



# **Guidebook for setting up self-managed volunteer groups**

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This publication reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

## Contributing Partners



KÉPES ALAPÍTVÁNY (Hungary) |  
[www.kepesalapitvany.hu](http://www.kepesalapitvany.hu)



Storytelling Centre (The Netherlands) |  
[www.storytelling-centre.nl](http://www.storytelling-centre.nl)



ELAN INTERCULTUREL (France) |  
[www.elaninterculturel.com](http://www.elaninterculturel.com)



Associació La Xixa Teatre (Spain) |  
[www.laxixateatre.org](http://www.laxixateatre.org)

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# Introduction

Non-governmental organisations (NGO-s) play an essential role in society by tackling important social issues (they fight against poverty, prejudices, inequality, mental health problems, social isolation, unemployment, etc). Often, those organisations are challenged by the fact that, regardless of the methods that they have tested and demonstrated to be effective, they fall short of human and financial resources which are necessary to respond to the needs arising in their communities. One option is to expand their reach by involving and managing volunteers; however, this is too often a difficult task which consumes part of their already limited resources. On the other hand, there is potentially a mismatch between what volunteers want to do/ are capable of doing and what organizations looking for volunteers offer them to do. The partners in the COBU project strive to provide a solution to this challenging situation. To this end, we have developed training programs and tools that help establish networks of self-managed volunteer groups, which can act more or less independently of the 'host/initiator' organisation.

This handbook shows the main elements of such a training programme, showing the process, step by step, through which volunteers can be prepared to take up such an active role. After having been trained, volunteers can operate under the loose supervision of the NGO, or can become completely independent of them.

The process we describe in this handbook was tested by Képes Alapítvány (Hungary), Elan Interculturel (France), Storytelling Centre (The Netherlands) and La Xixa Teatre (Spain).

This process starts by attracting volunteers and creating a group in which they feel at ease and free to share their ideas (Chapter 1-2). The next step is to help them find the topic that they want to work on with their future group (Chapter 3), and/or to show them methods and techniques we (NGO-s) use to tackle issues that are in line with our missions (Chapter 4). After they have selected the topic they want to work on and the objectives of the workshop they want to lead, and become familiar with our methods and techniques, they are shown how to create their own activities, and how to plan their sessions (Chapter 5). Volunteers then need to decide with whom they would like to organise and carry out the events, whether they do it alone or with others, who might have different skill sets (Chapter 6). To be able to offer a good experience for others, volunteer group leaders also need to be prepared to manage their groups, to be able to spot needs and receive feedback of their participants and to manage/solve conflicts (Chapter 7). During the last steps they learn to manage setbacks and be flexible when things don't go as planned (Chapter 8), to decide on the



practical/logistic aspects of their events (venue, timing) and to promote them to the public/community (Chapter 9).

Each chapter starts with a short introduction about the aim of the specific phase after which selected activities and/or examples are offered to illustrate how the specific step can be accomplished. Activity sheets provide information about the goals of the activities, their duration, the number of participants that can be involved, whether any preparations or materials are needed, and step by step instructions.

Other resources created in the framework of the project include:

- a research study that offers an introductory text about different models of self-organised volunteering (“Staying small, impacting big - scaling-up organisational efforts through self-managed volunteering networks: an introduction for third sector organisations”);
- local online platforms (in Hungary, France, the Netherlands and in Spain) for self-organised volunteers that allow access to useful resources and where they can promote their own projects and events (“COBU Local platforms”);
- case studies from Hungary, France, the Netherlands and Spain describing/ documenting the journey of volunteers and NGO staffs in relation to creating the self-managed volunteer networks (“Experiences in setting up self-managed volunteer groups - Four illustrative case studies”).





# 1. Recruiting volunteers

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## Goal of this phase

By the end of this phase you have attracted volunteers who are ready to be trained as future group leaders.

## Description of this phase

One of the first steps to be taken before starting a training of any kind is to find participants. This may seem simple, but in our experience this is not always the case. Unfortunately, we cannot give you a blueprint for successful recruitment, nor do we think it exists. However, we can share some tips and tricks we've gleaned from our own experiences as organisations looking for volunteers.

The following tips and tricks apply to volunteer recruitment in general and not only to finding volunteers who already have a clear idea for a project and want to learn how to implement it. We set up our workshops in different ways and thus portrayed our diversity, which was reflected in the profiles of the participants we have recruited. Some of us put together a training programme for people who wanted to learn how to realise their own ideas for a project; other partners offered training in a specific methodology with a specific purpose, so they recruited participants who were interested in the process and were willing to organise similar training themselves.

### Tip 1:

Before anything else, ask yourself what you need volunteers for and how they are going to multiply your methodology and/or amplify your organization's impact. And in formulating your answer try to be as precise as possible.

### Tip 2:

If you have clearly formulated what you want to recruit volunteers for, also their profiles become clear. With 'profiles' we mean what they like, their motives, age group(s), men, women, etcetera.

### Tip 3:

Then think about where you can find the volunteers you are looking for:

- Do you have people in your database who might be interested?
- Do you know organisations that have contact with volunteers in one way or another? Think for example, of community centres, organisations that have a website on which voluntary work is offered and/or volunteers offer themselves, organisations that have sound experience in working with volunteers. (You can find this out by searching on the internet for 'volunteer wanted' or 'volunteer program' or 'volunteer offers' for instance). Make a contact list of eligible organisations.
- Are they people that you would expect to be active on social media? Does your organisation have a website, Facebook, LinkedIn, Instagram and/or Twitter account that is well visited?



- Are there locations in the neighbourhood where you can post vacancies which are likely to be seen by people who might want to volunteer?
- Maybe you know people who already do volunteer work. Ask how they reached, or were reached by the organisation they volunteer for. Be inventive!

#### Tip 4:

Once you know where you might find 'your' volunteers, you can start thinking about how to attract and reach them. What would work best? Depending on their profile, you might consider using social media, e-mails, flyers, posters, posts on your organisation's website, posts (or links to the info on your own organisation's website) on the websites of organisations you have found (if they agree to that), an announcement in one or more neighbourhood or door-to-door newspapers, a call for volunteers via a local radio station, a combination of some of these options.. Maybe you can present your proposal during a neighbourhood party or festival or any other kind of event where you can meet your target group; make sure you are there with your information/flyers. You might consider organising such an event yourself. The options given here are not exhaustive, but can serve as inspiration, but again, be inventive!

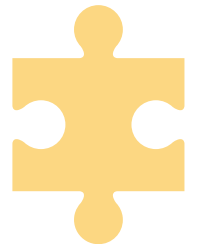


#### Tip 5:

Pay attention to the information you are going to disseminate. There are several aspects to this: the medium you will be using can dictate the amount of text and your use of language. To give an example: in an email you can include more information and you will probably use more formal language than in for instance a Facebook post; on a poster or flyer the image also plays an important role (in contrast to an email for example). But regardless of the medium or tone of voice you use, it is important that you provide information that will be useful to your target group.

A trick that can help you formulate the right information is putting yourself in the volunteer's place. What would you like to know when confronted with a call for volunteers? To give you some ideas (in random order):

- What is the volunteering activity about?
- For what goal?
- Am I supposed to have experience?
- Will I get training? If so, where and when?
- How much time does this voluntary work take? Per week? Per month? Fixed hours?
- Which organisation will I be dealing with?
- How can I receive more information?
- How/where do I register?



It depends on the medium you have chosen and the space this medium offers how explicit you can be. To give you some examples we have added various examples of our flyers, Facebook posts, etc. below.



**As-tu une passion que tu voudrais partager avec d'autres personnes ?**

**As-tu envie de créer un groupe autour de cette passion ?**

**Es-tu motivé pour guider ce groupe ?**

**Aimes-tu apprendre à travers des techniques de médiations artistiques et de l'éducation non formelle ?**

**SI TU AS RÉPONDU "OUI" À TOUTES CES QUESTIONS, NOUS AVONS UNE BONNE NOUVELLE POUR TOI !**

**La résidence-ateliers COBU est faite pour toi !**

**LE BUT DE LA FORMATION**  
Création, structuration et gestion d'un groupe.

**QUAND ?**  
Du 13 au 17 septembre  
De 9h30 à 16h30

**OÙ ?**  
24 Quai d'Austerlitz Paris 75013

**LA METHODOLOGIE**  
Techniques de médiation artistique et éducation non formelle.





**POUR T'INSCRIRE:**  
<https://cutt.ly/AmBj09k>

**POUR TOUTE QUESTION:**  
[cocilesto@elanintercultural.com](mailto:cocilesto@elanintercultural.com)



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# INTERCULTURALITAT FENT TEATRE FÓRUM

**2021 · ABRIL · NOVIEMBRE**

## FORMACIÓ DE DINAMITZADORS/ES DE TEATRE FÓRUM INTERSECCIONAL



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### Tip 6:

Make sure you can keep track of the people who are interested. By this we mean: make sure you collect their contact details (name and phone number or e-mail address) and be careful in recording them. Not only will you then know how many people you can count on, but this will also give you the opportunity to send them reminders of dates and locations, for example. Or, if people do not show up (which you should take into account!), you can contact them to ask if they are still interested.

All the above tips may seem superfluous, but you should not take recruiting volunteers lightly!



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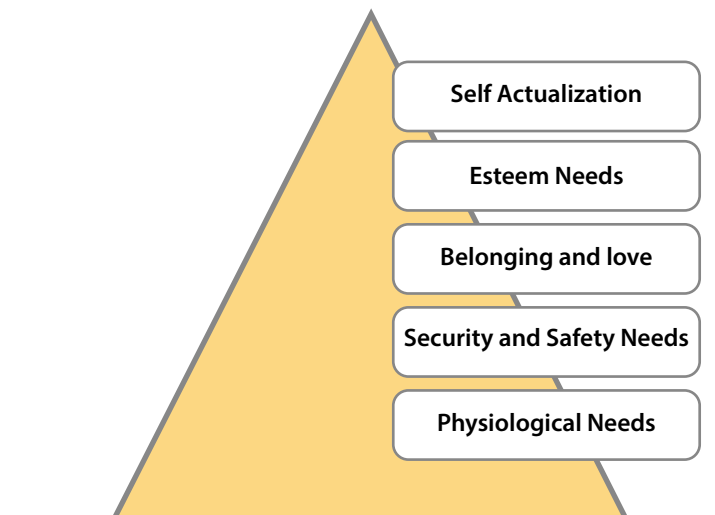
## 2. Creating a volunteer group

## Goal of this phase

By the end of this phase we created a good atmosphere and built trust among the volunteers.

## Description of this phase

After having recruited 'your' volunteers it is highly unlikely that all of them know each other. The chances that people in a group who do not know each other will feel at ease immediately are quite small. However, regardless of what the volunteers are going to learn, they will benefit more if they do feel at ease, feel safe. This is not something we have thought up (although we have experienced it). It is the conclusion of various researchers. One of them is Abraham Maslow (1908-1970), an American psychologist, author of the so-called 'Maslow's Hierarchy of Needs', which can be represented as follows:



Once a lower level need is fulfilled, people will typically go on to fulfil the next one, from the bottom up. Within the context of the learning environment, this 'pyramid' shows that once a learner feels safe, s-he will search for social interaction and a sense of belonging, and then respect and achievement. Or, to put this differently, if people do not feel safe, they are not likely to get to the next step of the pyramid. An Internet search for 'safety, team and learning process' and a quick scan of the publications that this generates reveals that also other researchers leave no doubt that the role of (psychological) safety in team forming and learning processes is considerable, if not a prerequisite.

### Building up safety

As a trainer of a group, you can contribute greatly to that all-important feeling of safety. Firstly by being aware of its importance, and then by paying attention to it in the training, for example by making agreements with the participants and implementing certain activities developed for this purpose.

When it comes to agreements, we recommend at least the following:

- Anything said within the training room will not leave that room unless permission is requested and obtained from the person who said it.
- Everyone is equal, including the trainer(s). Some people may have a specific role, but that does not imply they are more important than others.

The best moment - according to us - to make these agreements, is at the beginning of the training after some words of welcome and an explanation of what the participants can expect from the training.

When all have agreed to the group rules, we suggest you do a check-in. In our experience it works very well to start each training session with a check-in. With this we mean that each participant, one after the other, shortly answers the following questions:

- How do you feel?
- What do you expect this day's training will bring you?

The first time you do this check-in, you should start so people have an example. The next time a participant can start. At the end of each training session we advise you to ask all participants to check-out by sharing how they feel and what the training has brought them. Make sure you are always the last person to check-out! In our experience, this encourages people to speak out more openly.

Make sure that your attention for the participants' feeling of safety does not waver throughout the training.

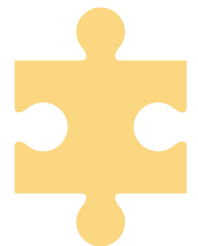


### **Team building**

The next stage in the pyramid is belonging and love. In training sessions with a group, this can be translated into a feeling of belonging to the group or team. You as a trainer of the group or team can enhance this feeling by paying attention to team building. Safety and team building are closely linked and reinforce each other. The safer someone feels, the more he or she will open up to the group or team. Conversely, activities aimed at team building can contribute to the participants' individual feelings of safety.

In your first training session(s) most of your activities should be focused on creating feelings of safety and on team building. Both enhance the learning process of the participants, so if you want them to get the most out of your training, we advise you to really invest time in these. In the course of the training it is also good to do a team building activity once in a while, especially if the participants work a lot individually or in pairs.

Another sort of activities that contribute to team building are so-called 'energisers' or 'ice-breakers'. These are activities that you can do with the group at the beginning of a training session after the check-in to shake everyone awake, or if the energy during the training sags a bit. These are short, often silly activities that require people to move (a bit) and usually generate gaiety.



## Activities linked to this phase

## NAME AND GESTURE

**AIMS**

- Energiser (good one to use on the first day of the training)
- Help participants memorize each other's names
- Get to know each other through the use of the body

## DURATION

20 minutes

## PARTICIPANTS

Minimum 6, maximum 20

## MATERIALS/PREPARATION

Big room where participants are free to move

### STEPS/INSTRUCTIONS

- Ask participants to stand in a circle.
- Make a round of names.
- Once you have done so, ask participants to combine their name with a movement and the rest of the group to repeat the name and imitate the movement. Then, move to the person on the right, etc.
- Once each name has been memorised with the movement that is associated, try to reproduce the round of names with the movements (at the same time in the same order) all together.

## YOUR NOTES



## GO TO THE CENTRE IF...

### AIMS

- Help participants get to know each other

### DURATION

15 minutes

### PARTICIPANTS

Minimum 6, maximum 20

### MATERIALS/PREPARATION

Big room where participants are free to move

### STEPS/INSTRUCTIONS

- Ask participants to stand in a circle.
- Ask participants to walk towards the centre of the circle when they identify themselves with the given sentence. For example, "Go to the centre if you have a pet", "Go to the centre if you have children", "Go to the centre if you were born in Europe", etc.
- For each "go to the centre" sentence, take a few seconds so that the participants who have entered the circle can acknowledge who else in the group shares this aspect with them.

### EVALUATION

Invite participants to reflect about the activity: what has happened, how they felt, what they have learnt, if they feel something has changed in their perception. Provide at least 10 minutes for this final part so the group can collectivize their experiences. Provide at least 10 minutes for this final part so the group can collectivize their experiences.

### HINTS & TIPS FOR FACILITATORS

Adapt the questions to the group as much as possible. Use this exercise to learn different things about the group: languages spoken, nationalities, migration status, working situation, where they live, etc.

If you feel confident, you can make the questions less precise to bring about debates regarding the different concepts: "Go to the centre if you are young", "Go to the centre if you are from here", "Go to the centre if you like to work", etc. These questions might bring up confusion among participants about what it means "to be young", "be from here", etc... Take advantage of this confusion to begin questioning preconceived ideas and generate an initial discussion about identities and diversities within the group.

### YOUR NOTES

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## TELL ME ABOUT YOUR NAME

The main objectives of this activity are to make participants feel more at ease about their capacity to tell a story and to make them aware of the importance of (active) listening when it comes to storytelling and to interaction in general. The methodology is based on 'learning by doing'. When you ask people to tell something about their name, they often do not consider this to be storytelling. But it is, and they will notice they can do it! By asking them to retell the story they've just heard, you make them realise whether or not they have really listened to what has been told to them.



### AIMS

- To challenge people to tell a story
- To make them realise the importance of listening
- To make them feel more at ease about telling a story

### DURATION

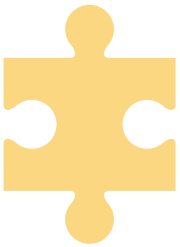
40 minutes  
(example by trainer included)  
if working with 6 duo's

### PARTICIPANTS

Recommended: 10-12 (to avoid  
losing attention)  
Minimum: 2  
Maximum: 16

### INSTRUCTIONS

- Do this activity early in the training
- Make sure there is a chair for everyone
- Participants can either sit in a circle or in duo's, spread over the room
- Keep track of time. Each participant gets about 5 minutes to think about and tell his/her story when working in pairs.



### STEPS

- Ask participants to tell each other (in duo's) in 6 minutes max. about their name on the basis of the following questions: 1) who gave them their name; 2) why did the name-givers choose their name; 3) if applicable – does their name have a meaning; is there a story linked to their name; 4) are they happy with their name.
- Tell about your own name to give them an example of what you expect of them.
- After 12 minutes time is up. Ask all participants to repeat what their duo-partner has told them about his/her name. DO NOT tell them beforehand that this is what you'll expect them to do!
- Ask the participant who's name-story has been repeated if s-he recognises her-/himself in the version the partner has told. (Do not give any comments yourself!)

### HINTS/TIPS

- Best to do this activity at the first day of the training after an ice-breaking exercise; participants should feel sort of at ease and warmed up for the workshop.
- Only after they have come back to the group after having worked in pairs do you tell them that they are not going to repeat their own story about their name, but





the story they've just heard from their partner. This is imminent for the activity!

- Explain why you've made them do the exercise as they did: in storytelling the listener is as important as the teller. The listener will 'colour' the words of the teller/translate the story in his/her mind. (You can illustrate this quickly by the letter exercise, described in the 'Letter A-activity').
- This exercise will give you an indication of participants' telling and listening skills and thus an indication of what they'll need to improve their (oral) self-presentation skills.
- Keep in mind that for some participants repeating what they have heard in the group might be hindered by shyness (in other words; a not too good repetition might not only be due to bad listening.)
- Make mental notes of the participants' capacity to tell a story.
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## YOUR NOTES



## DIFFERENT WALKS, STOP AND GO

### AIMS

- Warm up, energize the body
- Foster attention and go beyond our automatic movements, increasing spontaneity & improvisation of the body

### DURATION

15 minutes

### PARTICIPANTS

Minimum 6, maximum 20

### MATERIALS/PREPARATION

Big room in which participants have space to move freely

### STEPS/INSTRUCTIONS

- Invite the participants to walk and explore the space.
- Ask them to change direction every three steps. Then, give the following instructions:
- Invite people to greet without talking. Suggest them to greet each other with different parts of the body.
- Invite people to walk at their usual pace. Call that pace "speed number 5".
- Then, ask them to walk at different speeds between 1 and 10 (1 being the slowest and 10 the fastest).
- Invite people to walk and to look at each other. When one of them stops, everyone has to stop. When someone starts to walk again, the whole group starts to walk.
- Invite people to walk and go to the empty parts of the room.
- Then, suggest they walk where the space is full of people. Ask them to not stop walking.
- Tell the participants you will give them a series of instructions they will have to follow.
- "When I say GO start to walk, when I say STOP, stop walking." Try several times then add new instructions.
- "When I say NAME, shout your name, when I say CLAP, clap your hands".
- Try, then add the previous words: "Go!...Name!...Stop!... Go!...Clap!".
- Once the group masters all of the instructions, continue by saying, "When I say SKY, raise your hand to the sky. When I say GROUND, squat down and touch the ground with your hand".
- Try to add the previous words: "Go!...Name!...Sky!...Go!...Ground!...Clap!".
- Then, you will reverse everything as follows, "When I say GO, you will stop and when I say STOP you will walk again". Try several times
- "When I say NAME you will clap and when I say CLAP you will shout your name" or "When I say SKY you will touch the ground and when I say GROUND you will raise your hand to the sky".
- Give the instructions at a rapid pace.

### EVALUATION

- Ask participants what was easy and what was difficult about the activity.





## PREVIOUS EXPERIENCE WITH GROUPS

### AIMS

- Raise motivation for starting a group
- Learning about each other's interests

### DURATION

20 minutes

### PARTICIPANTS

Minimum 6, maximum 20

### STEPS/INSTRUCTIONS

- Ask participants to think about the following questions (first, individually) (about 10 minutes)
  - Have you ever started any group around an interest, hobby or other topic (e.g. learning group) in your life the members of which met somewhat regularly? And where members did not pay?
  - Or, have you ever been part of such a group (even if you were not the initiator)?
  - In either case:
    - > If so, what group was it?
    - > What motivated you to start it/join?
    - > If you started it, for how long did you wait between the generation of the idea and the setting up the group?
    - > How long did it last? (the group, and your participation in it)?
    - > What motivated you to stay in it? What did you get from the group?
    - > Were there any challenges to keep the group alive? If so, what were they?
- Then ask participants to form groups of three and share their answers with each other (about 20 minutes)
- Discuss experiences in the whole group (about 30 minutes):
  - > What kind of groups did you initiate or were part of and for how long it lasted?
  - > Describe it very briefly. Variation: participants in a group describe each other's groups and not their own (facilitator can write down the answers on a flipchart)
  - > Let's collect motivations to start/be part of the group (facilitator can write down the answers on a flipchart)
  - > What were the best things about it? (facilitator can write down the answers on a flipchart)
  - > What did bother you (if anything)? (facilitator can write down the answers on a flipchart)
- Participants can later use the collected good and bad experiences (what to replicate, what to avoid) when they set up their own groups.

### YOUR NOTES

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## THROW IN WORDS

Throw in words is a playful activity to trigger people's creativity, reaction and improvisation skills. It also contributes to a good group dynamic, as the stories that come out of this activity are often really funny and sometimes even completely silly.

### AIMS

- To challenge people to tell a story
- To make them realise the importance of listening
- To make them feel more at ease about telling a story

### DURATION

15- 20 min (including retelling the stories)

### PARTICIPANTS

Recommended: 10-12

Minimum: 4

Maximum: 24

### REQUIREMENTS

The participants should have a certain level and understanding of a common language.

### INSTRUCTIONS

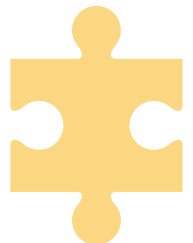
- Do this activity early in the training
- Prepare the story you want to start with
- Make sure there is a chair for everyone
- Participants sit in duo's, spread over the room
- Explain the activity carefully and after that give room for questions.
- Keep track of time. Each participant gets about 3 minutes.

### STEPS

- Divide the group in duos. One of each duo is B, the other one is C.
- Start the activity by telling a story, and stop after a couple of sentences at a crucial moment in the narrative (see the example below).
- Ask the B's to continue telling the story.
- Ask the C's to listen and to throw in a word that has nothing to do with the story every so often. The B's have to involve these words in their stories.
- After 3 minutes the facilitator says: change! and the C's continue the story from the point where the B's stopped telling. Then the B's have to throw in words which the C's have to involve in their stories .
- After 3 minutes you end the exercise and ask the couples to share their stories with the whole group.

*An example of a possible start of the story:*

*Once upon a time there was a princess living in a beautiful castle with her father and mother, the King and Queen. Because she was an only child she got everything she desired. If she wanted a pony, she got a pony. If she wanted a golden necklace, she got a golden*





### 3. Choosing a topic

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## Goal of this phase

By the end of this phase volunteers know what kind of events/workshops they want to organise.

## Description of this phase

At this point, volunteers need to decide the topic/theme of their groups.

There are at least three ways to choose a topic:

- You (the NGO leader) recruit volunteers and prepare them to organise groups with a very specific purpose. This can be the case when you have already tested programmes that you would like to spread, upscale, but you don't have enough staff to do so. A solution can be to train volunteers who might be able to lead workshops on their own, with a frequency they can afford. Here, the topic is more or less defined by you, though volunteers can come up with their own ideas on how to expand on the original idea. For example volunteers are trained to be able to organise intergenerational storytelling workshops, but later they can organise storytelling workshops with other demographics as well, and they are also free to choose the themes of the workshop (e.g. the main theme can be anything they wish, for example "changing roles across the lifespan", or "freedom in different life phases", etc).
- Another option is to recruit volunteers who already have specific skills and experience that they are willing to share with others, or they already have a strong interest in a topic/activity around which they would like to organise their groups. The only restriction here is that the topic should fit to the mission of your organisation (e.g. they can't promote hate speech).
- Lastly, it might happen that there are volunteers who wish to take up a more active role and who can imagine themselves organising their own group, but who are not sure about what experience/skills/knowledge they have that could be useful for others, or maybe they have several ideas and don't yet know which to choose.

In this chapter we offer some activities for this last group.





## Activities linked to this phase

### MY IKIGAI

#### AIMS

- To help volunteers to find a topic that fits their skills, that is meaningful for them, and that is valued by others too.

#### DURATION

60 minutes

This is only an intro activity to create one's ikigai.  
Participants can continue to work on it at home.

#### PARTICIPANTS

Minimum 6, maximum 20



#### MATERIALS/PREPARATION

- Paper
- Pencils
- Printed out ikigai templates (see the handout after this activity description)

#### PREPARATION

Start with an icebreaker activity in order to create a good atmosphere

#### STEPS/INSTRUCTIONS

- Intro (5 minutes)
- 

#### Explain the origin of this exercise:

*Ikigai: Japanese concept, "reason to live" or "reason to wake up every morning"*

*It is a Japanese concept that helps to link one's interest, competences and the demand of the outside environment.*

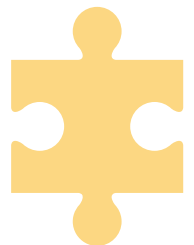
*Let's go to Okinawa! This Japanese island is part of the "blue zones", those regions where people have the longest and healthiest lives. For the inhabitants of this island, this could be explained in part by the Ikigai, a life philosophy, dating back to the 14th century.*

*Ikigai (coming from ikiru (to live) and kai (the realization of what we hope for, what we expect), is a method which allows you to focus and determinate your goals. In other words, the Ikigai will help you to identify why you wake up every morning!*

*Living in harmony with your purpose enables you to live peacefully and fulfilled. And this harmony would be largely responsible for your good health.*

*In our everyday life it is not easy to find answers to our questions and doubts. We often hesitate and question ourselves: Am I cut out for this? Should I do that? Sometimes we think we have to work hard and continue on an arduous path. But remember; nothing is ever set in stone.*

*Finding your Ikigai helps you to identify a project that suits your skills and values and is also*



*needed by the community.*

### **Part 1 – Individual task (20 minutes)**

- Ask participants to take a sheet of paper and draw 4 large intersecting circles. Show them the Ikigai template to give them a sample. The circle “What you can be paid for” will not be relevant, because in our Ikigai we focus on volunteering. But since the intersection of this circle with the others is relevant, we will keep it. Alternatively, you can replace ‘paid for’ with ‘rewarded for’.
- Ask them to name the circles:
  - > What we love (deep down)
  - > What we are good at (concrete or abstract)
  - > What we can be rewarded for (see the remark about this circle above)
  - > What the world needs
- Ask them to name the intersections of the circles as well:
  - > Intersection of what we love and are good at: Passion
  - > Intersection of what we are good at and what we can be rewarded for: Profession
  - > Intersection of what we can be rewarded for and what the world needs: Vocation
  - > Intersection of what the world needs and what we love: Mission
  - > Intersection of all four circles, the middle: Ikigai
- Ask them to come up with ideas for each of the four circles. This is the most complicated part of the Ikigai, as it requires introspection and personal reflection from the participants. Tell them to relax, they don't have to finish everything within 5 minutes. It may even take several days and one can do as much Ikigai as needed to come to a final version.

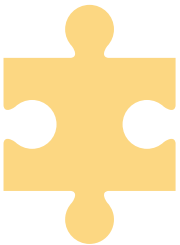
### **Part 2 – Form groups of 3 (40 minutes)**

- Ask participants to form small groups and share their Ikigai with each other. They can also ask questions related to each other's Ikigai that can help to make the ikigai more clear, more precise.
- After having clarified their talent, passion, mission, ask participants to come with project ideas (that they could organise a volunteer group around) that are in line with their Ikigai. They can generate as many ideas as they want. They can also help each other, suggest topics and activities for each other, based on what they learnt about each other through this activity.

### **Part 3 – Debriefing with everyone**

- Each person can describe their Ikigai and share their experience with working on it individually and within the small groups.
- Then each person shares the project ideas that came up after they worked on their ikigai.

Despite its apparent simplicity, finding your proper Ikigai is much more complex and deeper than it seems. It is an invitation to get to the bottom of your real motivations, to explore your expectations and visions of the current state of the world around you, to look at the concrete pragmatic feasibility, and to focus on what is really important



to you.

### HINTS/TIPS

There are several ways to work with this exercise and analyze it. It is up to everyone to find out what they want to learn from this mapping. Ikigai is a tool which allows us to reflect on the elements that have come to light in time. It serves as a compass in thinking about the elements in one's life that one could and would like to change in order to find meaning in them. This is not a task that can be done in one day. It allows one to come as close as possible to what one would like for oneself, ideally, although the principle of reality is inevitably required.

Further readings:

<https://www.bluezones.com/exploration/okinawa-japan/>

<https://www.bbc.com/travel/article/20200510-japans-formula-for-life-satisfaction>

[https://www.japan.go.jp/kizuna/2022/03/ikigai\\_japanese\\_secret\\_to\\_a\\_joyful\\_life.html](https://www.japan.go.jp/kizuna/2022/03/ikigai_japanese_secret_to_a_joyful_life.html)

## YOUR NOTES



## HANGOUT - Ikigai

**My Ikigai** - a japanese concept meaning "a reason for being"



## IMAGINE YOUR DREAM GROUP

### AIMS

- To help participants to identify their interests
- To learn about other participants' interests
- To help to identify elements of a good group experience

### DURATION

20 minutes

### PARTICIPANTS

Minimum 6, maximum 20

### MATERIALS

- Flipchart
- Pen

### STEPS/INSTRUCTION

- Ask participants to think about the following questions (first, individually) (about 15 minutes)
  - > Imagine that you browse through different (leisure) programmes (workshops, activity groups, learning opportunities) in a magazine and suddenly you find one that seems really interesting for you.
  - > What is it about? Why is it interesting for you?
  - > When and how frequently is the programme organised? (e.g. on Saturdays, every two week). What is the duration of one session?
  - > Where does the programme take place, where is its venue?
  - > Who is the leader of the programme? Describe the character with a few words and the skills/experiences he/she has. Is there anything that is attractive/appealing in him/her?
  - > Who are the other participants? Describe them with a few words. Do they add anything important for the experience for you?
  - > In which case would you leave the group? What would be frustrating for you to an extent that you would stop attending its events?
- Group discussion (about 45 minutes):
  - > Each person describes his/her ideal group (the facilitator can write down the ideas on a flipchart), while others can ask questions about it.
  - > Participants draw conclusions about what people appreciate in an event (venue, good company, accomplished leader, etc). Participants can later use these information when they set up their own groups. (The facilitator can collect these insights and write them down on the flipchart)
  - > Closing question: does this activity give anyone a workshop/event idea that they would want to/able to organise? Inspirations can come from their own ideal group ideas, or from others' ideas.

### YOUR NOTES

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## CHOOSE YOUR TOPIC

### AIMS

- To help participants to evaluate their ideas (if they have more than one), so that they can select the topic that most fits to their interest, skills

### DURATION

60 min

### PARTICIPANTS

Minimum 6, maximum 20

### MATERIALS

This activity can follow other activities that helped to generate ideas (for example it can come after the Ikigai activity)

- Participants need papers and pens.

### STEPS/INSTRUCTION

- Ask participants to think about the following questions (first, individually) (about 5 minutes)
  - > Collect and write down all ideas that you have in mind about possible group activities that you could organise
  - > Try to rank them – what sounds the best/most intriguing idea for you, then what seems the 2nd best idea, etc)
- Ask participants to form groups of 3 or 4 and continue the task in small groups, through the following steps (about 30 minutes)
  - > Someone introduces his/her 1st ranked idea and tries to convince the others to join this group. To be able to do so, he/she needs to talk about the idea in a way that raises the interest, motivation of the others. Then the second person presents his/her best idea, etc.
  - > In the second round, each person describes their 2nd ranked idea and tries to make the others want to join this group.
  - > Continue with the remaining ideas (if there are any left).
- Discuss experiences in the whole group (about 25 minutes):
  - > What did you experience during this activity? About your own “presentations” and the presentations of the others?
  - > Which idea/topic was the easiest/most exciting for you to talk about it (among your own topics)? Which idea generated the most passion in you while you were talking about it?
  - > Clue: The idea that you could talk most passionately and freely about could be the one you should select.

### YOUR NOTES

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## WHAT WE SHARE, WHAT MAKES ME UNIQUE

### AIMS

- To find common ground between participants' projects
- To value the originality of each participant's project idea
- Getting to know each other

### DURATION

20-30 minutes

### PARTICIPANTS

Minimum 6, maximum 20

### MATERIALS

- A comfortable space
- One chair per participant

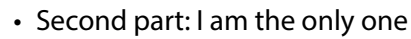
### PREPARATION

This activity comes after participants already chose the topic of their group.  
The facilitator arranges the chairs in a circle.

### STEPS/INSTRUCTION

- **First part: What we share:**
  - > Take one chair out of the circle, so the number of chairs is one less the number of participants
  - > Each participant sits on a chair, except for one person who stands in the middle of the circle.
  - > Ask the person in the centre to say out loud something about his/her project that he/she thinks most of the seated participants share (the target group, the venue, a fear, a specific resource they need for their project). Example: For my project I need a garden.
  - > The people whose projects share this characteristic must stand up and change chairs. At this point, the person in the middle tries to sit on a chair that has just become available.
  - > The person who is without a chair goes to the centre and shares another characteristic about his/her project that he/she thinks most of the seated participants share and so on...
- **Second part: I am the only one**
  - > Invite participants to stand in front of a chair (Chairs are placed in a circle, everyone should have one).
  - > One person stands in the centre of the circle and shares a characteristic of his or her project that he or she believes is unique among the projects of the other participants.
  - > If the person has found something that makes his/her project unique, the others clap and she/he can sit down. If one of the participants shares this characteristic, she/he needs to remain standing (and try again later) and someone else tries to find something unique about his/her own project. The activity ends when everyone is seated.





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### HINTS/TIPS

You don't have to do these two exercises together. You can do just one of them, though, in our experience, they are complementary and more fun together.

## YOUR NOTES





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## **4. First hand experience with new methods**

## Goal of this phase

By the end of this phase, volunteers will have had their personal experience of our methods and techniques.



## Description of this phase

This phase is about familiarising the volunteers with selected methods and techniques that we use in our work in order for them to use them when they start working with their own groups.

If we were to ask all the volunteers who participated in our COBU project in the different partner countries about the methods they have learnt from us, we would get a variety of answers. But the common denominator would be that they are all creative methods, like storytelling, dance, collage, drawing, theatre.

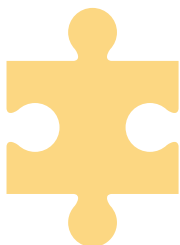
In this chapter, each partner explains the method it used and its purpose. It is up to you to choose from our four different approaches the one that best suits the purpose of your training.

### STORYTELLING CENTRE

We call the storytelling method we used in the COBU training 'share to connect'. The aim of this method is that the participants learn to share a short personal story by means of which they can connect with the listener(s) to that story. First step in the process is to make participants aware of the importance of listening. Storytelling is a team sport: the teller and the listener create the story together. The teller transmits images by telling his or her story that are translated by the listener. One of the activities we used to make people aware of the importance of listening is 'Tell me about your name', described in chapter 2. Another one, more focused on raising awareness that storytelling is a team sport is 'the letter A' activity, in which the trainer asks the participants to think about the letter A for a minute and then asks to describe their letter a: is it a capital A or not, which colour does it have and what is the colour of the background. Participants are usually surprised to find out that almost everyone will describe the letter differently. The same goes for a story: the story as told by the teller will evoke associations in the mind of the listener that more often than not are not the same associations as those from the teller. Another activity we use in this early stage of the training is the storytelling variation on the 'Boring moment made exciting' activity (see chapter 9).

In the first stage of the training we do not put an emphasis on storytelling itself, but meanwhile that is what the participants are doing, often without realising it. We refer to this as a stepping stone to the next phase. By pointing out to them that they have already told a few stories, we also take away the fear that some people have (and sometimes express) that they cannot tell a story. Again, the more safe and comfortable the participants feel, the more they can open up for the next phase of the training.

In the next phase, they first receive information about the structure of a story, after



which, by means of activities, they are challenged to find a subject for a personal story and to think of people, situations, spaces, colours et cetera they associate with that subject. For this we ask them to draw their Tree of life and/or a mind map. Both activities, but especially the tree of life, may evoke emotions, sometimes very strong emotions. As a trainer you therefore have to keep an extra keen eye on the participants when they're doing these activities. If you notice someone is struggling with his or her emotions, pay attention to him or her (more privately, not involving the group) and try to assess whether you are the right person to help the person with the underlying issue(s) in a way that he or she can continue with the activity. If you realise the underlying pain or problem is beyond you, don't try to be a psychologist, because you are not! In that case, you could suggest to the participant to seek professional help and cancel the training. If the participant does not feel like breaking off the training, do not prohibit participation, unless you notice that it really hinders the other participants in their learning process.

Once the participants have identified the topic for their story and their associations with it, they can start constructing their story. We usually have them question and discuss their subject and associations in pairs first. In our experience, this helps to connect the dots, which will help them to construct their final story.

The creation of the final story is initially given as homework. The participants then tell the first version to one other participant. This participant has the task of first listening to the whole story and then giving feedback: what touched him or her, are there aspects that raise questions, what images does it evoke. By listening to each other's stories and giving constructive criticism, the pairs can help each other to improve the stories. The trainer has no say in this part of the process unless asked for advice. It is up to each storyteller if and how they incorporate the feedback they receive from their fellow participant into their story.

Finally, after sharing the stories in pairs and processing the feedback, the participants are invited to share their stories with the group. This is not obligatory, but it is our experience that if participants feel safe in the group they will do so. After everyone has shared their story, you can choose to give (constructive) comments yourself and invite the participants to react to each other's story. If you choose the latter, make sure that the comments do not result in good/bad judgements. This can be prevented by asking the participants to respond using the same questions that were used when giving feedback in pairs.

All STC's participants took part in this storytelling training. We think it is important that, regardless of the role they ultimately choose in the living libraries (narrator, organiser, trainer), they all experience what the method entails and the impact of sharing personal stories.

If you want to know more about our share to connect method, visit this website: <https://www.sharetoconnect.nl/manual>



## LA XIXA

This section illustrates the process that the group of participants went through until the presentation of the Forum Theatre Marathon (June 2021), which is an event organised every year by La Xixa where theatre plays created by different groups are showcased.

La Xixa implemented the methodology of the Theatre of the Oppressed, specifically Forum Theatre, which is one of its main tools. Forum Theatre seeks to work towards the staging of conflicts, so that the audience can propose alternatives and try them out on stage. Actors and actresses develop a short play based on the collectivization of their own experiences. The theatre play is characterised by the presence of: the oppressed, the oppressor, the allies and the Curinga/Joker/facilitator. The Curinga is the character who interacts with the audience, the so-called spect-actors/actresses. In fact, the methodology puts the audience and the actors and actresses on the same level, generating debate and joint problematization. Through Forum Theatre we can rehearse real life situations and conflicts, to be prepared to understand, reflect and confront them in real life. The postulate of the play is that the oppressed one always has the capacity to act and confront the oppressor. In the moment of greatest conflict, the Curinga stops the play and asks the audience what is that they have seen and what they think about it. The play aims to raise awareness about inequalities and social structures. Through an open dialogue with the public, alternatives are proposed to try to resolve the conflict. The Curinga invites the spect-actors/actresses to replace one of the characters on stage offering their thoughts, desires, strategies and solutions. The scene is reinterpreted as many times as the different proposals of the audience. Each alternative proposed is discussed and analysed to explore its feasibility.

The COBU workshop implemented by La Xixa included both online and offline sessions. We dedicated the first couple of sessions to team building activities, in order for participants to get to know each other and create a safe space where they would feel at ease to express and fully live the experience. We started with energisers such as "Name and gesture", "Go to the centre if..." and "Different walks, stop and go". Soon after, we implemented an activity that required the group to break down into smaller ones to define theatre.

Soon after, exercises were carried out to introduce and reflect on social concepts such as otherness, discrimination, racism, intersectionality, etc. The following sessions were focused on exploring how diverse identities can generate prejudices, stereotypes and discriminations. Power relations and their impact at individual, societal and systemic level were also investigated and questioned.

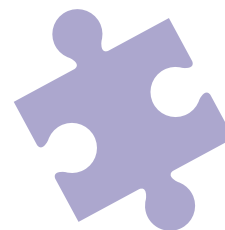
The following step of the workshop was about sharing life stories. The aim was to find concrete situations from daily life that make oppressions visible, to share them within the group and to create unique stories that would constitute theatrical embryos. Games and theatral exercises were carried out, as well as exercises around how to build a Forum Theatre play. The aesthetic of the oppressed was also presented through different activities.

The plays that came out of the co-creation process were then presented during the Forum Theatre Marathon. Each group decided on the topic and the conflict that they



wanted to present (based on their personal and group experiences). The majority of them were about interculturality, racism and discrimination based on diverse origins. When participants were asked for an evaluation of the whole experience, the feedback was very positive. Some people stated that they were happy to have given their contribution to making daily and “small” but very common conflicts visible, but also to have questioned reality and have looked for solutions as a community. The vast majority also valued the activities, methodology and competences developed as very valuable and useful to be used in their workplaces and groups.

After the Marathon, the participants were invited to recruit participants and create their own groups to test and multiply the methodology and to create Forum Theatre plays that they would present during the Forum Theatre Masterclass (November 2021). During this process, the participants were taught facilitation techniques, were prepared to design activities (see “Design an ice-breaker and/or teambuilding activity”), promote their workshops and recruit participants (see “Elevator pitch”), to solve conflicts and to facilitate a Forum Theatre play. While they worked with their own groups, they also took part in supervision sessions. Through the evaluation, we found out that the participants felt empowered by the process and were motivated to continue applying Forum Theatre in the facilitation of groups and to help La Xixa multiply their impact in the community.



## ELAN

The experience of the workshops carried out by Élan interculturel, in Paris, had a particularity: all the participants knew beforehand what project they wanted to carry out, what passion they wanted to transmit through self-managed volunteer groups. This was no coincidence. The way we did the promotion generated this result. In the flyers, which you can find in chapter 1, the message expressed was: Do you have a passion that you would like to share with other people? Do you want to create a group around this passion? Are you motivated to lead this group? Do you like to learn through artistic mediation techniques and non-formal education? If you answered “yes” to all these questions, we have good news for you! The COBU workshop-residency is for you!. In élan interculturel we were clear about our motivation and what we wanted to explore thanks to the COBU project: how to move from individual desire to collective action thanks to techniques such as dance, photomontage and theatre.

Before addressing these techniques, it is very important, as explained in chapter 2, to spend time on doing different team building activities to create good group dynamics and a safe space for a close-knit group. In our case, we dedicated 3.5 hours of the first morning to this goal. Other important concepts to work on before embarking on artistic techniques are the concepts of “Stereotypes, prejudices and identity dynamics”.

The importance of these subjects comes above all from the fact that when we facilitate intercultural teams, the stereotypes and prejudices of facilitators can have an impact on participants to the level of «formatting» their behaviours. In fact, even if we want to create a horizontal group, the relationship between the facilitator and the participants will never be 100% horizontal. This asymmetry, however slight, can



create the dynamics of a “self-fulfilling prophecy”. That is the reason why during the whole first afternoon we were doing playful activities aimed at identifying, making visible and breaking the stereotypes and prejudices that the participants had about the facilitator role, the participants and the different cultural groups they would like to work with.

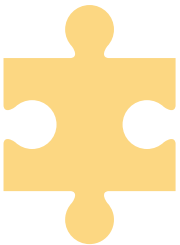
Another danger of letting ourselves be carried away by our stereotypes and prejudices without questioning them is to increase stress and lock ourselves in and harm the collaborative relationship. Feeling threatened (in relation to the behavior of both the facilitator and the participant) could cause irritability, aggressiveness, or flight. At the level of reasoning, we have seen a process of cognitive closure that does not allow the creation of a dialogue. The importance of clarifying stress reactions promotes the understanding of ourselves and others. When we try to understand ourselves, we gain clarity and resources. When we try to understand the other, we give value to them and vice versa. When we feel valued the threat decreases and collaboration takes place.

After working these crucial concepts in group management, participants were able to experience how to connect and transmit their passion through: dance, collage technique, image theatre, and forum theatre. The idea was to show them how to use artistic media to convey and work on different concepts. In our workshops the participants were able to deal with communication through dance, personal projects thanks to the technique of photomontage and fears linked to their future projects through theatrical techniques.

Dance and communication: In our workshop, dance allowed us to explore communication styles in a different way. The use of body and space helps to explore and expand the understanding of non-verbal and paraverbal communication. Through dance and movement, a healthy atmosphere is created, physical confidence is built and participants’ expression is developed differently. Through short and rhythmic activities proposed by the facilitator, the group was able to work on the concepts of intercultural communication, comfort zone and discovery zone, and above all, to continue to develop a good group dynamic and a space of trust.

Photomontage and personal projects: To begin with, the facilitator selected several collages that offered different approaches to the technique and made a mini-exhibition while explaining some principles of composition. Then she invited the participants to go through a pile of magazines and select and cut out elements, images intuitively, that evoked their motivations for their projects. The participants chose images that echoed and linked to others. The images became a support for reflection, allowing them to take other paths than those they were used to. This creative process helped to remove barriers and blockages and gave participants the opportunity to express themselves more freely and creatively. Otherwise, an individual collage session offered a calming and introspective moment for participants after so much time in the group.

Fears, resources and theatre: Theatre is about putting together a metaphorical vision of a real situation. This exercise allows the group to live or put themselves in a given situation, which can facilitate awareness of the issues involved. It is a playful way of putting oneself in the place of the other, of solving a difficult situation or of introducing



themes that one wants to work on. In our COBU workshops, after setting up activities to introduce the forum theatre technique, the participants acted out situations they feared concerning their professional projects. Thanks to the interventions of the audience, where they replaced the character in a difficult situation while proposing possible solutions, the group was nourished with new resources and strategies to better face potential difficulties.

## KÉPES

Here we describe the way we introduce our volunteers to one possible method of intergenerational storytelling. Our intergenerational storytelling workshops usually last 4-8 hours (half a day or a day), they focus on a selected topic (for example “becoming an adult”, or “trust”, or “freedom”, or “gift”), and the selected topic is explored through personal stories (discussed in small groups and/or in the whole group) and through fairy tales, while we also use other methods, such as free associations or thoughts related to the topic evoked by Dixit cards. Art therapy tools, activities based on movement, nonverbal activities can also be incorporated.

Before volunteers learn how to be leaders of intergenerational storytelling groups, as a first step everyone is invited to such a storytelling workshop led by us, to gain some personal experience about the method. Some people require to be a participant in such a workshop more than once, before they get a feel for it and feel ready to try to organise their own event. This first step is suitable to show participants that everyone has stories that others value, that they are able to share it in a way that is engaging, and that this method – sharing personal stories around a topic – can lead to deep discussions and help people to bond with each other in meaningful ways. The intergenerational element is ensured by the way we recruit (we make sure that the numbers of young adults and seniors are more or less the same), and how we choose topics. We choose topics that can be discussed across generations and where the perspective of seniors can be especially valuable for younger participants.

Let's say we organise a 4-hour workshop that explores the topic of “gift” as an intro event for future group leaders. We start with the description of the goal of the workshop, we briefly present the outline of the agenda and we discuss the norms of communication in the group (“group rules”). After that we ask participants to tell their name and share a nice, short childhood winter memory (if we carry out the workshop during winter). Then participants are asked to associate freely the word “gift”, and share their associations with all of us. After these warm-up activities participants are given some time to reflect on what they considered the biggest gift in the past year and then they tell it to each other in small groups of 3 or 4. After the small groups finish the task, there is room for reflection on this activity in the whole group. Before the coffee break there is still time for reading out and discussing a fairy tale (selected by the trainer) that is relevant to the topic “gift”. After the break comes another personal story sharing activity; this time the instruction is to recall and share a story about a memorable discussion or encounter from the past (whether it was with a stranger or someone the person knew). Then, participants need to tell the story of a situation that seemed very bad at first, but later proved to be a blessing in disguise. The workshop is closed by a gift giving ceremony: people create and give each other symbolic





presents based on what they got to know about each other during the 4 hours. A check-out round is usually also organised where participants give a short feedback of how they felt during the session, what they appreciated most and whether anything bothered them (the evaluation part can be carried out through anonymous google forms as well, the link of which is sent to the participants after the workshop).

After volunteers have gained enough experience with the method as regular participants, they are trained to be group leaders. The purpose of the training is to show participants that they can not only tell stories but they are also able to create storytelling activities on their own and can structure and organise their own event. They can also practise in a safe environment, where the first audience to test their activities with are their fellow volunteer group leaders. The training consists of three sessions, all of them last 4 hours. The first session gives a peek behind the curtain for them, we explain how we choose topics, what type of activities we use, how we structure our sessions (how we build the activities on one another), and we also give them the opportunity to develop a short storytelling activity and test it on in small groups. Then they start to develop a 3 or 4 hours long storytelling workshop linked to a topic of their choice. After this session the small groups get 2 weeks to finalise the 3-4 hours long workshop. They are asked to send their detailed agendas to us two days before the second training session. We pick the most interesting activities from the different agendas and put together the second session based on them. We ensure that we include icebreakers, energisers, personal storytelling activities and also the discussion of a fairy tale. Each group presents their own activities to the others and gets feedback from them. A gentle way to give feedback is to first ask the creators how they evaluated their own activities, whether the activities worked the way they imagined or not, and then ask the rest of participants to reflect on the issues the creators raised. While the first and second training sessions are about content development, the last session is about promotion and group management issues. Participants are asked to create a catchy message/description for their events and draft a flyer for it (which can be modified and polished later). They also need to think about their target groups and the channels that can be used to reach them. Lastly, we organise a free discussion about possible negative scenarios that can arise in their groups (e.g. people are late, someone is destructive, people use their mobile phones during the workshop, etc.) and come up with possible solutions (everyone can offer ideas). After the three session long preparatory training we help each leader individually, depending on their needs. We can also organise regular supervisory sessions for the whole group.





## 5. Creating content

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## Goal of this phase

By the end of this phase volunteers understand how to create different types of activities and how they can use them to create a full session and a workshop series.

## Description of this phase

When we arrive at this point, the volunteers have chosen their topics and they also have personal experience with our methods and techniques (e.g. they were participants in workshops led by us, where they got familiar with storytelling/art therapy/theatre techniques).

Here they can take a look behind the curtain. First we share with them our own experience with creating activities, designing a session (that lasts a couple of hours, or half a day, or for a full day), and designing an interest/activity group that has many sessions. We explain how we choose different types of activities (icebreakers, energizers activities that are related to the main topic, verbal and nonverbal activities, etc.), how we link them to create an engaging learning path, how and when we use breaks, how we set the rhythm of a workshop. This can take the form of a short presentation by us, that is followed by a questions and answers block.

After that we give the opportunity to the volunteers to practice content development by asking them to come up with ideas for activities and to create full sessions that we test together, in a safe environment.

## Activities linked to this phase

### DESIGN AN ICE-BREAKER AND/OR TEAMBUILDING ACTIVITY

#### AIMS

- Learn how to design an activity that creates a comfortable and safe environment.

#### DURATION

60 minutes

#### PARTICIPANTS

Minimum 6, maximum 20

#### MATERIALS

- Big room where participants are free to move
- Printed out activity sheet templates (see as handout, at the end of this chapter)
- Pens

#### STEPS/INSTRUCTION

- Ask participants to get in groups of 3 or 4.
- Provide an activity sheet template for each group.
- Indicate that they will design an ice-breaker or team building activity with the



following characteristics:

- > Duration: 15 minutes
- > Objective: to promote a comfortable and safe environment in the group, and to foster positive interactions
- > Participant profile: each group must think of a specific target group the activity is aimed at in terms of ages, sociocultural settings and group size.
- > If the activity is meant to be done offline, online or both.
- > If there are norms or rules that need to be taken into account, this should be identified and introduced as part of the activity.

Once all groups have created their activities, choose two of them and try them out. Debrief as a group.



### EVALUATION

- We suggest the following questions regarding both creating and trying out the activities:
- What was easy and what was difficult?
- Have you discovered something new?
- What are the key elements when designing an activity?
- What worked well and what needs to be changed?

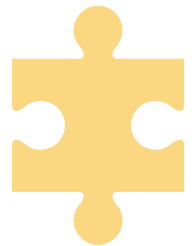
### VARIATION

This process can be replicated by other types of activities as well, for example participants can create their own storytelling activity or an activity where they use a certain technique (e.g. dance, collage).

In this case they should define the goal of the activity first, and then its duration (it would probably last longer than an icebreaker, say 30-60 minutes).

Participants can also try out their own activities in their own small groups and describe their experiences with them (this case they need extra time for the testing).

Maybe there won't be enough time for some groups to finish this activity within the limited timeframe. It is not a problem, as this is just the start for them to create their own instructions.



*Inspired by Boal, A. (1992) Games For Actors and Non-Actors. Routledge: London.*

### YOUR NOTES

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## CREATE A SHORT PROGRAMME LINKED TO A THEME

### AIMS

- Create a short programme with a focus on a certain topic
- Stimulate creativity and mutual aid

### DURATION

120 minutes

### PARTICIPANTS

Minimum 6, maximum 20

### MATERIALS

- A large room or several rooms
- Flip chart paper
- Printed out activity sheet templates (see as handout, at the end of this chapter)
- Blank sheets of paper
- Pens/felt-tip pens
- Write themes on sheets of paper (e.g., migration, gender equality, freedom, the art of letting go, courage, etc.). Each theme should be written on a separate piece of paper.

### STEPS/INSTRUCTION

- Set up the theme sheets on the floor and ask participants to go next to the one that inspires them the most. More than one person can select the same theme.
- Provide blank sheets of paper so that participants can add a theme if they want.
- The goal is to create several groups around one or more themes. They can link the themes as well.
- When the groups are formed, separate them into different rooms or scatter them around the room. They have 30 minutes to create a 1.5 hour programme (including one or more activities) around the theme(s) they have chosen. On their flip chart paper, they should draft their programme clearly, using bullet points, in a way that people outside the group can understand how their programme would look like. When they describe an activity, they should use the lines of the activity sheet template (see as handout).
- After 30 minutes, they should stop writing, even if they have not finished their programme, leave their flipchart incomplete and move around. Swap groups, i.e., the group that chose the migration theme ends up working on the courage theme, those who chose the courage theme start to work on gender equality, etc. The new groups have 10 minutes to complete the programme started by the previous group.
- If, after 10 minutes, the programmes are still not finished, you can ask the groups to move again and choose a new theme and finish the programme by the third round. They have another 10 minutes to complete the programme.
- Finally, when all programmes are completed, bring the participants together. Each group should present the theme they finished with. At each presentation, the original group (i.e., the one that chose the theme originally) gives their opinion, is it what they imagined, how they like the final programme, what they think of it, etc.
- Discuss with the participants the value of this exercise. How did they feel?

This activity shows that it is sometimes difficult to work on a workshop session that is important to us. The first group might have trouble getting started, while the second group will move forward more easily. Sometimes it is easier to collaborate and design a workshop when we have fewer expectations of it. Moreover, it makes you realize that no one is indispensable to a project, others can pick it up, make it evolve, transform it and that's good. A good project is one that can live on without us.

## HINTS/TIPS

Be careful with the final debriefing. Ask participants to be kind, the objective is to be constructive and to reflect on the value of an outside opinion. These are not real activities, so there is no need to criticize whether or not they will be successful. Especially since the second and third groups do not necessarily know the theme well since it is not the one they had chosen at the beginning.

## YOUR NOTES



## DESIGN A 4-HOUR WORKSHOP SESSION

### AIMS

To practice how activities can be built on each other, how they can be linked to create a journey for the participants

### DURATION

90 minutes

### PARTICIPANTS

Minimum 6, maximum 20

### MATERIALS

Before this activity, a presentation can be given by the facilitator about how to build up a workshop, how one can select activities linked to a topic and how to decide the order of the activities based on their goals, their format, the trust they require from the participants towards the group.

It is important to note that this activity is just an intro for content development, participants can continue to work on their workshop session plan at home as well.

- Papers
- Pens
- Activity sheet template (see the handout after this activity description)

### STEPS/INSTRUCTION

- Keep the small groups that were formed for creating an activity
- The facilitator gives the instruction: Let's start to plan a 4-hour long workshop session. First you need to select a topic, and aim for the session. You also need to choose what methods, techniques you would like to use (e.g. storytelling, art therapy, theatre techniques or others). After you have selected the topic and techniques, think about the activities you would like to involve: what their goals are, how long they are, how you build them upon each other, when you give a break and how long these breaks would be. Be sure to include at least one icebreaker and one energizer besides the activities that are linked to the main topic. Try to use a variety of activities (light and deep, fast and slow, verbal and nonverbal, serious and fun, etc). Don't worry if you don't get too far, this is only an intro to this task, you will finish it as homework with your group. – 10 min
- Participants work on the task in small groups and they also exchange contact details so that they can continue this work as a homework after this session - 40 min

### EVALUATION

After the small group work everyone comes back to a joint debriefing session – 40 min

**Questions (one spokesperson from each group answers):**

- Which topic did you choose?
- How far did you get?
- What was the most difficult part for you?
- Did you have any questions?



## HINTS/TIPS

Participants can get time for finalising their workshop session plans – for example they get 2 weeks for this and then come back and the group can test selected activities developed by the small groups.

Participants can contact the facilitator during the 2 weeks they get to create their workshop plan and ask for further support, if they need it.

## YOUR NOTES



## **HANDOUT - Activity sheet template**

**TITLE OF THE ACTIVITY**

**AIMS**

**FORM (online or offline or both)**

**DURATION**

**PARTICIPANTS (target groups)**

**MATERIALS/PREPARATION**

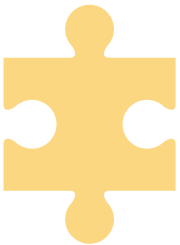
**STEPS/INSTRUCTION**

**EVALUATION (if applicable)**

**HINTS/TIPS**

**VARIATION**

**YOUR NOTES**





## 6. Choosing a role

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## Goal of this phase

By the end of this phase the volunteers know what role they would like to take on in the group and whether they need to involve others in their teams, and if they do, in what roles.

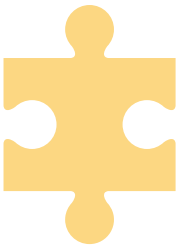


## Description of this phase

Though it might be tempting to start to set an interest/activity group alone, usually it is much more fun to formulate ideas and work together with others. Other benefits of setting up a group together with others are that:

- the burden of organisation can be shared between the team members,
- if the leader/initiator is sick or has other obligations the group sessions can still be organised,
- additional people can bring new ideas, energy and enthusiasm,
- people's skills can complement each other (some might have experience in leading a workshop, others might be skilled in promoting events, others might enjoy looking after organisational issues such as finding and booking a venue, others can be good at using digital platforms if an event is organised online, etc),
- if/when the leader of the group decides/needs to step down, the group can continue with a new leader who by this point has enough experience to be able to take over and ensure the survival of the group.

All in all, it is essential that the initiator of a group should be realistic about his/her own strengths and weaknesses, about the energy and time he/she can afford to spend on setting up and carrying out the sessions. Based on this self-assessment, it is advisable to identify other (one or more) volunteers who could be part of the "organisational team" and whose skills/experience would complement the skills of the initiator. The roles don't need to be hierarchical, still it is usually advisable to acknowledge one person as the leader of the group, who oversees all the activities (from content development to administrative tasks).



### QUESTIONS THAT HELP TO DEFINE THE COMPOSITION OF THE TEAM

**Does the volunteer need anyone who helps him/her with creating the content/activities of the sessions?**

- Maybe he/she wants to mix different techniques (storytelling and art therapy, for example), but he/she is only trained in one area. In this case it is worth inviting someone who has experience with the other methods.
- He/she can also invite people who are creative and have many good ideas for new activities but who are not keen on acting as trainers to help with content development.

**Does he/she know who their target groups are and how to reach them?**

- Attracting people to events is generally time consuming and can also be a frustrating task, so it is advisable to involve someone in the team who has a special



interest or talent in this area.

- Promoting a workshop/event is a big deal. Does he/she have the skills required or know anyone who has a big network, who is good at managing social media, who is good at phrasing catchy promotional materials?
- Also, people who like to go to radio shows or like to give interviews can become great in a promotional role.

#### **Does he/she need any help with organisational issues?**

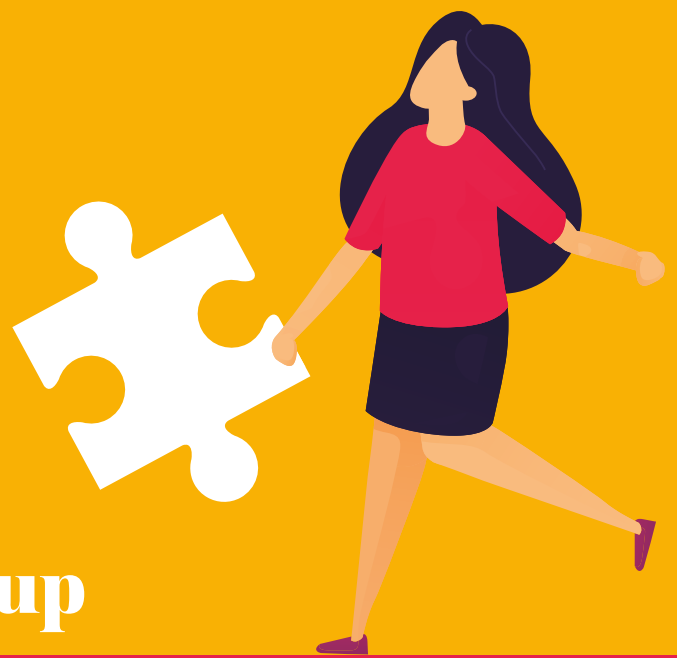
- Organising an interest/activity group can involve a lot of administration: the volunteer might want to create registration forms, exchanging emails or other type of messages with the group members to keep them updated; he/she needs to find and book a venue; he/she might need to buy some materials for the sessions (papers, pens, etc).
- People who are precise, reliable and quick to react to demands can be great allies in managing the organisational tasks linked to the group management.





## 7. Managing a group

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## Goal of this phase

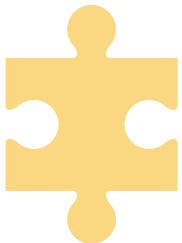
By the end of this phase, volunteers learn how to manage their group, how to ask for feedback from participants, how to adapt planned activities to better fit the participants, and how to settle conflicts with/among them.



## Description of this phase

Managing a group of participants is a complex task and covers a wide range of areas:

- The ability to establish and maintain a good group dynamic and a relaxed atmosphere that enable participants to act freely. Icebreaker and team building activities that we mentioned in Chapter 3 can help with this, as well as establishing and respecting safety rules voted by the group (also mentioned in Chapter 3). Also, being transparent and honest and the ability to admit when as facilitator you do not have the answer for all questions can also build trust between you and the group.
- Asking participants to work in pairs and in small groups in the beginning can also help them to ease up, to get to know each other gradually.
- The ability to observe and listen to the participants and involve them, to encourage them to be active and to be willing to experiment.
- The ability to identify those participants who are more reserved and those who tend to take up a lot of space and arrange activities in a way that everyone feels involved and that the attention given to different participants is balanced.
- The ability to notice when originally planned activities don't work as thought they would and the ability to modify them on the fly.
- The ability to ask for feedback from the participants, evaluate and use it to improve the sessions.
- The ability to spot and manage conflicts between participants and/or between the facilitator and participants.
- The ability to work in harmony with the co-leaders of the group (define in advance who leads what, who is responsible for what).



These topics can be discussed and illustrated by personal experiences in the group, in the framework of a free discussion, or a guided discussion, or some issues (e.g. managing conflicts, giving more or less equal attention to participants) can be explored and practiced through role plays. Below, we suggest activities that can be used with this aim.



## Activities linked to this phase

### DIFFICULTIES AND RESOURCES ON STAGE

#### AIMS

- Identify difficulties linked to managing a group
- Identify and share resources to address obstacles
- Develop communication and problem solving skills

#### DURATION

Between 60 and 150 minutes,  
depending on the number  
of participants

#### PARTICIPANTS

Minimum 6, maximum 20

#### MATERIALS/PREPARATION

- A large room to move around freely. If possible, chairs or cushions on the floor to allow the audience to sit.
- Props and costumes for the actors (not mandatory)

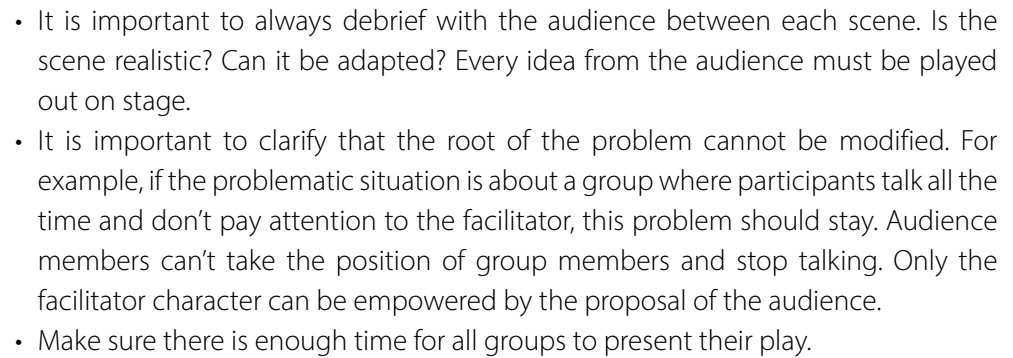
#### PREPARATION

Start with an icebreaker activity in order to create a good atmosphere

#### STEPS/INSTRUCTIONS

- Ask participants to identify an imagined obstacle (or problematic situation that they fear) related to their future group. Problems can be related to any topics that are mentioned at the description of this phase, or to topics that were not raised before.
- Divide the participants into groups of 3 or 4. Each person tells his/her situation/obstacle to the others.
- Once all members in the group have shared a story, ask the group to either choose one of the stories (providing the person who has shared that story feels comfortable about this) or create a scenario that mixes the obstacles from the different stories.
- Ask them to write on a piece of paper the following: Where and when does this story happen? Who is in the story? What happens?
- When all groups have outlined their stories on paper, ask them to identify the characters, give them fictional names, assign characters among the members of the group and rehearse the story. The main character represents the volunteer group leader.
- Once each group has rehearsed the story and everyone is ready, ask if there are volunteers to be the first to present their story.
- When the scene is over, the audience (the others) is asked if they would have reacted the same way in the place of the main character (the volunteer group leader) or not, and whether they could imagine another way to deal with this delicate situation. As soon as a member of the audience identifies a solution, a strategy, a resource, he/she is asked to go on stage and take the position of the main character. The scene is played again, but this time the main character's reaction/behaviour is different.





### HINTS/TIPS

This activity is recommended for trainers who are familiar with Forum Theatre techniques.

## YOUR NOTES



## THE HIGH DREAM AND THE LOW DREAM

### Glossary for the activity

“High dream” in relationship with a group: a moment when you feel that your relationship with a group is perfect, harmonious. You belong to the group and the group accepts you. The group fulfils your expectations. You like everyone in the group. It’s like a feeling of falling in love with a group.

“Low dream” in relationship with a group: a moment when you feel the relationship with a group is not working at all, you do not know what you are doing in the group, relationships with the members of the group are difficult, you do not know if your presence is valued. The group disappoints the expectations you had towards it.

### AIMS

- Raise participants’ motivation and conflict management skills
- Identify and explore the “high dream” (HD) and the “low dream” (LD) in relationships, and how these are present when we work with groups.
- Reflect on aspects of the high dream and the low dream that you are not aware of and realize that both HD and LD contains each other, so the low dream is not so low, there are also points of hope, and the high dream is not so high, there are also points that will need some work. This helps us to broaden our view.

### DURATION

45 minutes

### PARTICIPANTS

Minimum 6, maximum 20

### MATERIALS

Big room where participants are free to move

### STEPS/INSTRUCTION

- Initiate a group discussion about the high dream. Encourage participants to think about a moment when they felt in a state of infatuation with others or with a group (this may be the workshop group itself). Then think about signals they wanted to ignore in order to stick to the dream. By doing so we can reflect on the implications of marginalizing these signals, and what can be done to have more awareness about them.
- Ask participants to discuss the low dream in small groups. Encourage them to think about a moment where they felt they were in a state of hopelessness in relation to others or to a group (it can be the workshop group itself), and to think about what signals were marginalized, the implications of marginalizing these signals, and what can be done to address them.
- Debrief together as a group.

### EVALUATION

Some questions for debriefing are:

- What was easy and difficult in the discussion about the high and the low dream?
- Did you learn or discover something about yourself?



- ## HINTS/TIPS

## YOUR NOTES



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## 8. Preparing for difficulties

## Goal of this phase

By the end of this phase volunteers feel prepared to be able to react to situations where things don't go according to plan (e.g. there are less participants than they aimed for, technical equipment does not function properly (or at all) during the workshop, participants are late, the venue is noisy, etc.).



## Description of this phase

After volunteers have chosen a topic, created content for their sessions and learnt about different ways to manage their groups, it is worth taking a moment to imagine, after all this preparation, what could go wrong and how they would handle/react to possible challenging scenarios. The goal of this phase is not to discourage participants or make them pessimistic, but to prepare them in advance for possible setbacks. If they expect to experience difficulties and mentally prepare for them, they will probably stress less and be able to react flexibly if things don't exactly go as planned. This is a type of reframing: when they face obstacles they will be able to see challenges instead of failures.

This phase can come either before or after volunteers learn how to promote their groups. We talk about it here, before the promotional details, as the conclusions drawn based on worst-case-scenarios can be built into the finalisation of the workshop content and also into its timing, duration, location. All these details need to be decided before promotion can begin.

## Activities linked to this phase

### EXPLORING POSSIBLE FEARS, CHALLENGES, RESOURCES THROUGH A COLLAGE

#### AIMS

- To prepare participants to deal with fears and setbacks
- To provide a calming and introspective moment
- To stimulate creativity and develop problem solving skills

#### DURATION

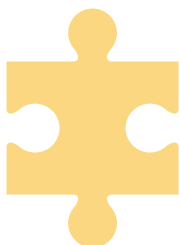
120 minutes,

#### PARTICIPANTS

Minimum 6, maximum 20

#### MATERIALS/PREPARATION

- Large room
- Tables and chairs
- Newspapers/magazines
- Glue
- Scissors
- Coloured paper



## STEPS/INSTRUCTIONS

- Put the magazines, scissors, glue, papers on the tables
- After getting the materials ready, check that all participants are familiar with collage technique. Show some old collage creations for samples.
- Ask participants to make a collage about their project, focusing on possible setbacks, challenges, fears – but also motivations and resources that could help overcome the challenges.
- Each person works individually on his/her collage (for about 30-35 minutes)
- When the work is completed, ask participants to form groups of 3-4 and discuss what their collage is about in the small groups. First the person who created the collage doesn't say anything, only the others talk and share their associations, observations.
- Then the creator shares his/her ideas and intentions behind the collage.
- Each group needs to identify challenges, and resources and possible solutions linked to these challenges during their discussion.
- Debrief with everyone involved: small groups share their experience with the task and share their conclusions. Helping questions for the debriefing:
  - > How easy/difficult was it to create the collage?
  - > Did you learn anything about your fears, foreseen setbacks, resources thanks to this task?
  - > Could the others help you to notice challenges, or resources and solutions linked to your project that you did not notice yourself?
  - > Did you learn anything by observing the collages of the others and by discussing them?
  - > In the end, all collages can be displayed on the wall, as if they were part of an exhibition.

## HINTS/TIPS

If one of the participants does not have a project to present, let him/her choose a vacation project, resolutions for the upcoming year, invent a project (imaginary project), a professional aspiration, etc.

When looking for magazines, try to vary the types (not only fashion magazines, but also travel magazines, cooking magazines, ...). Try to take inclusive magazines, i.e. with different representations of people, not only white men and model women.

## YOUR NOTES

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## PREPARE FOR THE WORST!

### AIMS

- To prepare for the things that can go wrong during a session

### DURATION

90 minutes

### PARTICIPANTS

Minimum 6, maximum 20

### MATERIALS

- Post-it
- Pens
- Flipchart or a wall where the post-it notes can be stuck on.

### STEPS/INSTRUCTION

- Hand out post-it papers and pens to participants and ask them to imagine what can go wrong during their first (and later) group sessions. They can think of usual nuisances but also about their specific fears. Each idea should be written on a separate post-it paper.
- Ask participants to put the post-it notes on the flip chart or onto the wall.
- When all notes are on the flip chart/wall, read the notes and organise them in a way that similar issues are placed close to each other (this way you can see how many different issues came up)
- Then topic by topic, discuss what possible solutions participants can imagine if they faced the specific difficulty. Everyone is free to contribute.
- Participants can also share personal stories linked to the issue discussed (e.g. they managed to handle such a situation before or on the contrary, they couldn't deal with it at all). You (the facilitator) can also share stories that fit to the topic at hand.

### VARIATION

If participants have difficulties with managing conflicts in the group or with other interpersonal issues it can be explored through theatre techniques as well (we suggested such activities in the previous chapter)

### YOUR NOTES

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## 9. Promoting the group



## Goal of this phase

By the end of this phase, volunteers have a clear plan about how they will promote their events: they are able to identify their target groups, to find dates and a venue that are accessible and attractive for their target groups, can create promotional materials and can disseminate these materials through the proper channels.

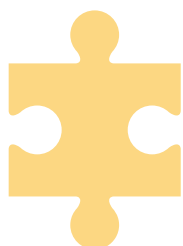
## Description of this phase

After volunteers decide what their workshops/groups will be about and how they will achieve their goals, they need to decide on the practical details, such as:

- dates
- venue (it can be offline or online)
- target groups
- method of registration and deadlines for registration
- minimum and maximum number of participants
- required experience for participating.

After all these details are fixed, the promotion of the events can start. Promotion can often be a tricky and frustrating activity, so it might be worth it to involve people who have experience with this, who can handle social media well, who have access to different networks, are creative and can formulate catchy messages. Having experience in designing flyers or creating visuals can also come in handy.

Among the suggested activities, we show some that guide participants through all these details, but we also share one ("Boring moment made exciting") that fosters creativity in general, which can be used as a warm-up activity for this phase.



## Activities linked to this phase

### **BORING MOMENT MADE EXCITING**

This activity was originally developed to help people develop their storytelling skills, but this adjusted version turns out to be helpful before, or at the beginning of the process of promoting your group.

#### **AIMS**

- Trigger participants' fantasy and creativity

#### **DURATION**

Depending on the number of participants. Time to think about the boring story approx. 3 min; time to think about the exciting version approx.

#### **PARTICIPANTS**

Minimum 6, maximum 20





2 min.; time per participant for sharing approx. 1.5 min.

### STEPS/INSTRUCTIONS

- Do this activity before participants start working on creating creative materials (e.g. flyers) for their workshop.
- Ask the participants to think about a situation or activity that bored them and translate this to a circa 1.5 min. story. Give them 5 minutes to do this.
- Ask them, one after the other, to share their story
- When all have done so, ask them to describe the same situation or activity as if it was something very exciting. Give them 2 min. to think about this version.
- Ask them, one after the other, to share their second version of the story.

## EVALUATION

Evaluate this activity together. You could start by asking which version they found more easy (or difficult) to tell and why. Hopefully, in the evaluation it will become clear that even the most seemingly insignificant situations and activities can be useful or even the trigger for a story. If not, make sure you mention this and explain the purpose of the activity (to trigger fantasy and creativity for promotion purposes) after the evaluation.

## HINTS/TIPS

Keep the exercise 'light'. It is intended to be playful. If the group is larger than 10 people and you are working with two facilitators, you can choose to split the group in two.

## YOUR NOTES



## PROMOTE YOUR WORKSHOP!

### AIMS

- To help participants think through the practical details of the workshop
- To help participants create a message that can attract people to their workshop

### DURATION

100 minutes

### PARTICIPANTS

Minimum 6, maximum 20

### MATERIALS

After this activity, the facilitator can share his/her own experience with promotional activities, how he/she chooses the time, the venue, the “selling points” for a workshop. It is better to let the participants think about these issues first and share the facilitator’s own experiences later.

### STEPS/INSTRUCTION

#### First part:

- What we share:
  - > Take one chair out of the circle, so the number of chairs is one less the number of participants
  - > Each participant sits on a chair, except for one person who stands in the middle of the circle.
- The facilitator gives the instruction (10 min):
  - > Decide the following details of your workshop/event: its title, dates and hours, frequency, venue, target group(s)
  - > Create a catchy message/description for the workshop and draft some promotional materials (e.g. flyers, blogpost) for it (a sketch will do at this point, which can be modified and polished later)
  - > Think about the channel you would use for promotion and list as many as you can think of.
  - > When would you start to promote your workshop and when would you stop accepting new participants? How many participants do you accept (minimum/maximum)? Would you select among participants, if you do, how? Do you foresee any difficulties linked to recruiting people?
- Participants work individually or with their small team (if they co-operate with others to set up a group) - 40 min

### EVALUATION

After the individual/small group work everyone comes back to a joint debriefing session – 50 min

#### Questions (one spokes person from each group answers):

- Read out your promotional message (others can react to it)
- Share the details of your workshop (target group, promotional channels, selection criteria, etc) (others can react to it)
- Do you have any questions, do you need any inspiration from others?



**HINTS/TIPS**

Participants can take notes about their ideas and share them with the others at the end of the session – so they can be inspired by each other’s ideas.

**YOUR NOTES**

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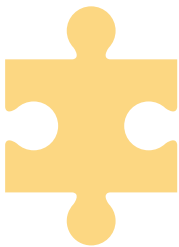
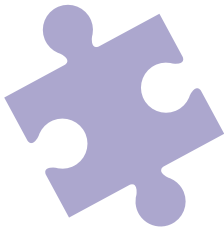
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## CREATE A FLYER

### AIMS

- Creating promotional materials for a workshop

### DURATION

120 minutes

### PARTICIPANTS

Minimum 6, maximum 20

### MATERIALS

- Laptops
- Projector
- Internet access
- Tables and chairs
- Familiarity with a free digital platform that is suitable for creating promotional materials (e.g. [www.canva.com](http://www.canva.com))

### STEPS/INSTRUCTION

- Give a short intro about how to use the selected online platform to design creative materials (10 min)
- Divide the group in pairs and ask them to create a flyer to recruit participants for their workshop. Ask them to define the name of the workshop, where it will take place, on which days and at which time, who is the target group. Give them 5 minutes to come up with it. (25-25 minutes, for 2 flyers)
- Ask each pair to present their work in front of the others, and the other participants to act as if they were the target group. Other participants give feedback that could be used to improve the flyers. (40 minutes)

### EVALUATION

Once everyone has presented, ask what was easy, what was difficult, how they feel, what do their internal critics say and what do we learn from them (25 minutes)

### HINTS/TIPS

Reminder for participants and elements to take into account:

target group for the workshop - what kind of communication/message works best?  
how we explain our activity to people who have never heard about it before  
how we introduce ourselves - who we are, why we are doing the workshop, what motivates us

### YOUR NOTES

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## ELEVATOR PITCH

### AIMS

- Promote a workshop

### DURATION

60 minutes

### PARTICIPANTS

Minimum 6, maximum 20

### MATERIALS

Big room where participants are free to move

### STEPS/INSTRUCTION

- Explain what an elevator pitch is: it is a promotional speech of about 30 seconds (the time it takes to talk to someone in an elevator) to “sell” your workshop. It should have the following structure:
  - > What do you do?
  - > Why do you do it?
  - > What are the benefits of participating in the workshop?
  - > What makes it different from other workshops?
  - > Call to act: what do you want the other person to do and how can they do it?  
(For example: call me on this number, contact me via Facebook, etc. and provide contact details)
- Divide participants in pairs to practice their elevator pitch with their partner. Ask each one to try it once. Then ask them to work through each question thoughtfully with their partner’s support and create a script.
- Once they have made a script, ask them to create a flyer of the workshop (can be digital or drawing it on a paper).
- Ask participants to present what they have done and have the rest of the group behave as if they were the target group, making questions and then giving constructive feedback.
- Ask all participants to go back to the circle and to reflect on the activity: what has happened, how they felt, what they have learnt, if they feel something has changed in their perception, how they feel this activity might give them insight into promoting their workshops. Provide at least 5 minutes for this final part so the group can collectivize the experiences.

### HINTS/TIPS

Ensure participants will have plenty of opportunities to work on their pitch.

### YOUR NOTES

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# IMPRESSUM

## Authors

Anna Rácz (Képes Alapítvány)

Hester Tammes (Storytelling Centre)

Cécile Stola (Elan Interculturel)

Merixell Martínez i Bellafont (Associació La Xixa Teatre)

Daniela Eletti (Associació La Xixa Teatre)

## Cross-reading

## Editing and proofreading

Hester Tammes (Storytelling Centre)

Daniela Eletti (Associació La Xixa Teatre)

## Design and layout

Elisa Casati (Elan Interculturel)

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