mondin/?articleId=8849436369183490349

Quality of Life and Work diagnostic

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Written by: Mathilde Armengaud, RESOPA, France

1. Summary

Developing a diagnostic of quality of life and work inside your organization is necessary to understand and qualify the well-being of your workers and identify the fields of improvement to work on. Before, the shared diagnostic has to be settled by an agreement from your workers. The diagnostic will allow you to identify the concerns but also the resources you can rely on to bring improvement of the identified themes.

2. Keywords

› Time frame: 2-3 weeks in 2 phases (questionnaire: 2 weeks + interviews: 1 week)

› Type distinction: collective diagnostic

› Age group: 18-75+ years

› Number of participants? 3-12 people

› Goal of the practice: identify the fields of concerns, and the resources you can seize to improve the well-being of your workers and the organisation

› (EntreComp): self-awareness & self-efficacy, motivation & perseverance, working with others

› Who can play: workers of your organisation

› Is it possible to use this method online? If yes, does it need any changes? Yes, and it doesn't need any changes.

3. Practitioners

Mathilde Armengaud is a youth worker with great experience on local development projects, youth participation and issues related to culture and territorial resilience. Aside her numerous engagements in youth work and community volunteering projects, she's also a Masters student in architecture.

4. Objectives

› Sensibilisation to health, social well-being in an organisation

› Identify the weaknesses of your organisation in terms of well-being

› Improvement of the work environment

5. Structure of the process

First, you need to communicate your will to do such a diagnostic with the actors inside your organisation. On a second time, you will settle individual questionnaires, take care to have anonymous answers so the worker can feel free to express himself without any judgement. If you need to go into the diagnostic in depth, you must organise private interviews.

To assure the process, you must take into account the following topics:

› Availability of the workers

› Presence of key actors (doctors, internal resources...)

› Do you need any external resources?

› Have you access to all the resources needed to achieve your work?

› Nature of the social dialogue

› How do you feel about the way I talk to you?

› Would you like to take part in events in the organisation as a dinner?

› Context of relationship between the workers:

› How do you feel with your coworkers?

› Do you have a good relationship with your colleagues?

› What do you need to feel at ease?

› Context of employment (worker, volunteer...):

› What do you think of the office?

› How do you think we can upgrade it?

6. Your approach

The most relevant point to succeed in the diagnostic is the relationship between the organiser of the interviews and the interviewed person. You must be honest and settle in a safe space, using non-violent communication tools to pursue the interviews. More the relationship is based on transparency and trust, the better the results will be.

From the analysis, you can start to think about the fields of improvement. This is also a point you can talk about during the interviews. How can we improve the quality of work inside the organisation? And also, if it's a social issue, how can the organisation help you?

Here is some fields you mustn't miss to talk about during the interview:

› Communication inside the organisation (tools of communication, social relationship...)

› Good understanding and use of methods and tools (also computing tools)

› Conditions of work (personal schedule, terms of the contract, tasks...)

› Work environment (workplace, availability and quality of the tools,...)

7. Further reading

https://www.groupe-sos.org/media/doc/pages/guide_qvt_sos_2015_def.pdf

Save our place!

Written by: Fanni Szemerédi, InSite Drama, Hungary

1. Summary

The community space of a club of teenagers is in danger, because the owners want to rent the room for money. The small community has to save the place - somehow...

2. Keywords

> Time frame: approx. 140 minutes
> Type distinction: drama lesson, educational drama
> Age group: 14+ years
> Number of participants: 12-24 people
> Goal of the practice: communication, creativity, team building, discussing issues with arguments, improvising, planning, making a presentation, spotting opportunities, valuing ideas, mobilising others
> (EntreComp): spotting opportunities, creativity, vision, valuing ideas, motivation & perseverance, mobilising resources, mobilising others, taking the initiative, planning & management, working with others
> Who can play: it is better with a group where members know each other, e.g. a class
> Is it possible to use this method online? Yes, with small changes.

3. Practitioners

Fanni Szemerédi has an MA in cultural management and an MA in teaching literature. She has worked in several cultural programs and drama projects for youth in different theatres in Hungary. Since 2016 she works for a professional independent theatre in Budapest as a program coordinator and also contributes to the youth program of the theatre as a drama teacher working with both adults and teenagers.

4. Objectives

How can we mobilise our resources or get new ones in an emergency case? What is value for us? What is value for others?

5. Structure of the process

Materials: drama papers (big paper sheets) - max 10, markers, pens, tables, chairs, masking tape

I. BUILDING CONTEXT

Narration (facilitator) - 5 min

"Today I am offering you the roles of a small community. The members are all 17-22 years old, attending secondary school or university. They call themselves The Keys because there is no problem in the world they can't solve together. They always find the key to a situation. Their mutual interest is a place called: The Key Club. The Club gives place to all the activities of The Keys. They organise different programs for young people in the neighbourhood. Their Couch Cinema is very popular among teenagers. The gamer's hub and the Book Club are also quite famous in the district. The Club takes place in a tower block on the ground floor with a street level entrance. It's 100 m2 big. 3 years ago The Keys restored it, they painted and decorated the walls, bought some furniture, picked up some second-hand items, got everything settled and built up a community. They have weekly and monthly programs and every year a cocoa and punch party before Christmas. The residents of the tower block like visiting their programs as well. We all are going to play The Keys."

Creating The Key Club - whole group discussion - 60 min

a) What does The Club look like? You can either set up the enterieur with masking tape on the floor and use the tables and chairs in the room or you can draw the ground plan of the rooms on drama paper. What kind of furnishing and equipment do we need? What does it look like (furniture, decoration)? What do we need to set up a cosy and at the same time functional community place? **- 20 min**

b) What are the programs? What do The Keys offer to the youngsters? What are the weekly and monthly events? What is their favourite holiday or season? How do they celebrate it? Create a year calendar / a month and a week plan! (on drama paper) - **20 min**

c) Every member is responsible for something. Every member adds value to the whole. What's your part? What are you in charge of? Choose one or two tasks, a special area for yourself. Remember: there are creative and practical / functional tasks as well. Every member should pull their weight. Even the smallest task is very important! - **20 min**

First the participants shall write tasks themselves. But there are some tips to help them if needed:

> Planning (timetables, schedules, budgets)
> Do the shopping
> Decoration
> Communication (online, offline, creative writing, drawing, social media,…)
> Technical background (for the movie nights e.g.)
> Cleaning up
> Person on duty at events
> Organising movie nights (films, discussions,…)
> Leading the Book Club
> …

Events – jobs to do – 3 / 4 small groups (each group shall have organisers, technicians, person on duty, person for communication, …) – 20 min + 15 / 20 min sharing

> Every small group shall make an event plan (3 / 4)
> Find out what kind of event you would like to plan!
> Collect the tasks which have to be done for a successful event!
> Who is responsible for the particular tasks (from decoration to cleaning up)?
> Make a time table / schedule as well!
> Make a budget / calculation!
> Design a poster / leaflet for the event
> Freeze frames: the event in 3 snapshots

II. Conflict: The Club is in danger! – Teacher in role + whole group discussion / improvisation – 3 min

At the weekly meeting one of the members (the facilitator in role) comes to the club meeting with breaking news: the residents of the tower block want to close the Club because they want to rent the 100 m2 room for money. The tower block needs income to renovate the building. The Keys should move out in a month.

Discussion, planning and presentation in 3 / 4 small groups – 6 min discussion + 8 min creating + 9 / 12 min sharing and adding

How can we save The Club? Either we have to get money somehow or find some other solution

1. Convince the residents at the tower block that The Club is important for the people in the neighbourhood - presentation at a residents' meeting

2. Make up a plan: how can we produce income? Could we earn money with any of our free activities? "Business-plan"

3. Fundraising - plan a campaign (online, offline) to get patrons / donators

4. If there is any other idea, the participants shall work it out!

Each one of the 3 / 4 small groups works out a plan, then shares the ideas in the whole group and the others can comment and help with further suggestions.

III. Ending – a year later – 8 min

Could we save The Club? Where are the members now and what are they doing?

Freeze frames in 3 / 4 small groups + 1-2 sentences

6. Your approach

Important: there is no right or wrong answer. Our aim is always to examine a problem or dilemma from different perspectives, find arguments and deepen our understanding by trying different ways, looking at different consequences. The facilitator should not make a hint or any suggestions. He / she should always ask questions to help elaborate a situation, a problem. Open questions help to deepen the understanding of certain problems or dilemmas. First the participants shall bring ideas, suggestions, only in the second round shall the facilitator help with suggestions.

7. Further reading

Jonothan Neelands, Tony Goode: Structuring Drama Work: 100 Key Conventions for Theatre and Drama

Six Thinking Hats

—

Written by: Facilitators of Virtual Learning (FAVILLE)'s partnership, JO Education, Italy

1. Summary

Six Thinking Hats is an activity thought for looking at decision-making from different points of view. It introduces a structured parallel thinking process that helps people to be more focused and mindfully involved in a discussion.

2. Keywords

› Time frame: 30-120 minutes
› Type distinction: brainstorming activity
› Age group: 15+ years
› Number of participants: 2-30 people
› Goal of the practice: (EntreComp): creativity, valuing ideas, working with others
› Who can play: anyone can play; it might work best if the participants already know each other
› Is it possible to use this method online? If yes, does it need any change? Yes, no change needed, just a video-conferencing tool should be used.

3. Practitioners

This activity is based on a further elaboration by JO Education's staff of a resource curated by the partnership of the Erasmus+ Project FAVILLE.

One of the aims of the project FAVILLE was that of developing a digital application containing several resources that could be used both face-to-face and online by groups of people and learners, under the direction of a learning facilitator.

4. Objectives

Guiding brainstorming processes, making them more effective, improving the exploitation of ideas and the group creativity. The aim of the activity is also that of positively affecting team-working.

5. Structure of the process

Procedure: Explain at the beginning of the activity that in order to examine the current topic of discussion from every perspective will be used Six Thinking Hats framework, which helps to separate thinking into six clear perspectives and roles. Each thinking perspective is identified with a symbolic, colored "thinking hat." By mentally wearing and switching "hats," the group can easily focus or redirect thoughts, the conversation, or the event.

Briefly explain the six hats and their meaning:

WHITE HAT – when wearing this hat, the group focuses on facts and data in order to identify all information needed.

RED HAT – when wearing this hat, focus is on feelings, intuition and hunches. Group members can express emotions and feelings and share fears, likes, dislikes, loves, and hates.

BLACK HAT – when wearing this hat, focus is on

why a solution might not work or possible negative outcomes. Often the most powerful and useful of the Hats but a problem when overused.

YELLOW HAT – here, everyone focuses on positive outcomes and benefits of potential solutions.

GREEN HAT – wearing this hat, focus is on creative solutions, possibilities, and new concepts. This is an opportunity to express new ideas and new perceptions

BLUE HAt – worn by facilitators or event leaders, it is used to manage the process of the Six Thinking Hats

6. Your approach

Set up each participant a nametag note and images for each of the six thinking hats. Have multiple copies of each hat. Invite participants to drag the relevant thinking hat to their name tag when using it.

Prepare a section to collect feedback for each hat, e.g.: all red hat feedback is recorded in one place. Have your participants add sticky notes to each section as they go.

Facilitate the conversation (wearing the blue hat): You may decide which sequence of hat use fits best for your purpose.

7. Remarks

In general, it is recommended that each hat is worn at some point, however, there are some sensible sub-sequences, too. Encourage each person to contribute to each of the perspectives. Avoid putting people into categories – Everyone can and should use all the hats.

Speed Dating

—

Written by: Team GEYC, Romania

1. Summary

Speed Dating is a non-formal education method which creates an opportunity for the members of a group to get to know each other better.

2. Keywords

> Time frame: 15-30 minutes + 10-30 minutes for debriefing
> Type distinction: community building game
> Age group: appropriate for either of the following age groups: 12-16 / 16-19 / 19+ years
> Number of participants: 14+ people
> Goal of the practice: community building, communication
> (EntreComp): valuing ideas, self-awareness & self-efficacy, taking the initiative, learning through experience
> Who can play: it is not necessary that people know each other
> Is it possible to use this method online? If yes, does it need any change? This method works best in an offline setting.

3. Practitioners

This method was refined by the GEYC team through several youth mobility projects (training courses and youth exchanges).

4. Objectives

The objectives of this method are to:

> develop the participants' creative thinking
> encourage the expression
> foster collaboration between participants

5. Structure of the process

Make the participants sit on chairs on two rows, facing each other. Each participant has to have a pair, if the number of participants is odd, one of them can be in charge of timekeeping.

The participants will have to answer questions to each other, for 4-5 minutes. After the time is up, the participants from one of the rows move one seat to the right or left, so they pair up with different people.

After the activity ends, the participants can voluntarily **share** the answers with the group.

Ideas of questions:

> What are the most important qualities of an entrepreneur?
> What's the most important skill that someone has to have to be an entrepreneur?
> How is entrepreneurship in creative industries different from entrepreneurship?
> If the business fails, should the entrepreneur still put it on his/her resume?

6. Your approach

This is an opportunity for the participants to get to know as many of their peers as possible and also discuss the topic at hand. Also, it engages every single person at the same time, it helps participants critically think, hear different perspectives, and articulate their ideas in a low-risk setting. It's a great way for ALL voices to be heard.

7. Remarks

The physical set-up of the session may vary depending on the characteristics of the room, but tables with chairs on each side or portable chairs arranged in an inner and outer circle generally work well.

At the end of the speed dating session itself, you may want to consider asking the participants to write, either to reflect on the social dynamics of the session or to consolidate their content knowledge.

Story around the circle

Written by: Facilitators of Virtual Learning (FAVILLE)'s partnership, JO Education, Italy

1. Summary

It is an activity through which teams can achieve many different benefits. They can develop stronger connections between their members, appreciate each other more and define common goals aligning their vision of the next steps that must be undertaken. All while using their imagination to possibly find new solutions to problems they might be experiencing.

2. Keywords

> Time frame: up to 60 minutes
> Type distinction: idea generation, vision, teamwork
> Age group: 14+ years
> Number of participants: 6-15 people
> Goal of the practice: (EntreComp): creativity, vision, valuing ideas, working with others
> Who can play: anyone can use this method
> Is it possible to use this method online? If yes, does it need any change? Yes it can be easily used online by using video-conferencing tools and online whiteboards.

3. Practitioners

This activity is based on a further elaboration by JO Education's staff of a resource curated by the partnership of the Erasmus+ Project FAVILLE. One of the aims of the project FAVILLE was that of developing a digital application containing several resources that could be used both face-to-face and online by groups of people and learners, under the direction of a learning facilitator.

4. Objectives

Getting to know each other, creating a vision for the team, exercising imagination, appreciating diversity of thoughts and styles.

5. Structure of the process

You need to sit around a table or in a circle, so that everyone can see and hear each other.

The organiser can decide if the story will be on a certain theme, and if so, identify it. (e.g., "What our organisation will be like in 5 years, and how we will get there";) The story could be about a real challenge the team faces and how to deal with it.

The organiser can start the story, e.g., "Once upon a time, in a land far away, 5 people got together to solve all the world's problems. Everything seemed easy, until one day one of the people saw on the horizon…"

Around the circle, each person takes a turn adding his/her 'piece' to the story. The organiser can set a time limit for each person, such as one minute, or suggest each contribution be one paragraph or two sentences. Suggest that some

of the parts end with an incomplete sentence or a cliff hanger such as "and then…" or "Fortunately for her…" The story can come to a conclusion with the last person in the circle, or you can go around twice or several times, or by a time limit.

At the end of activity, you can debrief and discuss the process. Discuss whether the story has ideas or lessons relevant to the group's regular activities.

6. Your approach

When choosing order of play, have each person choose the next participant or have the facilitator select the next person. Ensure that nobody goes more than once.

7. Remarks

A note-taker, together with the tools needed to do so, might be needed for having a clear picture of the ideas that emerged during the activity.

The Arrow

—

Written by: Facilitators of Virtual Learning (FAVILLE)'s partnership, JO Education, Italy

1. Summary

This activity aims to help participants define, decide and achieve their goals. By supporting participants to envision where they want to be in a number of years on a holistic level, and defining the steps that will take them there.

2. Keywords

- › Time frame: up to 120 minutes
- › Type distinction: motivation and inspiration
- › Age group: 14+ years
- › Number of participants: up to 30 people
- › Goal of the practice: (EntreComp): spotting opportunities, vision, valuing ideas, self-aware-ness & self-efficacy, motivation & persever-ance, mobilising resources, taking the initiative, planning & management
- › Who can play: anyone can use this method
- › Is it possible to use this method online? If yes, does it need any change? It can be easily used online through online calls and shared white-board tools.

3. Practitioners

This activity is based on a further elaboration by JO Education's staff of a resource curated by the partnership of the Erasmus+ Project FAVILLE. One of the aims of the project FAVILLE was that of developing a digital application containing several resources that could be used both face-to-face and online by groups of people and learners, under the direction of a learning facilitator.

4. Objectives

Goal-setting and shared/individual vision definition.

5. Structure of the process

Participants work in pairs. Each participant has a (digital) whiteboard/sheet with the arrow model drawn largely on it. Either prepare these in advance or have participants quickly draw the model themselves. Introduce the session. Explain that the aim is to help participants create a vision of the future and to set very tangible actions for how to move toward that vision. In pairs, participants will interview each other. First person A will interview person B, covering all the steps, then they will switch.

Ask all participants to close their eyes and visualise their life in 1 year (or another time horizon, see facilitator notes below.) Ask them to explore this future vision.

They will be guided with questions like:

- › Who are you with? Who is around you?
- › What have you achieved that you are proud of?
- › What are you working on?
- › How do you spend your day?
- › How do you spend your free time? – etc.

Tailor these questions to the group you are working with and their particular context. After the visualization, all participants draw their vision on the tip (point 1) of the arrow. By drawing, participants make their vision tangible without focusing too much on the details. After drawing, person A begins inter-viewing person B.

In the next phase, the interviewer asks their partner to imagine the key factors that supported the vision to be realised. Remind participants to speak as if they are looking back, describing what helped them realise their vision. They should move back in time from the vision back toward the present day. It could be things like, "I got really good help from my mentor," "I started to work out regularly," "I hired an accountant" or "I faced my fear of failure." Anything that had a positive effect on achieving the vision. During this step, the interviewer writes down each key factor on a post-it note or similar placing it behind the Point 1 (point 2) in the whiteboard of their partner.

Next, the interviewer asks their partner to identify three hindering factors that almost made them fail. These factors are the things that almost made them give up and not realise their vision. This could be, "I overslept and showed up late a lot," "At first I didn't dare to quit my job to start something new" or "I almost didn't tell the person I liked that I had a crush on him." Again, the inter-

viewer writes these down on post-its and puts them behind point 2 on the arrow model.

The interviewer continues asking about the three hindering factors, but shifts focus to what the person did to overcome them. For instance, "I had a friend call and wake me up every morning," "I trained in a new skill and it led to my new dream job." The interviewer writes these solutions on post-its and attaches them to the problems on the model.

Finally, the interviewer asks their partner to consider steps they have already taken toward their vision. They might say, "I signed up for this course," or "I've started training in this new skill. "The bottom line of the arrow represents today and the interviewer writes and adds these post-its there.

After the first interview is complete, the partners switch and repeat the process.

Each participant's arrow is now full of post-its representing tasks in an action plan to achieve the vision. Whether the time horizon is 3 months or 3 years, the arrow represents a realistic path to get there.

6. Your approach

In an activity of such complexity time manage-ment is of extreme importance. Avoid any waste of time and ensure that anyone gets the same amount of time and not more. It might happen that the allocated time will not be enough and the process will not be completed! It would surely be a shame.

7. Remarks

Encourage participants to keep their arrow and even to post it somewhere where they will see it and draw inspiration from it. End the session with a check-out where each participant shares the next action they will take toward their vision.

The Social Cup

—

Written by: Gilles Essuman, RESOPA, France

1. Summary

The Social Cup is the French social entrepreneurship cup for young people aged 18 to 30. Since 2014, it has been supporting and rewarding young entrepreneurs who wish to respond to the social and environmental challenges of their generation.

2. Keywords

> Time frame: all the year
> Type distinction: mobilisation, exchanges
> Age group: 18-30 years
> Number of participants: min 1 person
> Goal of the practice: promotion of social entrepreneurship spirit, social and solidarity economy, youth involvement and participation
> (EntreComp): creativity, vision, valuing ideas, ethical and sustainable thinking, taking the initiative, planning & management, working with others, learning through experience
> Who can play: everyone
> Is it possible to use this method online? No.

3. Practitioners

Gilles Evrard Essuman is a youth worker who has trained, consulted and participated in a plethora of youth work projects across Europe. His field of expertise is social innovation, grassroots' movements and non-formal education for community participation in territorial development. He's also a doctoral researcher and lecturer in economic geography at the university of Luxembourg.

4. Objectives

Encourage youth to take action by supporting them in their entrepreneurial projects of social and environmental utility.

5. Structure of the process

The Social Cup is divided in three phase:

1) Discovery phase (October - November)

In this phase 60 mobilisers (trained volunteers) criss-cross France to raise awareness among young people aged 18 to 30. Initiations to social entrepreneurship, tech for good and collective intelligence workshops to find solutions to today's and tomorrow's challenges: good opportunities to allow young people to increase their skills, exercise their power to act and have the desire to get involved. During these interventions, the Social Cup team will present the rest of the programme to the young people they meet.

2) Giant creathon phase (January)

The creathon is a time of collective innovation to create socially or environmentally useful projects, or to advance existing projects.

3) Competition phase (January to March)

A call for projects will be open to all young people between the ages of 18 and 30 who want to develop their social enterprise, whether or not they have participated in one of the Creathons. A local jury will select the best projects, which will then be examined by a national jury, which will select a winning project for each city. The twelve finalists will receive one month of support from well established business incubators (for e.g. Ashoka at STATION F in Paris) in preparation for the final battle. The programme includes numerous training sessions (public speaking, crowdfunding, community building, business model, etc.) and the creation of a team spirit!

6. Further reading

https://www.lasocialcup.com/

https://www.facebook.com/laSocialcup/

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https://www.labanquepostale.fr/particulier/solutions-jeunes/la-social-cup.html

The World Café

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Written by: Mathilde Armengaud, RESOPA, France

1. Summary

This is a group activity to generate collective emulation in order to identify problems and find out ressources to solve these problems.

2. Keywords

> Time frame: 1-2 hours
> Type distinction: warm up activity
> Age group: all
> Number of participants? 8+ people
> Goal of the practice: gather collective intelligence, (EntreComp): spotting opportunities, creativity, vision, valuing ideas, self-awareness & self-efficacy, motivation & perseverance, mobilising resources, mobilising others, taking the initiative, planning & management, working with others
> Who can play: everyone
> Is it possible to use this method online? If yes, does it need any changes? No.

3. Practitioners

Mathilde Armengaud is a youth worker with great experience on local development projects, youth participation and issues related to culture and territorial resilience. Aside her numerous engagements in youth work and community volunteering projects, she's also a Masters student in architecture.

4. Objectives

> Emulation of collective intelligence
> Use group and cooperation to solve collective and individual problems
> Enhance work group and stimulate cooperation

5. Structure of the process

All the participants are reunited in a big circle. The facilitator asks the group the different subjects they want to work on. Then, the participants form groups of 4 to 6 people. Each group will work on different questions.

The activity is divided into 3 parts.

First, each group will think together on a large question.

For example: „What are the motivations at the origin of the project?"

The second question is more focused on one thing: „Which are the problems that blocked the project to move on?" „What are the solutions to solve the problem?"

The third question leads to proposals which will lead the group to actions to make.

For example: „What are the resources that I can mobilise on this project?"

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One person is nominated as the leader of the group, this person stays at his place. However, the other participants can move and choose another group of work. Between the sessions, the participants can have a 5 min break.

6. Your approach

To make it a bit more dynamic, choose a deadline for each question, as 5 to 15min, depending on the size of the group.

Don't forget to use paper and pens to keep a trace of your work and activity and valorise the collective work after it.

Three wishes

—

Written by: Facilitators of Virtual Learning (FAVILLE)'s partnership, JO Education, Italy

1. Summary

Through this activity, that can be centred both on the personal and/or professional side of the lives of participants, they will get the opportunity to get a clearer idea of which are their long term goals (expressed as "wishes"). Such a definition will also work as a self-motivation to keep working toward the achievement of their dream!

2. Keywords

› Time frame: up to 30 minutes
› Type distinction: team building
› Age group: 14+ years
› Number of participants: 6-15 people
› Goal of the practice: (EntreComp): spotting opportunities, creativity, vision, self-awareness & self-efficacy, motivation & perseverance, working with others
› Who can play: anyone can use this method
› Is it possible to use this method online? If yes, does it need any change? By using online whiteboards and video-conferencing tools this activity can be perfectly undertaken online without any particular change.

3. Practitioners

This activity is based on a further elaboration by JO Education's staff of a resource curated by the partnership of the Erasmus+ Project FAVILLE. One of the aims of the project FAVILLE was that of developing a digital application containing several resources that could be used both face-to-face and online by groups of people and learners, under the direction of a learning facilitator.

4. Objectives

Developing participants' openness, creativity and introspection.

5. Structure of the process

The activity serves as a brief energizer during a workshop, and helps to get creativity flowing. At the end of this method, each team member will also be a little more familiar with each other.

Set up a spot for each participant to place their three wishes and spread them out.

Ask each team member for their answers to the following question: "If you were granted three wishes, what would they be?" The scope of the whishes might be limited to the professional area or to whatever is the most suitable theme given the context in which it is performed.

They should write them down to their dedicated spot. One-by-one, ask each person to explain their choices to the rest of the group.

6. Your approach

We recommend asking participants to find an image, GIF or video (if online) representing their wishes and add them to their section. The more fun, the better! You may need to divide the audience into smaller groups of 3-4 to discuss their wishes. If you would like to make this activity a little longer or trickier, you could blend this activity with the popular 'Two Truths and One Lie'. Therefore, two of the wishes could be true, with one wish as a lie. The other team members must decide which 'wish' is made up.

Walking Brainstorm

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Written by: Facilitators of Virtual Learning (FAVILLE)'s partnership, JO Education, Italy

1. Summary

This introvert-friendly brainstorming technique helps groups of any size to generate and build on each other's ideas in a silent but dynamic setting. As the participants keep moving, the exercise is ideal to kick-off, for example, a full day workshop.

2. Keywords

> Time frame: 15 minutes

> Type distinction: brainstorming activity

> Age group: 14+ years

> Number of participants: 6-30 people

> Goal of the practice: (EntreComp): creativity, motivation & perseverance, taking the initiative

> Who can play: anyone can play; it might work best if the participants already know each other

> Is it possible to use this method online? If yes, does it need any change? Yes, no change needed, just a video-conferencing tool should be used.

3. Practitioners

This activity is based on a further elaboration by JO Education's staff of a resource curated by the partnership of the Erasmus+ Project FAVILLE. One of the aims of the project FAVILLE was that of developing a digital application containing several resources that could be used both face-to-face and online by groups of people and learners, under the direction of a learning facilitator.

4. Objectives

Fostering group-based idea generation and collaboration between the participants. It can also work as a stimulus towards positive criticism.

5. Structure of the process

Depending on the aim of the brainstorm, write topics or questions in different areas of a board.

Set a timer between 3 and 15 minutes, depending on the Group size in persons and the complexity of the topic. Every participant is encouraged to get closer and add his or her ideas in the board concerning some or all the topics.

Silently, they look around the board and share their ideas about the topics/ questions by writing them into the sections. Ideally, participants should apply an open "yes, and" approach which means that they should build on each other's ideas and try to make them work instead of pointing out weak points or deal-breakers.

6. Your approach

When time is up, you can either debrief with the entire group or split the group into small teams who work on the different sections/topics/questions and then share their results with the group.

7. Remarks

Participants should not be scared of adding "bad" ideas because every idea can at least be somehow of inspiration for further ones. The activity works best if the issues on the board are rather diversified.

What do you sell?

—

Written by: Fanni Szemerédi, InSite Drama, Hungary

1. Summary

The drama lesson offers the roles of a marketing creative team to the participants so that they can consider and discuss a moral dilemma. The question is what kind of compromises they should or shouldn't make in order to get a great business which doesn't really suit their principles.

2. Keywords

› Time frame: approx. 95 minutes
› Type distinction: drama lesson, educational drama
› Age group: 14+ years
› Number of participants: 12–32 people
› Goal of the practice: communication, creativity, team building, discussing issues with arguments, improvising, planning, making a presentation
› (EntreComp): creativity, vision, valuing ideas, ethical and sustainable thinking, motivation & perseverance, financial & economic literacy, mobilising others, coping with uncertainty, ambiguity & risk, working with others, learning through experience

› Who can play: it is better with a group where members know each other, e.g. a class
› Is it possible to use this method online? If yes, does it need any changes? Yes, with small changes.

3. Practitioners

Fanni Szemerédi has an MA in cultural management and an MA in teaching literature. She has worked in several cultural programs and drama projects for youth in different theatres in Hungary. Since 2016 she works for a professional independent theatre in Budapest as a program coordinator and also contributes to the youth program of the theatre as a drama teacher working with both adults and teenagers.

4. Objectives

Bringing up moral dilemmas in the topics of "selling a product" and "success". Discussing integrity vs. compromises. Good compromises and bad compromises. Discussing the idea of 'success'.

5. Structure of the process

Materials: drama papers (big paper sheets) - max 13, markers, pens, tables, chairs

1) PRELUDE

Likert scale - whole class - 10 min

"Let's play Likert scale live! Please stand in one line from 1 to 10 according to the measure of agreement to each statement said. One end of the scale is "strongly agree", the other is "strongly disagree". Between the two extremes there are 8

more options on the scale".

There are three statements. After every statement the facilitator asks participants to stand on the scale. He / she asks questions from the participants: first the ones who stand at the two ends of the scale, the extremes. After that the ones in the middle or at any position. The facilitator asks participants about their opinion, asks them to explain why they stood where they stood, or if they can bring up any examples to support their position. This is a warm up and topic-introduction game. The more reserved participants don't need to be asked. The small group-games would suit them more, and later even the whole class improvisations. The more spreading, the more excitement on the Likert scale. The opposites stimulate discussions. The more simple, general and more controversial the statements are, the better.

1. You are voting with your wallet.

2. Choosing and buying products is a way to express your identity.

3. Marketing affects the behaviour and decisions of consumers.

2) FORMING THE PR- AND MARKETING AGENCY

Narration (facilitator) - 2 min

"Today we are going to examine what kind of decisions have to be made by the experts who influence our behaviour as consumers. I invite you for the role of the creative team in a PR- and marketing agency. Playing these roles doesn't require any specific skills or knowledge from you

now, only those we already own. Just be open and ready to play! I will also play a role at the agency. The agency is small and therefore the team sticks together. It's a young agency, they have been working together for only four years, and all the team members are under thirty. They are passionate about what they do. On the market they are thought of as a promising young team. Lots of small businesses and start ups would like to be a client of theirs. There have been a few smaller commissions from abroad as well. Success does not only mean financial success to them. One of the most important principles is that they are only interested in projects and commissions where they can communicate genuinely and authentically. Their top priorities are: environmental awareness, sustainability and social responsibility. They have just got a once-in-a-lifetime opportunity which can be life changing for the agency. But first let's see who they are, how they work and what they usually do. Let's build this team up!"

a) Forming departments - 2 min

"Within the creative team there are 4 departments:

› *graphic designer, visual creative team*
› *creative writing*
› *social media-team (fb, instagram, youtube, twitter,...)*
› *event management*

Please choose one department you are interested in. It is good when all departments have roughly equal numbers of members."

Wall of pride - 4 small groups - 2 min instructions + 5 min creating + 4 min sharing

"Every department should make up a project which has made them proud in the last 4 years. "Our best project" could be a project which was very hard work and we finally managed to get to something essential and found a good way to show it. It could be an award won by the team for a project. It could be a project which has gotten good feedback from other professionals or from customers. You could either create these projects or describe them. Tell us what was challenging about it, why it is special, unique or unconventional. Ask the question from yourself: what does 'success' mean to us?"

c) Social responsibility - 3 min instructions and forming new small groups + 5 min creating + 4 min sharing

"Please, leave your department for a while and form new small groups. Each small group should have at least one person from every department. Please, make sure that the new groups have roughly equal numbers of members." (tip: if every department has a number from 1 to 4, we can ask the participants to form new small groups where there are members with every number from 1 to 4).

"The agency does one volunteer project every year. They support campaigns by NGOs, foundations, associations. They work for free. What have these projects been in the last 4 years? Every small group should present one of them."

d) Another department: the management - whole group discussion - 5 min

Next to the creatives, there are other important departments at the agency as well, which are responsible for the finances, for building relationships with partners (procurers, investors and customers), for the business and for the processes of the projects.

Let's talk about their points of view as well. What are their basic rules and aims? Are there any principles in the way to achieve the goals? Let's write them on big drama papers and hang them on the walls.

e) Motto / credo - 2 small groups - 5 min creating + 4 min sharing

Let's write down the top 10 rules and the motto of

1. the creatives (group 1)
2. the management and finances! (group 2)

When sharing, the 2 small groups can add more ideas to each other's top 10s

f) Challenges, difficultes, problems - 2 small groups - 5 min discussion + 4 min sharing

What have the biggest professional or management challenges and difficulties been in the past two years?

Write down 3 issues in each small group - the issues can concern either the whole agency or any of the departments.

g) Remarkable moments - Freeze frames - 4 small groups - 2 min instructions, reforming former small groups + 4 min creating + 4 min sharing

"Go back to your department, please! Make one freeze frame in every department! It's a picture, a snapshot. Let me give you the titles of the pictures:

1) deadline minus 1 day

2) we've finally made it! Project done!

3) shooting…

4) group discussion - that's how it goes by us"

3) IMPORTANT MEETING
teacher in role + whole class improvisation, discussion - 8-10 min

Teacher = project manager (he/she coordinates processes, keeps contact between the departments and the partners):

"Hello! Thank you everyone for being here today. Today can be life-changing for us. We have received a once-in-a-lifetime opportunity which can define our future. Coca-Cola Hungary wants to work with us. This can be the first step of an international career. The project would last for two years and of course, it is financially favourable. I think it would need all our time and creative energy, so we won't really have time for other projects. I'd like you to discuss this opportunity today. What you should know: it would be a new product that Coca-Cola would like to be tested in Central and Eastern Europe and then in the US, China and all over the world. This new product is Chilli Coke. Of course it's top secret so please don't tell anyone.

We have to give an answer in a week."

The topic of the discussion is whether the agency should get this project or not. The teacher in role can help deepen the situation as the devil's advocate which means if he/she sees that the discussion leads too soon to a very obvious result without everyone thinking through all the arguments, he/she can ask questions to bring new aspects to the discussion. That doesn't mean that he/she pushes one possible decision. On the contrary. There is no right or wrong decision. Our aim is to thoroughly think about the question coming up with pros and cons.

Tip: to have a bigger picture or to have more sophisticated and valid arguments

1) the facilitator can prepare in advance and bring in a research about Coca-Cola's CSR and inform the participants

2) as a part of the discussion participants themselves can do a quick research on their smartphones (if available) about Coca-Cola's CSR and policies

A) IF THE ANSWER IS YES

Beginning to plan the project – 4 small groups - 1 min instructions + 5 min creating + 4 min sharing

The departments shall start to plan the campaign, brainstorming, questions, suggestions…

B) IF THE ANSWER IS NO

Forum theatre + teacher in role – 6 min

Scene with the delegate of Coca-Cola Hungary (teacher in role): How to decline the offer? A volunteer participant is prepared by the others with arguments and expressions. He / she will be the spokesperson of the team. While watching the scene, the others can clap their hands at any moment and yell "stop" to stop the scene so that they have time to help the spokesperson with new arguments. Any of the spectators (spect-actors) can stop the scene not only to give new arguments but to replace the spokesperson and continue the scene. The spokesperson can also clap their hands and stop the scene to ask for help from the others.

4) FREEZE FRAMES
4 small groups - 6 min

"Make a snapshot, a photo about what happens at the agency one year later. How they feel, how the work environment is, what kind of project they are working on at the moment…"

6. Your approach

Important: there is no right or wrong answer. Our aim is always to examine a problem or dilemma from different perspectives, find arguments and deepen our understanding by trying different ways, looking at different consequences. The facilitator should not make a hint or any suggestion. He / she should always ask questions to help a situation or a problem evolve. Open questions help to deepen the understanding of certain problems or dilemmas. The facilitator might play the devil's advocate by not letting the discussion be too one-sided or obvious, he / she can reveal other / new aspects. It is important that he / she should not put pressure on the group or suggest any "good solution".

What inspires you?

—

Written by: Fanni Szemerédi, InSite Drama, Hungary

1. Summary

The following project and teamwork aims to examine the products / services / good causes / projects which could be so important to us that we even spend money on it. After examining these, we aim to work on our own product / service / good cause / project, we aim to develop it and to communicate in a presentation.

2. Keywords

› Time frame: 2x45 minutes at classroom + about 60 minutes homework

› Type distinction: project work

› Age group: 14+ years

› Number of participants: 12-25 people

› Goal of the practice: developing creativity, teamwork, innovation, planning, making presentations, practising persuasion, being aware of our own priorities

› (EntreComp): spotting opportunities, creativity, vision, valuing ideas, ethical and sustainable thinking, self-awareness & self-efficacy, motivation & perseverance, mobilising others, planning & management, working with others, learning through experience

› Who can play: it is better with people who know each other

› Is it possible to use this method online? If yes, does it need any changes? Yes, with smaller changes.

3. Practitioners

Fanni Szemerédi has an MA in cultural management and an MA in teaching literature. She has worked in several cultural programs and drama projects for youth in different theatres in Hungary. Since 2016 she works for a professional independent theatre in Budapest as a program coordinator and also contributes to the youth program of the theatre as a drama teacher working with both adults and teenagers.

4. Objectives

In our consumer society we often forget to pay attention to analysing our consumption and to being aware of spending money. In the following teamwork we try to become more conscious of our consumption. After that we are going to find our own product / project to work out.

5. Structure of the process

Materials: big sheets of paper (3 sheets per group), 10x10 unit of money to each participant, pens, markers, self-evaluation form for every participant, blu-tack, if possible cell phones with internet

**1ST LESSON (45 MIN):
Raising consciousness of our consumption**

1. What inspires you? - small group discussion - 10 min

Make small groups with 4-5 members! Grab a big sheet of paper!

a) Think about your physical and online surroundings!

What are the products / services / projects / good causes that you like, that inspire you and which are made by small- and medium sized enterprises, start ups, NGOs, or sole traders! They can be local / national / from abroad, but it's important that they have to be made / initiated by small businesses and organisations, not big factories or multinational corporations. Which products / services / good causes / projects would you actually buy or donate to? Collect every idea that comes up in the small group! Write down the name or brand of the product / service / good cause / project and draw a pictogram next to each of them which helps to capture them!

Thinking through the everyday consumption and preferences of yourself or your family might help.

b) The reason why.

Ask yourself: what makes you choose a particular product / service / good cause / project? Is it useful? Looks good? Makes you look good? Is it about convenience? Is it important for you to help people or issues by donating to them? Do you want to make someone else happy with a present? Is it environmentally friendly?

Sharing - 8 min

Stick the big sheets of papers on the wall or leave them on the floor, and discover the collections of the other groups. Let's go for a walk in this gallery!

2. Spot / site - 12-15 min (2-5 min preparing + 10-12 min sharing)

Go back to your group please!

Let's examine the places where we can get these products / services or donations to a good cause / projects! Is it a physically existing shop / market or is it a webshop, website available online only? What do they look like? How can they attract your attention? What makes them visible and desirable? What are the main attributes?

Discuss in small groups.

If possible, you can show websites to others. You have 12-15 minutes: please be aware that everyone should have their own 1-2 minutes of showing something.

3. Closer look - analysis - 12-15 min

Choose one of the products / services / good causes / projects in each group! Come to an agreement, a common thing. If needed, you have to persuade each other, you have to advertise and "sell" your product. Why is it good for others? Why is it worth the attention? Why is it worth spending money on?

Consider also if the shop / market / website is available to be examined, maybe even the owner / self trader / organization is accessible to be interviewed.

Examine the product / service / good cause / project in detail! Make notes on a big sheet of paper.

a) Supporting questions and aspects:

> Describe the product / service / good cause / project!
> What kind of goal does it aim to achieve?
> Who is the target group? Who is it made for?
> What is the price?
> Are there any similar products / services / good causes / projects nearby? Compared to them, what makes the difference? Why is the one we chose better? Why should a customer choose this one and not the other ones?

b) Communication

> If it is available in a physically existing shop or market, describe the surroundings. If it's online, examine the site(s). What do they look like? Pay attention to design, colours, shapes, fonts, lay-out / set-up, style…
> What are the channels to reach the target group?
> What are the messages?
> Is there a catchy phrase, a buzzword?

4. Homework - research: approx. 60 min

In small groups:

1) If possible make a short interview with the owner / organization / entrepreneur. Supporting questions:

How did the business / project start?

> What was the original idea at the beginning?
> What were the difficulties to deal with along the way?
> What is their mission, vision?

> Are there any innovations nowadays?
> What are their plans for the near future? etc.

2) Browse! If there is already an interview with them, read it!

3) Make a 3-minute presentation for the others!

2ND LESSON – APPROX. 45 MIN:

1) Sharing the result of the 1st lesson and the research made at home - 12-15 min

2) Our own project / product - 15 min

Small groups:

> Create your own product / service / good cause / project! What inspires you? What do you do with passion? What would you change in your life / surroundings? Collect ideas together in a small group and then choose one from the ideas!
> Make a presentation to introduce your idea! You can make notes and draw on a big sheet of paper.
> Supporting questions:
  • Describe the product / service / good cause / project!
  • What kind of goal does it aim to achieve?
  • Who is the target group? Who is it made for?
  • What is the price?
  • Are there any similar products / services / good causes / projects nearby? Compared to them, what makes the difference? Why is the one we chose better? Why should a customer choose this one and not the other ones?

c) Communication

> What are the channels to reach the target group?
> What are the messages?
> Is there a catchy phrase, a buzzword?
> What should a website look like? Pay attention to design, colours, shapes, fonts, lay-out, style...
> It may help to examine the profiles / sites of various projects on https://www.indiegogo.com/ / https://adjukossze.hu/ / https://www.patreon.com/ / crowdfunding website. How do they communicate?

1. Presentation - sharing and marketplace - 12 min

Everybody has 100 (10x10) units of money which can be shared among the projects. Go around and leave the amount of money you want for the projects.

2. Self-evaluation / reflection - 5 min

Fill in the following form individually.

> What kind of tasks did I take?
> Which tasks were difficult for me? Why?
> Which tasks took more time than expected?

Scales - rate your work from 2 to 5 according to the following sentences.

> I've worked hard.
> I've concentrated on the task all along the team work.
> I've managed to ask for help when I needed to.
> I've been constructive when giving criticism.
> I've found my part in the team.
> I am satisfied with my work.

6. Your approach

The project work above provides an opportunity for the participants to experience working in teams, finding the ways of persuasion, making presentations. It also gives possibilities to practice one's creativity, initiation, needs analysis and evaluation. Self-evaluation also gives scope for identifying one's strengths and weaknesses. These skills and attitudes above are part of the competence *Sense of initiative and entrepreneurship*. The facilitator should always ask open questions to bring the ideas of the participants forth. There are no right or wrong answers, ideas. Every idea should be listened to. The one the small groups agreed to work together on is the one to elaborate and improve. This aim can be achieved with open questions and suggestions. However, the idea and the work should come from the participants. The facilitator gives the place and the frames for collective thinking. The facilitator stimulates, inspires but never does the task instead of the participants, and never insists on their own ideas.

Win as much as you can

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Written by: Gabriel Brezoiu & Alexandra Peca, GEYC, Romania

1. Summary

"Win as much as you can" is a game to explore how sub-groups in a larger team can balance their desire to win more as a sub-group with their desire to win as a team and also to reflect on how cooperation and competition might affect multiparty negotiations.

2. Keywords

> Time frame: 15-30 minutes + 10-30 minutes debriefing

> Type distinction: community building game

> Age group: appropriate for either of the following age groups: 16-19 / 19+ years

> Number of participants: 15+ people

> Goal of the practice: community building, communication, creativity, personal development

> (EntreComp): creativity, valuing ideas, self-awareness & self-efficacy, mobilising others, taking the initiative, coping with uncertainty, ambiguity & risk, working with others

> Who can play: it is not necessary that people know each other, they just have to have some knowledge on the topic

> Is it possible to use this method online? If yes, does it need any change? This method works best in an offline setting.

3. Practitioners

This method was refined by Gabriel Brezoiu (General Manager) and Alexandra Peca (Head of Democracy & Human Rights) through several youth mobility projects (training courses and youth exchanges). Gabriel is a trainer, youth worker, social media expert, and project manager working in the youth field since 2007. As a non-formal education trainer in entrepreneurship, Gabriel is specialised in using design thinking, Business Canvas Model, creative expression, and digital tools methodologies to enhance young people and youth workers' entrepreneurial spirit and to support them to transform their ideas into actions.

Alexandra has been working as a project manager for the past 4 years, focusing on the topics of youth participation, civic education, youth work, digital education, human rights. As a former Promoter for European Democracy, a project of the European Parliament Liaison Office in Romania, Alexandra is dedicated to creating at GEYC an environment in which young people feel involved and empowered, they know their rights and they develop a responsible attitude toward civic and democratic engagement.

4. Objectives

The objectives of this method are to:

> Develop the participants' creative thinking;

> Foster their negotiation skills;

> Foster collaboration between participants.

5. Structure of the process

The participants are split in equal groups and each group receives a psychological profile of an entrepreneur and according to their profile, they have to play the game „Win as much as you can", with the purpose of learning the importance of cooperation and trust between entrepreneurs.

The game consists of 10 rounds in which each team has to decide to put forward an X or a Y. According to the composition of the letters put forward the teams will receive different points according to the payoff schedule, which will be added to the score grid.

Before round 5, 8 and 10 one representative of each team comes to the circle in the middle to negotiate with the representatives of other teams (the rest of the teams cannot interfere!). The payoff of round 5 will be then tripled, the payoff of round 8 multiplied by 5 and that of round 10 multiplied by 10. At the end of the exercise, the trainer totals up the scores. Usually, the trainer team wins some money (i.e. the participants lose as they did not fully cooperate together).

Ideas of entrepreneurship profiles:

→ You are a successful business owner. For you, trust is very important and your employees know that your relationship with them is based on that.

→ The people in your village know you as „the gambler". You have had more businesses than wives and you can't seem to keep your employees around you.

→ You have decided to open your first business. You start to look for people who have the

same drive as you, but you find it a bit hard to trust them with handling very important tasks, so you give them small assignments and do the rest by yourself.

→ You have been let down by people so many times that you prefer to do everything by yourself. You think the best things are done when you do them yourself.

Template to use: https://bit.ly/winasmuch

6. Your approach

This is a game about trust, communication and partnership. Some questions that could be used, are:

› How did you like the game/use one word to describe the game (in order to let off some steam)

› Did you play against each other or against the team? Why?

› Imagine that the four teams are competing companies/businesses, what does the game highlight then about the business environment?

› What does the exercise highlight about trust and communication between business partners?

› How did the representatives of the teams feel during and after the negotiations in the middle?

› Was it easy to bring home the decisions made in the middle?

› What suggestions could be made to improve cooperation?

› How could the process have gone more smoothly?

7. Further reading

https://www.salto-youth.net/tools/toolbox/tool/win-as-much-as-you-can.395/

8. Remarks

This activity can be very easily adapted to any topic that you are working on.

Your Leadership Coat of Arms

Written by: Facilitators of Virtual Learning (FAVILLE)'s partnership, JO Education, Italy

1. Summary

Every leader has certain things and values that they value and find important. Values that guide the leader's behavior and embodies the leadership philosophy of the person. In this exercise, participants are asked to create their own Leadership Coat of Arms.

2. Keywords

› Time frame: up to 60 minutes
› Type distinction: leadership, introspection, intra-group openness
› Age group: 14+ years
› Number of participants: up to 30 people
› Goal of the practice: (EntreComp): creativity, vision, valuing ideas, self-awareness & self-efficacy, motivation & perseverance, working with others
› Who can play: anyone can use this method
› Is it possible to use this method online? If yes, does it need any change? No.

3. Practitioners

This activity is based on a further elaboration by JO Education's staff of a resource curated by the partnership of the Erasmus+ Project FAVILLE. One of the aims of the project FAVILLE was that of developing a digital application containing several resources that could be used both face-to-face and online by groups of people and learners, under the direction of a learning facilitator.

4. Objectives

Leadership development and self-reflection.

5. Structure of the process

Through this funny activity participants will look into themselves getting a clear understanding of what defines and characterize them as leaders.

→ Brief participants about drawing their own Leadership Coat of Arms. Explain briefly the importance of consistent values in leadership and ask them to reflect what beliefs and values they find important as a leader.

→ Assign 10-15 minutes of time for them to draw their coat of arms, representing the 4 most important items they value in leadership. Encourage participants not to be concerned about how nice their drawing is, the main thing is expressing what they think is important for a leader.

→ After everyone finishes their drawing, ask participants to share and explain their drawings (you may do it in groups of 4-6 participants, if you have many participants).

→ Questions to consider:
  * What items did you add to your Leadership Coat of Arms?
  * Why are they important to you?
  * After the discussion and debriefing round, you may ask participants to stick their coat of arms drawings to the wall, so you have a visual gallery of Leadership Coat of Arms.

6. Your approach

Users can either draw their Coat of Arms on paper or digitally.

If used online you might have various options:

› If you do not have an online whiteboard tool, you can use Slack or Google docs to share and comment on the created images.

› If using video conferencing software alone, invite the participants to share their screen and show their digital image, or hold up their physical drawing for the group to see.

7. Remarks

Drawing materials are indispensable.

Summary

The CREAction4EU Project handbook contains best practises collected or created and tested by 4 partner organisations from 4 countries.

You are free and encouraged to adapt any of them by your own practical application. You know the objective you want to achieve with an exercise or game, you are aware of the already existing and functioning group's dynamics. You know which aspects of entrepreneurship you want to raise awareness of in the context of a specific event, which competences you want to focus on by the exploration and practical testing. In most cases, you also have knowledge of the participants' progression level, and of the areas that could benefit from further development, and of what the next steps in this development might be. Please browse and select the exercises accordingly.

Adaptation can also be used in a temporal sense: knowing the group and / or the objectives, you can adjust the time frame of each sub-task to the group's needs.

Best practises can be built on each other and thus be combined into a longer process, but they can also be used individually as part of another process.

The best practises can be easily used and selected according to the parameters given, but for more transparency, the statistics below give a good summary.

The best practises concern, among others, issue analysis, goal setting, project planning, games based on drama, project management, drama lessons, ice breakers, evaluation.

The authors and editors have faith that the 40 best practises will provide a comprehensive overview of the diversity of cultural entrepreneurship and the wide range of opportunities it offers to the readers.

Statistics

YOUR NEEDS		BEST PRACTISES FOR YOU IN THE HANDBOOK
TIME FRAME – HOW LONG EXERCISE / PRACTICE DO YOU NEED?	15-60 min	18
	1-3 hours	19
	days	1
	weeks / regularly	5
HOW MANY PARTICIPANTS DO YOU HAVE?	up to 10	18
	10 - 20	31
	20 +	19
WHICH ONE WOULD YOU LIKE TO FOCUS ON FROM THE 15 ENTRECOMP COMPETENCIES?	Spotting opportunities	13
	Creativity	31
	Vision	18
	Valuing ideas	30
	Ethical and sustainable thinking	10
	Self-awareness & self-efficacy	18
	Motivation & perseverance	15
	Mobilising resources	8
	Financial & economic literacy	1
	Mobilising others	17
	Taking the initiative	24
	Planning & management	19
	Coping with uncertainty, ambiguity & risk	2
	Working with others	35
	Learning through experience	24
WOULD YOU RATHER WORK ONLINE?	yes	24
PROGRESSION LEVELS	foundation	⬚
	intermediate	⬚
	advanced	⬚
	expert	⬚

Statistics
Time frame

→ *15-60 min*

* Drama games - Building verbal creativity in 30 minutes / 5 games
* Drama games - Cooperation, building teamwork
* Drama games - creativity (objects, shapes, body language, characters)
* Face2Facebook
* How to evaluate your team's work and skills?
* Human Bingo
* Impact and Effort Matrix
* Mission Impossible
* Offline Twitter
* Orient Express
* Panels mind mapping
* Six Thinking Hats
* Speed Dating
* Story around the circle
* Three wishes
* Walking Brainstorm
* Win as much as you can
* Your Leadership Coat of Arms

→ *1-3 hours*

* Café associatif
* Creative Problem Solving
* Dream come true?
* Euro Casino
* GoodWillage 1.1
* GoodWillage 1.2
* GoodWillage 1.3
* Judge Me
* Learning Space Dynamics (LSD)
* Lightning Decision Jam
* MoSCoW
* Mentoring Sessions (ONE ON ONE)
* Project Point of Departure
* Save our place!
* Six Thinking Hats
* The Arrow
* The World café
* What do you sell?
* What inspires you?

→ *Days*

* Hackathon of Responsible Innovation

→ *weeks / regularly*

* Café associatif
* Mentoring Sessions (ONE ON ONE)
* PSB Innovation Challenge
* Quality of Life and Work diagnostic
* The Social Cup

Statistics
EntreComp competencies

→ *Vision*

* Café associatif
* Dream come true?
* Hackathon of Responsible Innovation
* Lightning Decision Jam
* Mentoring Sessions (ONE ON ONE)
* Orient Express
* Panels mind mapping
* Project Point of Departure
* PSB Innovation Challenge
* Save our place!
* Story around the circle
* The Arrow
* The Social Cup
* The World café
* Three wishes
* What do you sell?
* What inspires you?
* Your Leadership Coat of Arms

→ *Coping with uncertainty, ambiguity & risk*

* What do you sell?
* Win as much as you can

→ *Valuing ideas*

* Café associatif
* Creative Problem Solving
* Drama games - Building verbal creativity in 30 minutes / 5 games
* Dream come true?
* Euro Casino
* Hackathon of Responsible Innovation
* How to evaluate your team's work and skills?
* Impact and Effort Matrix
* Judge Me
* Learning Space Dynamics (LSD)
* Lightning Decision Jam
* Mission Impossible
* MoSCoW
* Offline Twitter
* Mentoring Sessions (ONE ON ONE)
* Orient Express
* Panels mind mapping
* Project Point of Departure
* PSB Innovation Challenge
* Save our place!
* Six Thinking Hats
* Speed Dating

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* The Arrow
* The Social Cup
* The World café
* What do you sell?
* What inspires you?
* Win as much as you can
* Your Leadership Coat of Arms

→ *Motivation & perseverance*

* Creative Problem Solving
* Dream come true?
* Human Bingo
* Lightning Decision Jam
* MoSCoW
* Mentoring Sessions (ONE ON ONE)
* Quality of Life and Work diagnostic
* Save our place!
* The Arrow
* The World café
* Three wishes
* Walking Brainstorm
* What do you sell?
* What inspires you?
* Your Leadership Coat of Arms

Statistics
EntreComp competencies

→ *Creativity*

* Drama games - Building verbal creativity in 30 minutes / 5 games
* Drama games - Cooperation, building teamwork
* Drama games - creativity (objects, shapes, body language, characters)
* Dream come true?
* Euro Casino
* Face2Facebook
* GoodWillage 1.1
* GoodWillage 1.2
* GoodWillage 1.3
* Hackathon of Responsible Innovation
* Human Bingo
* Judge Me
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* Save our place!
* Six Thinking Hats
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* Three wishes
* Walking Brainstorm
* What do you sell?
* What inspires you?
* Win as much as you can
* Your Leadership Coat of Arms

→ *Self-awareness & self-efficacy*

* Creative Problem Solving
* Drama games - Cooperation, building teamwork
* Dream come true?
* Face2Facebook
* How to evaluate your team's work and skills?
* Impact and Effort Matrix
* Lightning Decision Jam
* Mission Impossible
* MoSCoW
* Offline Twitter
* Quality of Life and Work diagnostic
* Speed Dating
* The Arrow
* The World café
* Three wishes
* What inspires you?
* Win as much as you can
* Your Leadership Coat of Arms

→ *Spotting opportunities*

* Drama games - Cooperation, building teamwork
* Dream come true?
* Euro Casino
* Human Bingo
* Lightning Decision Jam
* Mission Impossible
* Mentoring Sessions (ONE ON ONE)
* Panels mind mapping
* Save our place!
* The Arrow
* The World café
* Three wishes
* What inspires you?

→ *Mobilising resources*

* Creative Problem Solving
* Drama games - Cooperation, building teamwork
* Dream come true?
* Lightning Decision Jam
* MoSCoW
* Save our place!
* The Arrow
* The World café

Statistics
EntreComp competencies

→ Mobilising others

* Creative Problem Solving
* Drama games - Cooperation, building teamwork
* Dream come true?
* Euro Casino
* GoodWillage 1.1
* GoodWillage 1.2
* GoodWillage 1.3
* Judge Me
* Lightning Decision Jam
* Mission Impossible
* Orient Express
* Panels mind mapping
* Save our place!
* The World café
* What do you sell?
* What inspires you?
* Win as much as you can

→ Financial & economic literacy

* What do you sell?

→ Working with others

* Café associatif
* Creative Problem Solving
* Drama games - Building verbal creativity in 30 minutes / 5 games
* Drama games - Cooperation, building teamwork
* Drama games - creativity (objects, shapes, body language, characters)
* Dream come true?
* Euro Casino
* Face2Facebook
* GoodWillage 1.1
* GoodWillage 1.2
* GoodWillage 1.3
* Hackathon of Responsible Innovation
* How to evaluate your team's work and skills?
* Impact and Effort Matrix
* Judge Me
* Learning Space Dynamics (LSD)
* Lightning Decision Jam
* Mission Impossible
* MoSCoW
* Offline Twitter
* Orient Express
* Panels mind mapping

* Project Point of Departure
* PSB Innovation Challenge
* Quality of Life and Work diagnostic
* Save our place!
* Six Thinking Hats
* Story around the circle
* The Social Cup
* The World café
* Three wishes
* What do you sell?
* What inspires you?
* Win as much as you can
* Your Leadership Coat of Arms

→ Ethical and sustainable thinking

* Café associatif
* GoodWillage 1.1
* GoodWillage 1.2
* GoodWillage 1.3
* Hackathon of Responsible Innovation
* Mentoring Sessions (ONE ON ONE)
* PSB Innovation Challenge
* The Social Cup
* What do you sell?
* What inspires you?

Statistics
EntreComp competencies

→ *Learning through experience*

* Café associatif
* Drama games - Building verbal creativity in 30 minutes / 5 games
* Drama games - Cooperation, building teamwork
* Drama games - creativity (objects, shapes, body language, characters)
* Dream come true?
* Euro Casino
* Face2Facebook
* GoodWillage 1.1
* GoodWillage 1.2
* GoodWillage 1.3
* Hackathon of Responsible Innovation
* Human Bingo
* Impact and Effort Matrix
* Judge Me
* Learning Space Dynamics (LSD)
* Mission Impossible
* MoSCoW
* Orient Express
* Project Point of Departure
* PSB Innovation Challenge
* Speed Dating
* The Social Cup
* What do you sell?
* What inspires you?

→ *Taking the initiative*

* Café associatif
* Creative Problem Solving
* Drama games - Building verbal creativity in 30 minutes / 5 games
* Drama games - Cooperation, building teamwork
* Euro Casino
* GoodWillage 1.1
* GoodWillage 1.2
* GoodWillage 1.3
* Hackathon of Responsible Innovation
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* Save our place!
* Speed Dating
* The Arrow
* The Social Cup
* The World café
* Walking Brainstorm
* Win as much as you can

→ *Planning & management*

* Café associatif
* Creative Problem Solving
* GoodWillage 1.1
* GoodWillage 1.2
* GoodWillage 1.3
* Hackathon of Responsible Innovation
* Impact and Effort Matrix
* Learning Space Dynamics (LSD)
* Lightning Decision Jam
* Mission Impossible
* MoSCoW
* Panels mind mapping
* Project Point of Departure
* PSB Innovation Challenge
* Save our place!
* The Arrow
* The Social Cup
* The World café
* What inspires you?

Statistics
Fields, needs

→ *Issue analysis*

* Impact and Effort Matrix
* Lightning Decision Jam
* MoSCoW
* Project Point of Departure
* Six Thinking Hats
* The Arrow

→ *Goal setting*

* Impact and Effort Matrix
* MoSCoW
* Project Point of Departure
* The Arrow

→ *Project planning*

* Six Thinking Hats
* The Arrow

→ *Ice breakers*

* Drama games - Building verbal creativity in 30 minutes / 5 games
* Face2Facebook
* Human Bingo
* Mission Impossible

→ *Games based on drama*

* Drama games - Building verbal creativity in 30 minutes / 5 games
* Drama games - Cooperation, building teamwork
* Drama games - creativity (objects, shapes, body language, characters)

→ *Project management*

* Impact and Effort Matrix
* Lightning Decision Jam
* MoSCoW
* Project Point of Departure
* Six Thinking Hats
* Walking Brainstorm

→ *Drama lessons*

* Dream come true?
* Save our place!
* What do you sell?

→ *Evaluation*

* How to evaluate your team's work and skills?

Statistics
Online

* Drama games - Building verbal creativity in 30 minutes / 5 games
* Dream come true?
* GoodWillage 1.1
* GoodWillage 1.2
* GoodWillage 1.3
* How to evaluate your team's work and skills?
* Impact and Effort Matrix
* Judge Me
* Learning Space Dynamics (LSD)
* Lightning Decision Jam
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* Your Leadership Coat o

Thanks for reading!