D2.3 MODELS AND METHODS FOR PREVENTING THE YOUTH MARGINALISATION AND CREATING LOCAL DIALOGUE ACCOMPLISHED

WP2: Building service design concept with the youth /co-design workshops with the youth, researches, institutions and companies

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1. Service Design for creating models in development context of PARTY project

This deliverable is explaining how service design methods are enabling and creating local dialogue between the San youth and their stakeholders as well as preventing youth marginalization. Service design methodology is a tool that enables local dialogue and initiates citizen and community members to take part in reform or transformation of their roles within the communities. The service design methods utilized in PARTY project are based on the idea of promoting civil action and participation in developing one's own community, livelihood and public service structures. This engagement and participation is constructed by using service design methods. The project has focused on developing three models that enable participation and dialogue in various societal levels from grass-root action to more strategic action where transformation is taking place through stakeholder dialogue and long-term commitment through education, capacity building and curricula design. These three models are called:

1. PARTY Training the trainers model for service design capacity building that is realized with //Ana-Jeh San Trust and NUST in Namibia, as well as with !Khwa ttu and CPUT in South Africa

2. Model for San organisations to increase communication with the key stakeholders with !Khwa ttu and CPUT in South Africa

3. Creating grass-root action through art, creativity and embodiment GRACE model with SASI and Nǁuu language school in South Africa

Citizen-driven development can be an important asset and resource in future service production in the public and third sector as well as when developing service ecosystems for underserved communities and contexts. Citizen participation is already a common practice in many European countries. There are typically two channels through which citizens can participate in public service reform: the traditional way of participating in decision-making on services through representative or direct democracy and a new, more innovative way where citizens participate in the planning and development of service provision through user-driven innovation activities (Jäppinen 2011). The current public service system does not support citizen participation at its fullest in global context. Public services need innovative solutions to address the big social challenges that are taking place globally. In PARTY models community and citizen participation is crucial for developing, testing and implementing the models.

Service design processes enables dialogue between different stakeholders when designing services for underserved communities. Service design can change the dynamics between individuals and communities, creating more collaborative relationships. It acts as an interface and connects organizations and citizens in a new

way providing a common ground for experimenting and developing new solutions. Service design can help in producing new ways of participation and allowing new ideas to flourish. (Jäppinen, Kuure and Miettinen 2015)

Service design process creates an empowering model that is used in the local contexts of //Ana-Jeh San Trust in Namibia, !Khwattu and SASI in South African contexts. In this model the different levels of learning are crucial. Kolb (1984) defines experiential learning as "the process whereby knowledge is created through the transformation of experience. Knowledge results from the combination of grasping and transforming experience." In Kolb's experiential learning model, learning is seen as a set of circumferential cycles; the learning event is constantly evolving and deepening the process. This coincides with the iterative service design process. According to Kolb (1984), experiential learning occurs through four phases: concrete experience (feeling), reflective observation (watching), abstract conceptualization (thinking), and active experimentation (doing). Kayes et al. (2005) define that in an idealized experiential learning cycle or spiral, the team and its members "touch all the bases"—experiencing, reflecting, thinking, and acting—in a recursive process that is responsive to the learning situation. The PARTY project is offering a development platform that enables the experiential learning not only stimulating but developing the learning model in real life context.

In PARTY project model is constructed around innovative service design methodologies (Miettinen 2009) that is utilizing the iterative process that based on engaging and collaborating with the users during the development while continuously developing the model through testing and evaluating, making experiments and learning by doing. This kind of iterative process is present both service design and in design thinking (Kelley 2001) in general. The learning model is utilizing and developing appropriate and applicable technologies that help in strengthening the impact and benefits of the model for the youth.

EMPATHY: Feeling through observing and creating empathy for and with the users, collaborating with the users "the San youth" by using visual and concretizing tools during the development process. This phase creates the concrete experience about the situation and challenges of the youth through watching and learning in a process of reflective observation with the San organisations: //Ana-Jeh San Trust, !Khwa ttu and SASI

CONCEPT: Creating ideas and concepts through abstract conceptualizing with the San youth. Enabling the youth with service design and design thinking tools in the workshops. These tools help the youth to make abstractions and create solution oriented models that respond to their challenges.

ACTION: Doing action with the San youth using service design and creative methods, evaluating and improving the methodologies through youth participation. These experiments are crucial for PARTY project as they are way to implement the learning and increase the local capabilities.

1.1. The PARTY process

Despite we started our actions on-site having as a reference the traditional Service Design tools and a Double Diamond structured process, it was evident since the beginning that the classical "divergent-convergent" approach was not efficient in the peculiar ecosystems in which we operated.

We defined a new process composed by a preliminary phase - that aims to build an empathic relation with the members of the community - and 4 phases designed to implement a progressive empowering action from the individual sphere of the single participant (ME, as a young adult) to its relationship with the local community (ME+, me and my community) and with a global scenario (ME++, me and the youth of the World).
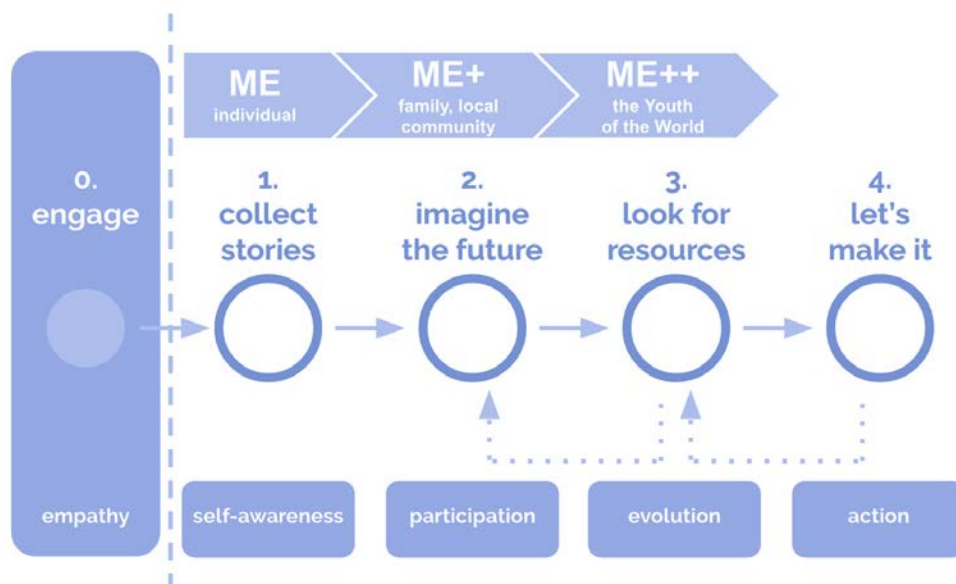

Figure 1. PARTY process

Phase 0: Engage
This is a preliminary phase related to the first contacts with a community, which should consider all the difficulties in establishing connections between people with a very different background, even if mediated by local organizations. This part is dedicated in collecting "guidelines", based on a Design + Human Science approach that aim to overcome the cultural gap: they refer to ethical principles and empathy enhancing activities.

First phase: Collect Stories
Part of the process in which we engage with the Youth starting from the individual perspective. The actions aim to increase the self-awareness of the participants.
Workshops and methods are aligned to facilitate an introspective activity with the youth, understanding their feeling on their actual status and their personal expectations for the future. This phase is composed by two sub-phases: Identity, Understanding.

Second phase: Imagine the future

From the individual perspective we scale to the community one of the ME+. The actions aim to start the participation of a group of individuals in the process, working on a community feeling. Here the most generative workshops.

Some of the activities are also played at a ME++ level (the San Youth and the Youth of the World, the San Youth and other communities) This phase is composed by two sub-phases: Community building, Idea generation

Third phase: Look for resources

This phase includes a series of initiatives aiming the achievement of resources to realize the idea generated in the previous steps. Some of these resources are skills that the San Youth need to have to implement the projects, which are provided through training (like in !Khwa Ttu and in the Radio projects). Sometimes they refer to planning activities with the right stakeholder (ME++). This phase is composed by two sub-phases: Planning, Training.

Fourth phase: Let's Make it

This is the operative phase in which the San Youth work to bring their idea into reality. Examples: the realization of a real Radio show or the realization of a community sculpture (executive phase). This phase is composed by two sub-phases: Execution, Launch

1.2 (San) Youth marginalization in South Africa and Namibia

The participating San Youth from Platfontein, Kimberley, are between 20 and 30 years old, having graduated from secondary school education, now seeking job employment or tertiary school education. However, in graduating from school as well as seeking further education, the San Youth face many challenges.

The !Xun and Khwe communities living in Platfontein are not autochthonous to South Africa. The parents of the participating Youth are the first generation that came to South Africa as soldiers. Them being born in either Namibia or Angola, raised their children in their mother tongues !Xun and Khwedam. Growing up in South Africa however, school education is provided to them in Afrikaans. The Youth are therefore forced to learn in a foreign language. This unfortunately leads to numerous problems such as a deficiency in literacy and numeracy already on primary and/or secondary school level. Tertiary education is mainly provided in English, thus, those who achieve secondary school graduation then still face the same problem when applying for university. This problem perpetuates on employment level as nowadays tertiary education is needed to seek job employment. As a result, the San suffer from educational as well as socio-economic marginalisation determined by a high number of school drop-outs and unemployment which in return lead to low self-esteem and further discrimination.

The participation San youth in Windhoek, are between the ages of 18 and 34 with the exception of one 16 year school going youth. Most of the youth come from various parts of the country and are in windhoek mainly for educational reasons. The youth

are predominately from the !Kun group. There were a few participants from the Khew tribal grouping. The San youth are either in school improving their grades, vocational training and attending college or university.

1.3   Local dialogue as development tool

Service design is a recognized tool for creating dialogue in the public sector. It helps the government officials and policy-makers to benefit from hands on learning and engage stakeholders in constructive dialogue (Whicher and Swiatek 2015). Innes and Boohen (2000) describe that authentic dialogue as "people must say what they mean and mean what they say". They need to be sincere and represent interests they discuss. According to Innes and Boohen we are so unaccustomed in authentic dialogue in public situations that it typically requires the help of a professional facilitator and training for participants. Stakeholders in the public policy have been accustomed to concealing their interests and engaging in positional bargaining. Clarence and Gabriel (2014) discuss the development of public services fifteen years later and one of the repeating themes is citizen engagement and how to collaborate with public better. The collaboration and dialogue is possible to create using co-design and service design tools.

Compared to service design and innovation theories the study of Jäppinen, Kuure and Miettinen (2015) about designing local reform shows how citizens are eager to participate even to co-production of services. However, the traditional way of participating in decision-making through representative or direct democracy does not support such an initiative. In the future the design process requires stronger interactions with the decision-making process, stakeholders and designers and we believe it can happen when more focus is directed to the dialogical aspects of the process.

2. San organizations in youth empowerment

Several San organisations have been driven by the need from the San communities expressing a desire to learn more about their history, and practice traditions in order to promote their culture and language. San communities have expressed their intention to participate in modern development and allow their children (the youth) the opportunity to revitalise their traditional life supported by tourism revenues, and obtain the necessary skills to enter the modern workforce and live in dignity.

2.1   !Khwa ttu – San Culture and Education Centre

!Khwa ttu is a heritage and training centre formed initially through the partnership between a Swedish anthropologist (Irene Staehelin) and WIMSA (Working Group of Indigenous Minorities in Southern Africa) in 1999. The centre's name means '*water-hole*` in the now extinct lXam language. !Khwa ttu is situated 85km west of Cape Town in South Africa. The location was originally a 850 hectare farm which was dedicated to

the realising of the centre for the San. !Khwa ttu has had 100 graduates since opened its doors in 2006. Using the Tourism industry within the area and education as a vehicle for training San youth, the managing team guide a group of applicants through a seven-month residential training programme. Trainees are embedded into each of the business units that make up !Khwa ttu - namely tourism, hospitality and maintenance. In addition to the training programme, !Khwa ttu has a three months intern programme wherein past successful trainees are able to explore working in their area of interest, allowing for a chance to develop work experience in a real context. Trainees are sourced from Southern Africa, namely Namibia, Botswana and South Africa.

The youth are supported through the application process by the staff driving to various locations in the above-mentioned countries to assist in person with completing the application form. Visas are needed for applicants from Namibia and Botswana to complete the training in South Africa over the 7 month period, and are so too supported through this process by !Khwa ttu providing funds for the application fee as well as money for transport and photographs for the applicants. Communication is difficult as many of the applicants do not have a postal address in close proximity nor do they retain a constant contact (cellphone) number to be reached on.

!Khwa ttu provides food, accommodation, and materials to the selected youth throughout the training. The programme has been designed in a manner to celebrate the cultural heritage of the San and tackle the challenges that face the youth when seeking ways in which to harness their capacity for being employed. Basic writing and computer skills are developed in order to create a foundation for communication in a working context, this is in addition to any experts brought in to develop skills that create scaffolding for creative expression.

The youth have also been supported by the initiatives taken by !Khwa ttu to follow up on progress a year after the successful trainees have completed the course. A team from !Khwa ttu will travel to the various locations where the applicants live and try to establish if any further developments have taken place as a result of the training received.

The main stakeholders are the San applicants, the communities from which the youth are selected, !Khwa ttu as a training facility (operating as an NGO), external funders, SASI and WIMSA.

2.2 SASI- South African San Institute

The South African San Institute (SASI) is an independent, non-governmental organization that mobilizes resources for the benefit of the San Peoples. The values of integrity, trust, appreciation and continuous learning are to be upheld through activities such as preservation and promotion of culture and heritage, lobbying and networking as well as protection and promotion of rights. In conjunction with the main stakeholders, namely the communities, !Khwa ttu and the N||uu language

school, SASI engages in different ways and projects to achieve the above mentioned missions.

The Kalahari Desert Festival has been held every year since 2013 in the Kalahari Desert, Askham, South Africa. The hosts are the ‡Khomani San Community. The aim is to celebrate the San cultures as well as other indigenous cultures across Africa and the World through music, dance, drama, poetry, storytelling, art, craft and film. In doing so, the festival seeks to rebuild pride and self-esteem amongst the communities.

Furthermore SASI engages in research projects to promote fair research relationships and has recently, together with the San Council of South Africa, launched the San Code of Research Ethics. As a continuous effort, SASI engages in networking and partnership building to preserve the culture of the South African San communities.

2.3   //Ana-Jeh San Trust

//Ana-Jeh Youth Project was started by young San students in Windhoek in 2014 and was formalised as a legal entity registered at the Masters of Court as a trust in November 2015. //Ana-Jeh is a word from !Kung (a San dialect) meaning 'New Light'. The organization is called //Ana-Jeh because it calls for the San emancipation and their awareness about the history and modern day sociology of their lives. The trust recognises a need to 'see the New Light' as the means for raising awareness and empowerment in nation building. //Ana-Jeh San Trust is contributing to the development of the San communities by educating their societies on the importance of education and remaining in school. The wider impact that is aimed by the Trust includes a right to education, no discrimination in schools or workplaces, provide assistance in education, minimise dropout rates, improve school performance for all San communities.

PARTY training the trainers model and collaboration with NUST and //Ana-Jeh San Trust was disseminated in a mid-term review event hosted by the Finnish Embassy in Windhoek the 22nd of June, 2017. This was picked up by several national newspapers.

3.   PARTY Training the trainers model with !Khwa ttu and //Ana-Jeh San Trust

With both !Khwa ttu and //Ana-Jeh San Trust San organisations the training model is based on strengthening the organisational capabilities and trainers professional roles when they are running the training activities with youth through service design and other creative methodologies. The model has both a direct effect on San trainers that are learning service design methods and a secondary effect on San youth that **//**Ana-Jeh San trainers are training with service design methods in their own communities. Training-the-trainers model is used in many occasions in developing countries (Weiler & Ham 2002; Hiner et. al. 2009). The benefit of the training-the-trainers model is that you can use this model for scaling up and spreading the methods into the communities

in much faster and larger scale than through only external input. Local trainers have strong contextual understanding that can be utilized when developing the model and they have both good contacts and credibility in working with the communities. The novelty in PARTY training the trainers model is that it connects the academia, both San organisations as well as grass-root actors with each others. Further training-the-trainers has enabled south-to-south collaboration between institutions.

The model aims to tie together different activities and workshops that happen in a location during four years of the project. The model itself is also participatory by nature as after every workshop the future hopes, needs and wants are discussed and then taken into account when planning and holding the next workshop. The model aims to be flexible so that different needs of the participants can be taken into account but also so that different experts and professionals doing their mobility can contribute to the model. "Train the trainees" model is a platform which gives different participants an entry point to the project activities as well as brings different stakeholder together through mutual theme. The model reinforces the message that the youth can empower themselves and others in order to build their community in a way that they would like to have it meet their needs.

The teaching program to !Khwa ttu and //Ana-Jeh San Trust is divided on four development phases (see 3.1. S0-S4) and aims to help young people to be aware, have more self-esteem and develop their soft skills. This is based on implementing and structuring the activities that the PARTY project has done during the previous phases of the project and follows the phases of **The PARTY process** (see figure 1). PARTY workshops are implemented to achieve a more comprehensive educational program that can bring effective results and create impact through using Training-the-trainers model focused especially to San youth.

During two years of the project San youth have built self-confidence and one of their ideas has been on running holiday schools in their respective villages. In 19 November 2016 the PARTY project and //Ana-Jeh San youth focused on this idea at a full day workshop. There San students co-designed week programs of holiday schools that they would run in their home villages during December 2016. They also practised facilitation of planned activities, which included fun games, dancing, storytelling, bible reading as well as drama. This workshop contributed to the "Train the trainees" model in three ways:
1. San students learned facilitation skills which will help them to plan and run different kind of small collaborative development activities in the future.
2. The workshop focused on their own idea of a holiday school. Prototyping and testing the idea gave students idea what it might be like to run a holiday school in a village. Workshop gave students understanding of the tasks that are related to running of a holiday school.
3. Through workshop students built a three different kind of holiday school programs that they could run in their villages. So in the workshop we trained skills of facilitation, ideation and testing as well as built concretely the holiday school idea further.

3.1 PARTY "training the trainers" development process

The collaboration between //Ana-Jeh and PARTY project begun in 2015 in Windhoek, when PARTY project group and //Ana-Jeh trust started to explore together with local San youth's awareness about their own skills and values in relation to their own traditions, stories and cultural background. San youth and PARTY project group explored new possibilities by using participatory service design approach which enabled the youth to take a leading and active role when working and producing solutions to their daily obstacles or challenges in life. In Windhoek the collaboration was aimed at developing skills, like public speaking, making of CV and understanding their own strengths through creating objects of super powers. This all was part of model which aimed at empowering youth to take initiatives and include other youth to skills development in their home villages.

The //Ana-Jeh San youth have been working on a process where they have been using design thinking process to identify the challenges that the youth are facing in their villages. After this they used concept design method to design solutions for these challenges in their communities. After identification of the problems, they designed a solution, a concept that would help their situation.These concepts were developed into a small presentations called "pitching event". The "pitching event" was presented to local stakeholders who could possibly fund these initiatives that the youth proposed. This was a strategic initiative to create dialogue between the San youth and various stakeholders.

S1 inform: Designing deliberate stakeholder communication approaches
- Designing deliberate communication approaches to identify, communicate and engage stakeholders
- Tool: Stakeholder event leaflet

S2 consult: Developing protocol for observation and reflection
- Developing documentation guidance and templates for the researchers to seek stakeholder advice and reflect on the consultation
- Tool: Stakeholder mapping, Field diary template

S3 involve: Working with San organisations to establish connection with the San youth, empathise with the youth, and develop methods and activities that help the youth become more self-aware
- Working with San organisations to establish connection with the San youth to ensure culturally appropriate communication, and integrate ethics and compliance from the beginning of the training development
- Adapting and creating methods that help the youth to develop their awareness of San tradition and culture and increase self-awareness though making visuals that illustrate the challenges in their daily life, their current actions and future goals;
- Empathising with the Youth and gain insights on their needs, thoughts, emotions and motivations

- Tools: "Banana Interview": gather information of interviewee's origin; "5 Whys": discover interviewee's motivation; "Rich picture": identify the current problems and challenges; "Imagine the Future" collect reflection upon future; "Super Powers" acknowledge acquired skills

S4 collaborate: Partnering with San organisations and youth in the planning and development of the training activities

- Partnering with San organisations in the planning and development of the training activities that help to develop confidence and transferable skills in in political mediation, grassroots organisation and advocacy
- Testing the training activities with the youth
- Tools: "Building my CV" "presentation" and "facilitation skills" workshop

S5 empower: Empowering the youth's participation in the local dialogues

- Applying design thinking approach that the youth would create design concepts to solve the problem they face in daily life, present the solutions to the local stakeholders, and get their support and cooperation implementing the projects
- In collaboration with San organisations, delivering teaching program that has four themes
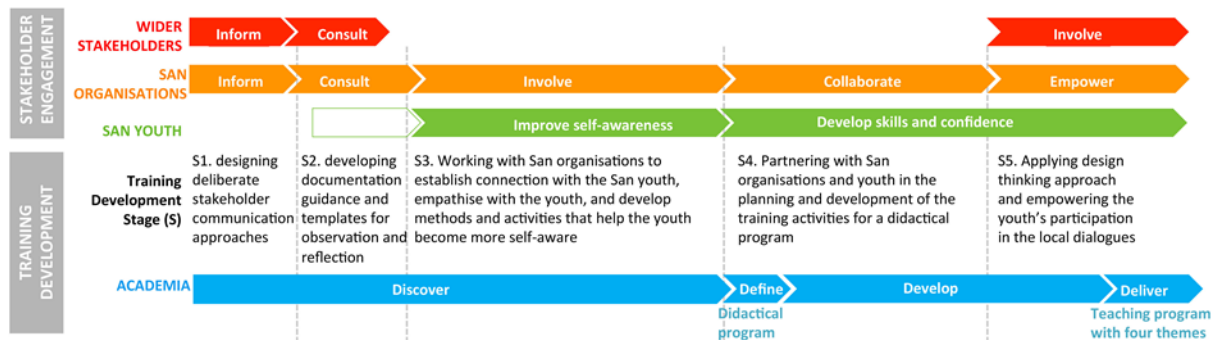- Tools: "pitching the futures"

Figure 2. Training the trainers process

3.2 Methods

The methods in the PARTY training the trainer model, can be seen as a selection from which to choose in different contexts, seeing that although the model aims at addressing issues with San youth - the contexts for each group San youth are different and so one or more methods are slightly better suited depending on the context. Eg. !Khwa ttu might allow for digital storytelling due to the fact that the !Kabo school has computer facilities, whereas the youth community in Namibia (Tsumkwe) might not have access to these facilities and may benefit more from a different method that still speaks to the Train the Trainer model. The following methods and tools have been created by PARTY team and applied in different stages of the model with San organisations and youth.

In the S1: "inform", a list of potential participants was identified through the **Internet search**, and **stakeholder event leaflets** were created as part of the email recruiting messages to the interested NGOs. Considering the research ethics and reporting, **data documentation and field diary templates** were developed for observation and reflection in the "consult" stage (S2), and it was decide to collect the multiple sets of data, including: 1) the planning and development of the workshops; 2) the implementation; 3) the outcomes and impact of the activities; 4) personal field diary. In the S3 involve, working with San organisations and San youth a range of the methods were employed for the researchers to "discover" training opportunities and empathise with the youth. For example, in August 2015, the first exploratory workshop was titled "Past, Present, Future" in which we used the tools "Blind Portraits" as energizer, "My super power is...", "Rich Picture 1", "The golden piece of advice from my ancestors", "Rich Picture 2", "Performance "Super Heros into Action!" The second exploratory workshop was titled "Faces and Places" in which we used the following tools: "In Anonymity" as energizer, "Mapping my places and my network", "Places and faces", "Masks mapping", "Speech bubbles". All these tools were linked one to the other, in order to allow the participants to engage and enjoy the process. Both the exploratory workshops were characterised by playfulness, from the interaction with people to the design and use of the tools.

Blind Portraits: This energizer allows participants and staff to have fun, "warm up" and get to know each other before working in team. It is useful in making the participants feel less shy about introducing themselves to the others. They do this by reflecting on their own best characteristics and skills. This energizer is a quick self-analytical exercise for the participants as well as an opportunity for the facilitators to understand more about the group they will be working with.

My super power is...: Using their skill/characteristic each person declared during the energiser activity, each participant now tries to define his/her own superpower. Facilitators have a key role in helping the participants to understand what a superpower is, how it would work, and how they might use it. Each participant has to create an accessory or piece of costume that demonstrates their superpower. By creating this accessory the participant will analyse why and how his/her superpower would be important and useful to himself and his/her community. Facilitators have the role of helping each participant to understand the meaning of superhero accessory. Before offering ideas about how to create this item, the facilitators should encourage conversations and support the analytical process. Facilitators should help participants to become aware of the value of their best skills, and to create something which can empower them to do something for someone. It is key that the participants understand the significance of their accessory.

Rich picture 1 in this context titled *"Everyday Challenges"*: Each team has to agree to on a challenging scenario that they have encountered recently using a "rich picture". The facilitator helps the team to start sharing experiences and challenges. The facilitator should facilitate the conversation and this also means also being part of it. The facilitator asks the team what theme or issue each participant wants to talk about. The teams can also use keywords provided on the table.

How Rich Picture works: Each team is given a large piece of paper on and each participant is given a marker. They sit gathered around the piece of paper. Teams decide upon the main theme of the rich picture and a specific topic within the team (in this case teams were provided with a list of keywords to encourage the exercise execution). Rich pictures come from Soft Systems Methodology, but have been used as a visual tool to brainstorm on specific themes and/or real challenges. Rich pictures allow the participants to talk about their personal perspectives and experiences and to visualise these in front of the others. The drawings help to stimulate creative thinking and consequently the drawing of more issues, actions, problems and perspectives.

The golden piece of advice from my ancestors: Each team is given a "time machine hat" through which each team member should travel back to the past. By doing this they can consult with an ancestor and obtain a golden piece of advice from them. During this phase, each participant has to think about what they know/ remember about their ancestor's storytelling, advice or warnings. They should then write down one of these lessons and use this to tackle a challenging situation in the present day. The golden pieces of advice are like quotes or short sentences. While each team member writes, the facilitators should investigate more about the meaning of these quotes/ sentences. The facilitators should also encourage sharing within the team. This activity has been planned in order to understand the extent to which young people are linked to their traditions and culture.

Rich picture 2 in this context titled *"Super Heroes in Action!"*: Each team plans a story involving their superpowers and the golden piece of advice from their ancestors. The team should build the story by using a new rich picture in a way to agree/collaborate on issues, roles, actions, etc. This rich picture aimed to visualise possible future scenarios where superpowers and advice from the past can help the participants to overcome their problems and challenges.

Performance "Super Heros into Action!: Each team acted out (in 5-10 minutes) their story using different media: play, dance, mime, song, narration. The participants had to return to the challenging situations that they identified in the rich picture exercise. They had then to demonstrate how they would tackle these problems using their superpowers and the piece of advice from their ancestors.

In Anonymity: This energizer allows to get some information by the participants about their personal feelings, dreams and expectations in a dynamic and fun way. In fact, it should aim to "warm up" the group of participants (staff/facilitators should participate too), let them have fun and get a little bit closer to each other to start working in team. How it works: Each participant put a blank paper mask on – to be anonymous – then gets an A4 paper on his/her back and a marker. Each participant is asked to answer to 4 questions and write them down, one by one, on the back of a random person. These are the questions/sentences to complete: "I am proud of…", "I would love to…", "I feel lucky of…", "I want to change…". At the "go!" given by one facilitator, all participants have to run or dance in the space. At the stop, each person should find a close back

and start to write down the first answer/sentence. At the new "go!" people start to run/dance again until to the next "stop!". This has to be repeated four times. At the end, each participant should have got the four sentences/statements written on the A4 paper on their back. Each person can finally expose their identity and discover the others' thoughts, dreams, statements and expectations. There could be a sharing of these information, to make the participants aware of diversities or common aspects.

Mapping my places and my network: Firstly each participant is provided of markers and an A4 blank paper each and he/she is asked to draw 10 quick sketches of the places they usually spend their time. Possibly the places they draw are significant to them. Once drawn, each participant must select 2 or 3 of these, the most significant to them, and then cut them out from colourful papers (they can choose which colour to use). This time they should try "to draw with scissors". Then each participant, still provided of markers and an A4 blank paper each, is asked to draw 10 quick sketches of people they usually meet in their life. Possibly the people they draw are significant to them. Once drawn, each participant must select 2 or 3 of these, the most significant to them, and then cut them out from colourful papers (they can choose which colour to use). This time they should try "to draw with scissors".

The mapping. Participants are asked to stick on the wall (or large paper) their cut out figures, the places first and then the people. Facilitators help them to organize subjects, and encourage a conversation to make them share their thoughts and feelings about those places and people. The organization of the cut out figures starts with positioning the places; this refers to their real geographical relations.

Places and faces: to explore young people's network of places and people they usually frequent and meet with in their life; from those which are most significant to them, how they behave / put themselves in relation to them. Teams agree on the place they want to talk about and work on. Each team member has to think about his/her usual behaviour when in that place and when meeting specific people in that place. Each participant has to create a mask, which represents that behaviour, or better, the person they want to be/look like in that particular situation. If on the front side of the mask they represent how they look like, on the backside they have to write down what all is about, explaining about the context and their feelings. Facilitators have to encourage both the conversation with each team member and, at the same time, encourage the creation of the mask through some questions, which allow the young person to understand the sense of the mask.

Masks mapping: to explore young people's behaviours and feelings when in different contexts (e.g. at their school, village, or at other meeting points like bars) and with different people (e.g. teachers, family components, friends, unknown people). Each participant locates on the map the masks he/she has created in correspondence of the place and/or people they refer to. Facilitators help each participant to put the masks in the right position and try to get further information by each participant about their behaviours and feelings in specific places or with specific people.

Speech bubbles: to make the participants rethink about one of the questions asked during the initial energizer – "I am proud of…", "I would love to…", "I feel lucky of…", "I want to change…" – and try to answer/complete it again. The activities and thinking process they went through should let the participant have a different perspective on their first statement, or at least one more focused on a specific issue or problem. Each participant has to write down the new sentence/statement on a colourful speech bubble and go to stick it on the map close to one of their mask, maybe in correspondence of a specific place or person.

"In 5 years time": detect challenges and driving motivations on key topics through near future wishes: The tool was created by PARTY to investigate youths' perception of problems on 5 key topics in relation with their self: my country (Namibia), my village, my family, my job, and my education. The topics are presented in the form of a question: "How do you see your job in 5 years?". Participants choose a topic and create a discussion group, moderated by 1 facilitator every 3 persons. This tool works best with groups of 4-6 people, so smaller groups may be clustered together - or unattractive topics discarded. The discussion is hold following a 3-steps procedure: 1) participants individually write on sticky notes what they wish to happen in the following 5 years, and then attach the post-its on a poster explaining to the others their perspectives; 2) after a full round is concluded (or a few), each post-it is re-interpreted as a challenge and a group discussion if hold to identify factors constituting barriers to the realisation of the challenge under analysis; 3) wishes and challenges together are finally clustered to spotlight dominant and common factors. At the end of the discussion, each group presents in front of the others thoughts and conclusions.

"Musical chairs": playfully select a challenge to work on: This tool helps to filter previously identified challenges in a playful way, by using the "musical chairs" game as a basis to allow participants pick a challenge to work on. Challenges are listed on a poster in front of which participants sits next to each other forming a circle, facing outward. While music is played, participants walk around the circle and a chair is removed, so that once the music stops one player will not find a seat and will therefore be eliminated. When eliminated, she has to pick one challenge and propose a solution (the first thing that comes in her mind). To speed up the game, more than 1 chair can be removed at the same time. The game ends when every participant is eliminated. The challenge with the most preferences is selected.

The methods used in the S3 focus on developing young people's awareness of San tradition and culture and increase self-awareness though making visuals that illustrate the challenges in their daily life, relationship with their family, the community and environment they live, their current actions and future goals. Furthermore, the workshops at this stage explored the methods that empowered the actions from the individual sphere of the single participant – ME to their relationship with the local community (ME+). This enabled the academics to gain insights on young people's needs, thoughts, emotions and motivations, and move to the Define stage in the training development. The core problem was identified: we need to develop a

teaching program with the San organisations that aims to help young people to improve their self-esteem and develop their soft skills.

The S4: "collaborate", working with San organisations in the planning and development of the training activities, starts from the individual perspective (ME, as a young adult). The following methods employed focus on increasing the San youth capabilities to find employment, and make the most of the new skills acquired through the !Khwa ttu and //Ana-Jeh San Trust organisations and PARTY workshops.

"Banana Interview", "4 Whys", and "Imagine the Future": to receive info of interviewee's origin; to make participants playing, and to test communication and interactive skills when conducting a 1-to-1 interview. The interview is carried in pairs, face-to-face one-to-one, and in non-formal settings. A banana is used as a prop as a replacement of a microphone to ease participants and make them feeling as if they are playing a game. The interview is structured and the questions are the following:
1) PEOPLE: Who are the most important people within your community?;
2) PLACES: What kind of places do you go to?;
3) SERVICES: What are the services in your community? (Water, electricity, wifi, transport, music, dance, sports, drama, ...);
4) THINGS: What are the three most important things for you? Names, language, place of living, and community of origin are also asked.

The tool was created by the PARTY research team to investigate on the influential people, significant places, services offered, and important things of the community of the youths participating in the research activity in **First phase: Collect Stories**. The activity was carried out as a preliminary one in order to approach youths. Before starting, the tool was demonstrated to the group with a practical example.

"4 Whys": to discover the youths' motivation about pursuing training or other forms of education. In the **First phase: Collect Stories,** the tool uses the "4 whys" rationale starting from the question: "why are you here?" – to understand the motivations behind deciding to be part of the !Khwa ttu training course. 13 San youths participated. Each participant replied to the question on a sticky note and attached it on a whiteboard positioned in the centre of the room so that everybody could see. Once everyone replied a new round of "why" question is asked to what they had just written. This process continued until 4 "why" questions are asked. At the end participants are asked to volunteer and share their final "why" to the group.

Imagine the future: collect reflection upon future (as they see it or would like to see it) of their place or community of origin in the **Second phase: Imagine the future.** This tool followed the "banana interview" tool. An A3 tracing paper sheet was put over the "banana interview" sheet and four quadrants (people, places, services, and things) were highlighted. Each participant filled up personally the four quadrants either by writing or drawing, this time thinking about what was it that they wanted in the future to happen per each of key themes.

Pitching Event: Design thinking process and the challenges that the youth are facing in their villages identified in the previous workshops **(Phase 0: Engage and First phase: Collect Stories/Discovery phase: discovering problems)** were introduced. The participants choose the following three themes that they would concentrate on and implement in **Third phase: Look for resources/the Design** and **Fourth phase: Let's Make it/Develop and Delivery phases:**

1 - TIME TO GIVE BACK: Creating a service/system that the students could offer the community free knowledge when they return to their villages for a short period of time. The service/system would help villagers to acquire the knowledge, skills and attitudes they need to tackle the common problems being faced by community members living in the city.

2 - WATER ISSUES WITHIN THE VILLAGES: Community group lead by the youth, that aims to raise awareness about water issues within the villages, such as, ways to purify water, collect, distribute and save water.

3 - PROMOTING LITERACY SKILLS: Raising awareness of the importance of literacy education in villages focused on the elderly and the youth.

Youth Voices: Workshops were conducted organisation representatives to brainstorm and plan a //Ana-Djeh San Trust blog and a pamphlet. Combined with "Youth Voices" (Children in a Changing Climate Coalition, 2016), a communication strategy was developed with representatives to give more visibility to stories of San youth who had experienced academic and professional success.

In the "Deliver" stage of the Training Development, the teaching program will be taken through further testing with San organisations and youth through PARTY workshops and the final programme will be produced and launched through a series of training the trainers sessions with four themes: 1) creating a poster on San culture; 2) making a presentation; 3) creating a digital CV; and 4) facilitating a meeting.

The figure below illustrates the stakeholder engagement and San youth participation, in the process of training development. It also provides methods and activities developed to support activities in three youth empowerment scenarios.
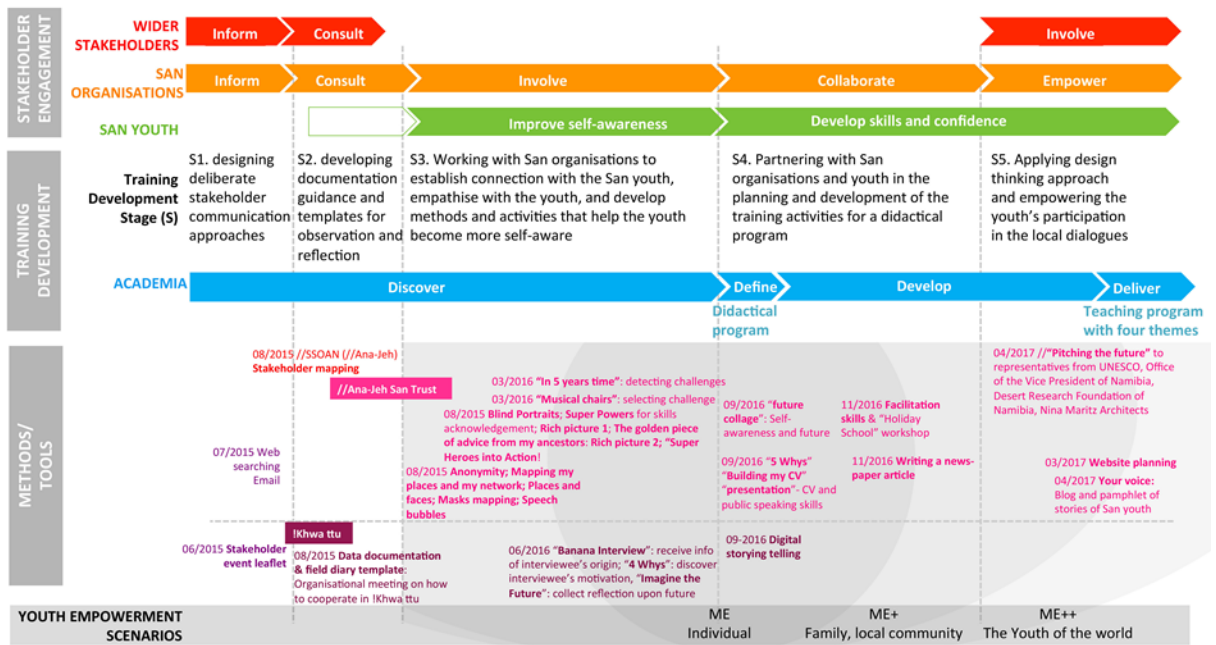
Figure 3. Methods used in the Training the trainers process

3.3 Impact on local community through dialogue

Tertu Fernandu, a young San woman and one of the founders of //Ana-Jeh San Trust, felt that the first PARTY workshop in 2015 was mind provoking. It allowed the San youth start thinking about their personal life, community and country at large. The San youth were in the beginning very shy and could not take up leadership roles due to high discrimination and tribalism they have encountered in Namibia. Kileni Fernando, another founder of //Ana-Jeh San Trust, said the following: "Now the students always ask us about the next workshop of PARTY project. From the beginning in 2015, I can now see the progress of the San students in Windhoek in the workshops, they participate more and are more engaged. They are always willing to volunteer when it comes to outreach at their respective villages to motivate and encourage their fellow San students to come to school and study for a better future".

//Ana-Jeh San Trust trainers were interviewed about their workshop experiences in March 2017 in Windhoek. The interviewees had taken part both in the PARTY workshops and run workshops based on some training they had received during two workshops in their own communities. The outcome of the interviews with the San youth trainers was very positive. They had applied the design thinking and service design methods learnt through training the trainers workshops and passed the skills to others through training workshops that had taken place in their communities.

4. Model for San organisations to increase communication with the key stakeholders

The purpose of the model is to increase communication with the key organisations working with the San youth. The model focuses on recognising the resources that the

18

organisations have and creating collaborations so that these resources have maximum impact on the situation of the youth. The model enables the organisations to work together with one another; as well as with the youth. As an outcome of the model the organisations can plan ahead with regards to the use of resources, funding and all kinds of stakeholder involvement. The model is aims at structural change where the work with the San youth would be a continuous development.

4.1 Process

The relationship network model represents a basic graphical representation of stakeholder mapping, when all possible connections (or ties) that represent the flows of services and the different perspectives from each node have been established. The model is a theoretical concept that was contextualized into practical exercise with the SAN youth based NGO.

Before now, !Khwa ttu was not aware of how the current network relationship between each of their stakeholders and how it could be of potential value to achieving their organizational objectives and involving their youths in collaborative activities for positive learning outcomes as well as prevention of marginalization.

4.2 Methods/workshops

The stakeholder engagement exercise/ workshop was facilitated by CPUT as part of PARTY project consortium members at !Khwa ttu on 5th of June, 2017. The practical value of the model was in allowing the SAN youth based NGO – !Khwa ttu representatives to brainstorm on who their key stakeholders are. The workshop was steered such that !Khwa ttu takes charge of the activities of physically mapping the identified stakeholder into networks. According to the Table above, the methods begin with enquiring to establish the issue at stake that requires mapping for instance, issues around youth marginalization and then determining the change objective, to create an ideal situation. The process involved establishing a tie(s), which serves as a relationship with different stakeholders. For instance, connections or ties between !khwa Ttu and their other stakeholders include information support, technical advice, funding etc.

Social Network Analysis (SNA) was used as a lens to concretize stakeholder identification and analysis at a Network level, actor level and Tie level (Chung & Crawford, 2016).

The process of social network analysis (SNA) is generally valuable to identify stakeholders, to define problems or issues in question and classifications of stakeholders' values as necessary.

The San youth based NGO – !Khwa ttu identified misalignment of strategies and value equity as the main challenges within their stakeholders' relationship networks. However, discussions are pending on how to develop a suitable method to address these challenges.

The stakeholder relationship network mapping model enabled the San youth based NGO – !khwa Ttu, the need to align their strategies with other stakeholders' in a bid to empower their youths through more collaborations and ultimately, prevent marginalization.

The next workshop will take place at either !Khwa ttu or CPUT, Cape Town, and would involve the most influential stakeholders identified by !Khwa ttu. During this workshop, the present stakeholders will have the opportunity to dialogue and come up with feasible solutions to align their strategies and possibilities of equal benefits especially for the SAN youths.

Host	Method	Techniques	Status	Outcome
CPUT and !Khwa ttu, SA	Relationship Network Forms a. Node form b. Connection form	Questionnaire to collect data relating to stakeholders and their perspectives of collaboration with other stakeholders	tested	Relationship Network Node and Connection Forms using Google Forms
CPUT, SA	Development Spectrum	Perspective of stakeholder initiatives, goals, contributions and challenge	tested	Development spectrum
CPUT, SA	Stakeholder analytics	Aggregate the collected data from the forms in summaries and visual forms	tested	Google analytics
CPUT, SA	Stakeholder Profile Canvas	Collecting the "story" of the organization using narratives and visual techniques	conceptualised	Organisation profile canvas for each participating organisation
CPUT, SA	Orgsona	Analyse the stakeholder profile canvases to create generic representative representations of the typical types of stakeholders with an interest in the agreed issue at stake	conceptualised	Number of Orgasonas to represent the typical stakeholders involved in the services around the agreed issue

CPUT & !Khwa ttu, SA	Network dialogue	Explore possibilities for collaboration and optimizing with the different stakeholders using the network to stimulate dialogue	conceptualised	Relationship Network Map with indications on it for possible collaboration or optimisation
CPUT, SA	Relationship Network Analytics	Use the network to explore possible opportunity intents	conceptualised	Data derived from the map that can be used to inform decision makers
CPUT, SA	Digital Relationship Network	Use appropriate software to digitize the generated relationship network	conceptualised	Digital Relationship Network

4.3 Impact on local community through dialogue

The stakeholder communication model aims to encourage local dialogue between organisations and communities, but requires more testing (with more organisations) in order to see/ measure the impact; and so too the effectiveness of addressing the increase of dialogue between stakeholders. Youth marginalisation is addressed by this method in allowing the youth, as stakeholders, to contribute to voicing how they experience the resources provided by, and the effectiveness of the bigger organisations/stakeholders.

The likely impact of this stakeholder relationship network mapping workshop is to help the SAN youth based NGO - !Khwa ttu to identify the most relevant and influential role players that should be involved in dialogue in a bid to prevent youth marginalization through value potential collaboration. The value of the networks lies in identifying viable opportunities with the most relevant and influential role players as well as involving the least involved or least considered stakeholders within or external of the community. The primary objective of having a step-by-step physical exercise and a digital generated visual representation is to compare-contrast the similarities and discrepancies of both methods of mapping to evaluate what the actual communication networks presents.

5. GRACE model for creating Grass-root action through Art, Creativity and Embodiment/Expression/Empowerment with SASI and Nǁuu language school

GRACE stands for **Grass-root, Art, Creativity and Embodiment / Expression / Empowerment.** The GRACE model aims at utilising and building on creative potential and skills that the San youth have as well as tradition on storytelling that is present in the society. In addition to the model is embracing the embodied action of the youth and utilizing this for team building and for creating sense of community, learning and structure.

Through strengthening these existing capabilities with service design training the youth are able to create dialogue with the stakeholders and surrounding community. The GRACE model helps the youth in a process of empowerment by design (Muratovski 2016a and b). It responds to the needs of the youth for self-appreciation through recognition of their skills and talent. The models increases the youth's ability to solve, process and encounter problems and challenges. One of the main benefits of the model is that it enables the both grass-root action where they can share their opinions and have a voice within and outside the community as well as create dialogue with their stakeholders in the public space (Duncum 2011).

The embodied learning (Shilling 2007; Lindgren & Johnson-Glenberg 2013) enables the San youth process their challenges through embodied action like theatre, drawing, sewing, acting out, performing or sports. These embodied actions are connected with using creativity, planning ahead and collaborating with the stakeholders.

5.1 Process

The GRACE model is constructed through embodied learning in informal learning context of San youth. San youth only have a few opportunities to formalized learning. The embodied learning takes place through a hands on process of doing and experiential learning. The learning process has been facilitated by the PARTY project consortium members. The main element of the model is learning through different workshops. The process is step-to-step application of service design methods where you try to concretise and visualize the actions. The process is constructed around consecutive workshops that support the learning and planning process that is aimed at empowering the San youth and preventing marginalization.

GRACE model is utilising methods that are strongly built on art, creativity and embodiment. These methods include, for example, social sculpturing through poster intervention in the community. For example the feedback from the youth to digital storytelling method was that the trainees really enjoyed the opportunities to learn new skills: making videos where they were the subjects was positive and an exciting change for them. The skills they learnt in the workshop were transferable. there's a sense that they will be able to use them to teach others. The films themselves become useful to !Khwa ttu in terms of future fundraising or recruitment (other trainees get to see what it's like, featuring people they know and might get them excited). The

films may be developed towards a CV in the future or linked to the needs of individual communities. The youth identified their problems and challenges and further, shared their message to the future San youth in poster interventions. These challenges were later processed into a community theatre performance by the youth. The youth worked out a radio program to advertise the performance and for sharing their view with the surrounding community and stakeholders. Community theatre was also designed into an interactive performance where the youth could engage the audience in joint performance. The GRACE models enables the youth to use the resources they have and creating engagement and collaboration.

The GRACE model is constructed around three themes:

Art and Creativity: using artistic and creative tools and methods that enable everyone to recognize their own capabilities and skills and utilize these for creating dialogue with the stakeholders and community. These tools are based on storytelling and visual communication that concretise both the San youth challenges and the solutions in a format that are more easily communicated to the audience, the stakeholders and community. These are the tools for creating a dialogue.

Embodiment/Expression/Empowerment: using your own skills and capabilities for expressing your concern, opinion, challenge or solution. These skills enable taking initiative and becoming proactive member of community. This creates a feeling of accomplishment and agency.

Grass-root action: The outcome of the learning process is that the youth are able to create the dialogue with the stakeholders and community using the capabilities and abilities they have. Using and enabling GRACE models enables action that can contribute to the transformation.
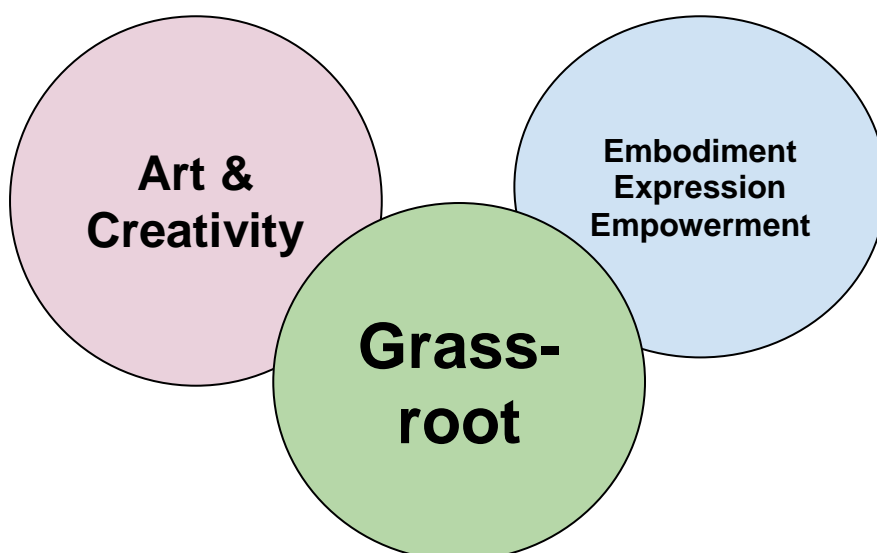

Figure 4. The GRACE model

5.2 Methods

Digital Storytelling: workshop run at !Khwa ttu was the first workshop run with the group in 2016. The workshop looked at the possibility of transforming the traditional concept of a CV to a more accessible form of conveying information about the trainee. By using storytelling, a tradition that is deeply embedded in the San culture, key activities were selected that spoke closely to some of the traditions that the youth were familiar with in their communities. These methods included reflecting on important personal moments or life events, creating through making, as well as telling stories through oral and visual means.

The table below shows the various phases:

Process	Method	Outcomes
Phase 0: Preparation (prior to workshop day)	Assess the resources (pc's, internet connection, space availability) ; prepare trainees by asking them to bring along any important visuals (pictures, objects, etc.)	Some materials needed to be brought along to workshop site. Windows MovieMaker needed to be loaded onto the available machines. Lunch needed to be provided as the workshop lasted for most of the day.
Phase 1: Conversation probes	Facilitators explain the concept and process of digital storytelling. Questions are posed to the trainees in order to provoke conversation points around important memories and life events. This includes future dreams and plans (especially after completing the training at !Khwa ttu).	Conversations between facilitators and trainees, as well as between trainees based on the probe questions/ statements posed by the facilitators. These include: *"Where do you come from?", "Where do you see yourself in 5 years?", "How do you think you could achieve your dream/ goal?"*
Phase 2: Recorded stories - Written	Trainees are encouraged to draw and/or write about one or two life events that shaped them, as well as reflect on what they took away from the moment and what they would like to share about that moment that is important to them. The probe questions are the theme for these reflections.	The majority of the group preferred to write down their stories, as not all of them felt comfortable with their drawing skills - despite being told that this phase was just to convey the idea visually.
Phase 3: Recorded stories - Spoken	Once the written stories had been completed, they were recorded on mobile devices using a free application. They were then transferred onto computer. The trainees could record their stories several times until they were satisfied with the final version. This took approximately 2 tries on average. The trainees listened to their own recorded stories.	All stories were recorded and stored for later use. Each story was between 2-3 minutes long. The reaction to hearing their recorded voices was a mix of emotions - pride, shyness and happiness.

Phase 4: Sourcing of imagery	Various materials were made available to the group of trainees (Materials included: blank paper, pens, khokis, magazines, glue, etc). Cameras were also available for trainees to take pictures with as well as a scanner, where they were encouraged to scan personal photographs that were relevant to their recorded stories. The images served as the visuals that the recorded story would speak to. The two would be shown in a single story by using freely available software (Windows MovieMaker).	A collection of relevant images were collected to be shown as part of their story.
Phase 5: Recording of story	Trainees were assisted by facilitators (1 facilitator per student) to compile their story using the software, images and voice recordings. Several facilitators documented the workshop through video and photographs.	Digital stories were compiled and stored
Phase 6: Showing of stories (reflections)	All stories were completed and loaded onto a playlist. Stories were shown to the group using a projector. All the trainees had a chance to view their own story as well as those of their group mates.	The group enjoyed the final product (viewing of their stories) despite the intense day.
Phase 7: Continual work	Trainees were encouraged to add to their story if they wished. Trainees were given access to a copy of their story to both work on and share (eg, on social media)	!Khwa ttu staff used the trainee graduation ceremony as an opportunity to show the best two stories to the guests at the much anticipated event. Each trainee was awarded a prize for their story.

The digital storytelling workshop contributed to the GRACE model by:
1. using methods that involved creative expression that are embedded in the San culture (storytelling and sharing)
2. facilitating and creating a sense of community away from home by recreating an environment where stories can be shared
3. empowering the trainees by helping them to have a story they can share on a digital platform (eg. Facebook) which has been found to be a popular social site amongst the youth
4. celebrating personal stories in order to encourage self appreciation that is embedded in the model

Face your future: is a pop-up intervention to engage children and youth at the festival sites and events. It is a playful and interactive game-playing data collection method to gain an insight into how festival goers feel about their futures, and learn user's' dreams and aspirations. 'Face the future' can be used in **First phase: Collect Stories** and engages with festival goers by asking them to design a mask which represents

their hopes, dreams and aspirations for the future with the materials provided. They named the mask and designed the name. They then added comments on their design in speech bubbles or thought clouds which would allow insight into their rationale and decision-making and explained the story of their mask/portrait and how they think they can make their dreams a reality. Finally, they were photographed holding the portrait, and photos were uploaded to Facebook. A contest was set up on Facebook where participants and their friends could vote for their favourite portrait. Prizes were given to three most liked portraits.

Radio workshops aimed at empowering the San youth by facilitating and training them through the creation of a radio programme. The radio workshops contributed to the GRACE model by 1) creating conversations and collaborations between the local radio station and local San youths, 2) Empower the San youth by providing knowledge on how to structure a radio program and generating its contents, with the experience of working with professionals from the XK-FM radio and 3) Celebrating their achievements by broadcasting live a co-created youth program to be launched at the Kalahari Desert Festival.

Worshops were organised in three phases:

Phase 1. Getting insights
In March 2017, three workshops took place in Platfontein, Kimberley, South Africa. Workshops engaged 1) a group of 8 San youths, 2) 6 XKFM radio staff members, and 3) 6 general radio listeners. They were encouraged to explore how the radio could better engage the youth.

These initial workshops were organised to gather preliminary insights regarding the local community-based XK-FM radio; to layout a project in collaboration with the aforementioned radio and local San youths. During the workshops, both San youths and the local community representatives were stimulated to realise the importance of involving the youth in their community. The youth were also motivated to recognise their challenges and opportunities of reducing their feeling of marginalisation through the design of a local radio programme.

From these workshops, three customer journey maps were generated, which illustrated challenges and opportunities in the process of listening, planning and participating the radio programmes. It was identified that there was a potential to establish a collaboration/ partnership between the youths and the radio station through the creation of a youth programme. Potential contents for the new programme were clustered in three macro topics/ themes: Lifestyle, Culture-Education and Employment.

Phase 2. Equip the youth:
Based on findings from phase 1, two workshops have been implemented in Platfontein to empower San youth with skills and knowledge on creating a radio programme:
Workshop 1: Generation of contents based on outcomes from previous workshops in March. Workshop 2: Format development and simulation of a 15 minute program.

During these workshops, participants were asked to act as editors (generation of contents), as producers (gather all the contents in a program) and as speakers of a radio program (recording a brief audio sample).

The first workshop in this phase was held on June 20 2017, aimed at providing participants basic knowledge on how to structure and plan contents for a radio program, using topics identified from previous workshops in March 2017 (Phase 1). The second workshop held on July 4-5 2017 aimed at developing the format and scripts of the program. Participants were mixed youths from !Xun and Khwe communities, divided in 3 thematic groups to create a 15 minutes program from each group. They worked with professionals from the XK-FM radio and had the opportunity to record a sample of their programmes using real equipment at the radio station.

These two workshops acted as a practical training session for the youth to understand how a radio program should be designed, produced and broadcasted in real context.

Phase 3. Programme Production:
The last workshop has been planed to take place at the beginning of September 2017, where youths, together with the radio staff will create, produce a youth programme. The programme will be launched/ broadcasted live at the Kalahari Desert Festival at the end of September.

The Radio workshops empower the youth to be involved and contribute to the local radio station. It 1) increased the youth's ability to solve, process and encounter problems and challenges; 2) could improve the marginalisation of the San Youth in Platfontein, South Africa by empower the youth to express their options in a radio station; 3) Equipped the youth with skills that they could use to be more active an more involvement in the community and also 4) Enable the youth to fulfil self achievements by broadcasting their co-created youth program at the Kalahari Desert Festival.

The outcome of the model was a co-created live broadcasted radio programme for XKFM. XKFM is the only radio programme delivered in !Xun and Khwe language, it is influential on revitalising the local language and culture.

Impacts of the Radioworkshops is to 1) motivate and equip the San youths to solve, process and encounter problems and challenges; with skills to designing and delivering a radio programme, which could also improve their self-esteem on starting a career and for further development, 2) involve the San youths in the mainstream community actives, 3) have the youths voice to be heard by the community therefore enhancing local dialogs among the Sans and 4) To enhance conversation between the Sans and the world by letting the youths bringing new ideas and thoughts to the community and broadcasting them in local languages.

Team Management and Leadership – football as a driver: This method initiates football; embodied action as an activity to work as a driver to learn structure and engage the youth into team building and into leadership activities to organize and

manage the game. This is low threshold activity to engage two different San communities The !Xun and Khwe living in Platfontein in joint activity.

Poster intervention/Social sculpture: In the Upington the youth were engaged in drawing posters with a message they wanted to share with their communities. The groups were initiated to think a message that is important to them and that they would like to share with a community and future generations of San youth. While some of the participants were drawing their posters the others were working with video probes. The youth used video probes to document their message with video. These recordings worked as a cultural probe for the stakeholders to increase understanding of the San youth. The messages both in the posters and in the video were strong: "Never look down on everyone, unless helping them up!", "Alcohol destroy", "Stop child abuse!", After drawing the posters the youth presented and explained them. The following day we all walked together as a group to set up the posters in close-by Rosedale community. The youth selected the final locations for the posters. Some posters presented strong topics such as "Stop child rape, they are leaders of tomorrow!" As these messages were too strong for the youth to be explained in the public, it was safe to set the posters up as a group.

Social sculpture works in two levels: the one of personal empowerment and expression and the other one making intervention on community level. In personal level, the youth needed to process and choose the topic that was important to them and figure out how to visualize the topic. Further, working simultaneously with the video probe was important. They youth could share their message with an audience. In this case, the posters were a tool for the San youth to have a voice and share it with the community. The act of intervention, physically walking to the community with the San youth and setting the posters up was liberating, collaborative and forming togetherness in front of a joint message: "Do good for yourself and for our community." After the poster intervention the youth prepared a performance around their messages. The performance was a play with four acts which described how the abuse and drugs are involved in their lives directly or indirectly in the youth's lives. This was an important ways of processing the messages further and realizing their meaning in an individual level. Planning and performing the play also created means to discuss the topics together without confining in an individual level. In Platfontain workshop the poster workshop was more focused on promoting the themes of the theatre performance.The Platfontain youth stressed the importance of the SAN tradition and culture as something to nurture and share.

This experience was an empowering collaborative artistic intervention. Social sculpture method worked as an intervention. The posters enabled the youth to share their messages with their community. Posters also gave the youth a tool to intervene in the culture of abusing children, alcohol and other drugs as well as highlight the importance and appreciation of San culture. The social sculpture method enabled first to work with the youth community and secondly to scale-up their message with the surrounding community.

Theatre workshop/Interactive performance/Radio commercial: The theatre/ radio commercial workshop was focusing on developing a dialogue about the challenges and solutions that the San youth are facing. The workshop was focusing on developing grass-root action and model for developing dialogue among the youth, community and stakeholders through creative service design methods. The workshop focused on encouraging the youth to use their creative talent for self-expression and dialogue. The learning goals of the workshop were in developing script-writing /working skills, producing basic marketing materials both visual and audio and developing interactive performance method with the audience. The youth learnt how to create audio content for the local Radio by producing a short commercial about the interactive community performance.

The youth could freely choose a topic that they wanted to integrate into a play. They designed the play in three teams that each contributed a challenge and solution that is actual and current to the youth. The play was performed through three simultaneous acts taking place in the scene.

The dissemination and dialogue was constructed in two levels. Some community members came to see the performance as an audience, local San Radio station broadcasted the commercial that the youth had created and finally national South African Brodcasting Company (SABC) aired a story about the workshops and the youth theatre performance.

The workshop was conducted through a constructive learning process in:
1. Identifying challenges through storytelling and poster production (the 1st day)
2. Creating solution orientated storyline and community action through posters (the 2nd day)
3. Focusing on identifying the main message and turning that into audio commercial for radio (the 3rd day)
4. Planning for interaction with audience (the 4th day)
5. Action – the performance (the 5th day)

Community mapping: This workshop was identifying focal points for the interaction or meaning for the community. These focal points were be marked in a google maps – satellite view map on stickers and name cards. The youth identified the most important intersections or spots for them and for the collective San history of the location. In each location the youth met the community elders that contributed with San languages to the group. In the last destination the Nǁuu language school was presented.The group made a short collaborative walk work from one point to another. In these locations In the chosen locations short video stories were filmed. In the community mapping the needs of the youth and elderly meet. It is important to take into consideration that the youth are genuinely choosing the places that are relevant to them. This method will be developed further into a sustainable tourism product that will introduce a community.

Date	Country	Workshop Host	Participants	"Tool tested": Goal of the tool
09-2016	SA	SASI, Kalahari Desert Festival, Askham	110 San Youth	Video DISSEMINATION via "Hero's Journey" Face your future
09-2016	SA	Nǁuu language school, Upington	13 San Youth, 1 NGO reps	Poster intervention/ creating a Social sculpture Message to the future video workshop
09-2016	SA	!Khwa ttu	15 San Youth	Digital Storytelling
06-2017	SA	SASI, Platfontein	9 San Youth, 2 NGO reps	Poster intervention/ creating a social sculpture
06-2017	SA	SASI, Platfontein	9 San Youth, 2 NGO reps	Team Management and Leadership – football as a driver
03 and 06-07-2017	SA	SASI, Platfontein	8 San Youth, 6 XKFM radio staff members;6 general radio listeners; 9 San Youth, 2 NGO reps	Radio Workshop
06-07-2017	SA	SASI, Platfontein	9 San Youth, 2 NGO reps	Theatre workshop
07-2017	SA	SASI, Platfontein	9 San Youth, 2 NGO reps Stakeholders, community members	Interactive performance
07-2017	SA	Nǁuu language school, Upington	11 San Youth, 1 NGO reps Stakeholders, community members	Community mapping

5.3 Impact on local community through dialogue

The GRACE model provides the youth with tools in order to be able to take action out of their own capacity. For instance, the Radiostation workshops have built a bridge

between the Radio station and the community. Besides a better understanding for each other through dialogue that has been initiated, the Youth have been provided with basic skills and knowledge about the work of the Radiostation. Furthermore, potential communication channels between the two stakeholders for further exchange have been discussed.

Besides stakeholder involvement, the Youth has been provided with tools to voice their opinion and send a message to the community (theatre play and poster creation/walk). This empowers them to envision their future community and empowers them to action it. The digital storytelling workshop allowed for participants to combine opportunities to learn new transferable skills with a significant change of emphasis in their relationship to embodied knowledge – the creation of a story where they were the subject. These films had the potential to then be developed into useful tools, either in terms of their own career development or within their home communities. Learning how to use digital technology to facilitate these stories was regarded as being significant by the Youth, and the opportunity to see the results from others was very beneficial. Developing participants towards an advocacy role, taking these skills back to their own communities and acting to empower other young people was discussed as one potential outcome.

Different methods and tools do go hand in hand, such as the team and leadership exercise through soccer as well as the insight and exposure to the work of the Radiostation. The family tree drawing as well as the theatre play has the potential to boost their self-esteem and reclaim pride in their culture. The unknown about their culture and personality can be revealed and used to their own advantage. This in turn can have a positive impact on taking action such as sending out messages to the community.

In sum, the GRACE model works on different levels, such as self-esteem building and empowerment, two very important aspects to improve marginalisation that is initialised by the community members themselves. As such, the model has proven to have the potential to improve the marginalisation of the San Youth in Platfontein, South Africa.

6. Service design for creating local dialogue

PARTY project has a strong ethos in social design that aims at improving the livelihood through service design methods. Miettinen (2006) published a collective process of conceptualizing social design that described social design as strategic thinking facilitating discussions between cultural traditions and market economy. It stressed the importance of developing ownership and profitability. Later on Miettinen (2007) edited a book about social design in practice to illustrate how to implement policy or good practices around social design in actual practical settings. The book linked crafts development, social and design education and new models on improving the local design development. Both publications stressed the importance of considering 1) economic development 2) policy development 3) and strategic management. Further

4) contextual understanding of the development setting, 5) sense of ownership and commitment when working with social design and innovation and 6) design for systems were added to the list to construct the core of social design. Findings of the PARTY project add cultural understanding as an umbrella to this list. There is a very strong link between social design and cultural studies. Cultural studies create understanding through defining the cultural phenomena and social design make sense of the phenomena as a development issue using the sociocultural understanding to improve livelihoods (Miettinen and Vuontisjärvi 2016).

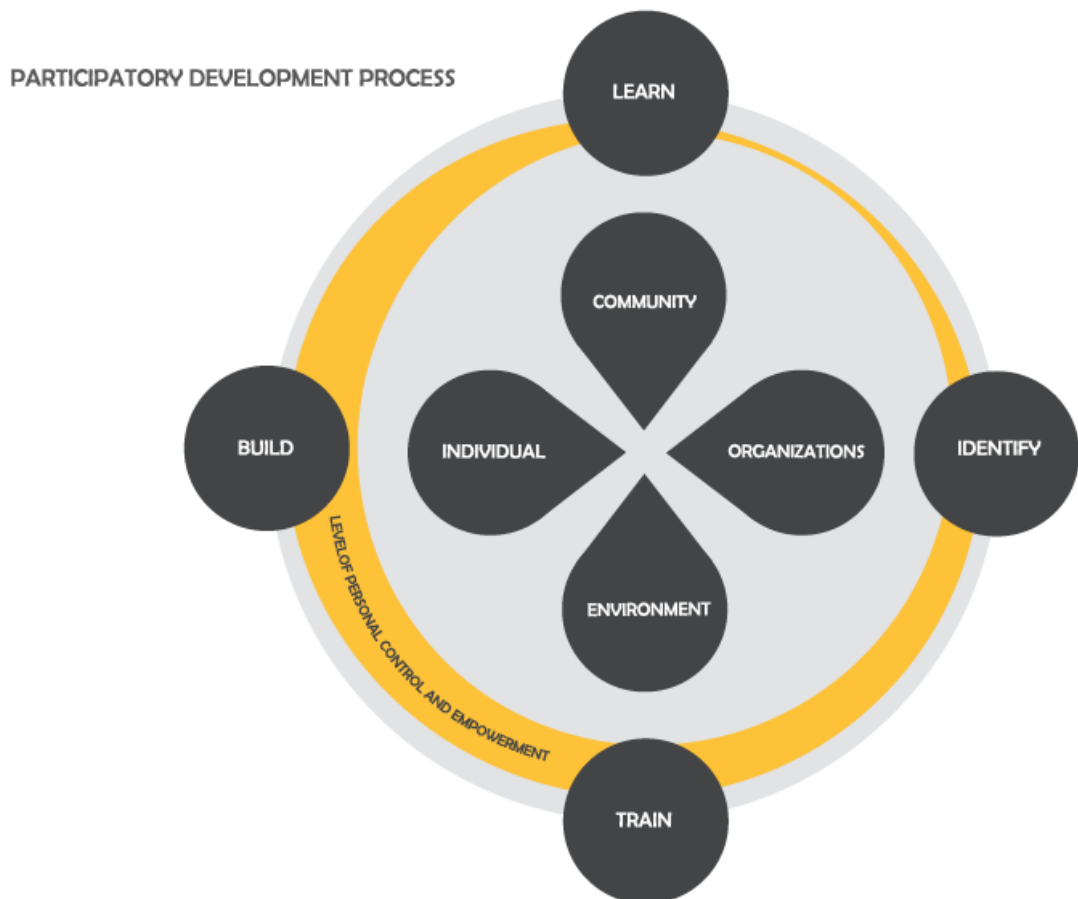Participatory development process (Miettinen & Vuontisjärvi 2016)

Figure 5. Participatory development process

As an outcome, PARTY-project has been able to identify a four phase participatory development process: learn; identify; train; build. (Figure 1.) Learning phase is critical when understanding the ecosystem of individuals, community, organizations and environment as a social innovation ecosystem. Active individuals coming from the outside of the community have an important role in empowering individuals having their skills and the community through workshops and art-based activities. The workshops enable many practise based learning processes such as peer-to-peer learning between individual and stakeholder organisations around different developmental issues.

In identifying phase these change agents can increase critical awareness and wellbeing as well as enable the community to identify, communicate and streghten its' social innovation ecosystem to find initiave and recourses to pro-actively solve local challenges.

The training phase is essential for concretizing and planning the steps to solve the development issues that community has raised. Community-led design creates equal and open platform where raised issues or barriers can be transformed from problem-oriented challenges to solution-oriented opportunities.

In building phase the role of local organizations is vital when looking for sustainable ways to share, communicate and maintain the solutions or suggestions of the community. The local organization has a specific role as possible amplifier of the goals and operating as a test arena of the ideas. Local organizations work in socio political environment. Their processes and structures operate on both regional and state level.

Participatory development process increases sense of empowerment and level of personal control that gives community power to produce and maintain participatory process independently. This can be reached when all four phases are planned and implemented through service design ideology and by taking account all the four actors in a core.

Service design is enabling the PARTY project work in two different level. The first level is a strategic level where service design is used to enable the empowerment process. Participatory development process embraces different stakeholders and communities into social innovation process where four phases: learn; identify; train; build play significant role. On the second level service design is used in operational level in the workshops with the stakeholders and community members to activate and discover through practical engagement and doing. These two levels of working hand in hand to enable change.

The impact of improved dialogue between local stakeholders will allow for better allocation and use of limited resources if the stakeholder mapping tool is used by all stakeholders. The initial mapping of stakeholders and the resources available to them could be used by organisations to promote various opportunities available to the San communities eg. SASI promoting training at institutions like !Khwa ttu, in communities such as Platfontein where the youth struggle to access training opportunities. This helps strengthen communication between organisations (eg. SASI and !Khwa ttu) which in turn increases the sphere of influence an organisation may have, versus the impact they have when only using their own resources in their immediate surroundings.

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