



D5.1 TRAINING METHODS AND COURSE PACKAGES

WP5: Training

02/2018

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1. Introduction

The PARTY project carried out international and intersectoral collaboration with San youth in Namibia and South Africa with various partners with the aim of developing research and innovative staff exchanges cooperation in sharing knowledge. The project's goal is to contribute to human development and aid in reducing youth unemployment by expanding the involvement and inclusion of San youth by in-service development in South Africa and Namibia using participatory and explorative service co-design tools.

The objective of the PARTY project was/is to develop new innovative methods for training and career development. The aim was/is through service design methods to improve and deliver knowledge to the local stakeholders in Namibia like //Ana-Djeh Trust. The values in creating the new methods were/are to promote democracy and enhance local participation. Another aim is/was to provide modular training and course units for integration in research and/or training to aid those who work with the San communities such as Non-governmental organisations (NGOs), researchers and facilitators.

All the partners (University of Lapland, Namibia University of Science and Technology (NUST) formerly known as the Polytechnic of Namibia (PON), University of Leeds, Cape Peninsula University of Technology, South African San Institute (SASI) and PACO Collaborative Design) were involved in the making of course packages. The Figure 1. shows what each partner delivered in this process. Each partner led a module during the project and on that basis, then developed training units. The course packages' purpose was to implement the good ideas found during the Party-project. The aim is to empower the San youth to find better working opportunities in various ways. It is not only by education but also through participatory art actions or interventions that for example, they can create a new culture and a better working ecosystems. The course packages with service design methods and tools would provide a platform for training and the development of the future youth specifically for those working with the San youth.

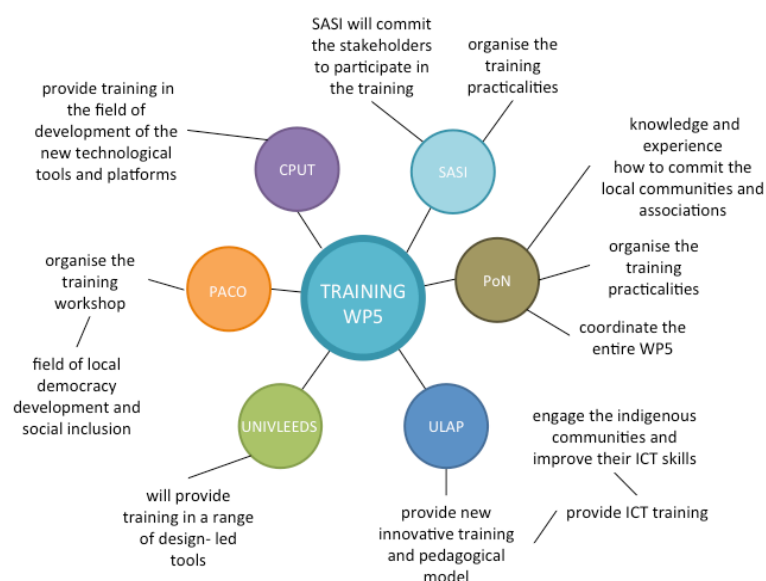


Figure 1. Training

2. Training methods

This section discusses the different theoretical framework for training and career development.

2.1. Theory of Informal Learning

The term “informal learning” was first used in the 1950s in “informal adult education” (LuoBaofen 2002). Informal learning happens mostly in informal environments as it is not organized like formal learning that happens in educational institutions and classroom setting (Lin & Lee 2014). It is spontaneous and occurs in everyday life triggered by internal and external events in the environment that are related to the past experience (Marsick & Volpe 1999). This is similar to the problem based learning as there the gained knowledge is connected with the information that one has before constructing new (Barrows 1980).

In the end of 1990s, it was seen by Garrick (1998) as the trend for the twentieth-century education as the globalization and development of technology-enabled a large amount of knowledge sharing (Zhao Changning 2002). Equally, it is seen as a trend in lifelong adult learning (Wanggui Qing 2005, apud Lin & Lee 2014).

The learning can be totally self-orientated, or it can have a mentor or a coach (Marsick & Watkins 1999). In the case of Party, the people that go to work with San youth have this role of coaching or mentoring, but the learning itself can have an incidental function. The coaches and mentors help in the knowledge the person in his or her learning process based on the problem set that is needed to solve in practice in everyday life. Observation in common life and reflecting the incidents with previous knowledge is one tool of the adult informal learning (Lin & Lee 2014).

2.2 Practice-Based Learning (PBL)

In practice-based learning like the name already indicates, the learning happens in practice in a practical manner. According to Cukurova et al. (2016) the practice-based learning supports collaborative problem-solving. Often the practical issues being under learning process are challenges. This way the learning process happens at the same time as the problem being solved. It promotes critical thinking as well as problem-solving skills (Yew & Goh 2016). It also enhances self-learning methods and deep disciplinary knowledge through practice and reflection (ibid.).

In PBL it is important that the learning process begins by scaffolding, constructing the problem frame with the previous knowledge that one has (Barrows 1980). After the process of learning the students can consolidate the information by reflective writing or small-group discussions for example (Barrows 1992; Woods 1994).

Scientific studies show that short-term knowledge acquisition with PBL the information/learning gained is less than or equal in a lecture-based environment (Pourshanazari et al. 2013). In contrary, the long-term knowledge retention in PBL is far larger (Dochy 2003; Capon 2004). This way PBL is more effective than traditional forms of learning (Yew & Goh 2016). Also in professional education PBL has shown that students are more satisfied with training and skills development (Shin & Kim 2013).

2.3. Practice-Based Learning (PBL) and Informal Learning in Service Design

According to Miettinen (2017) service design is about learning through practice. In service design processes, it is possible to try and fail early and fast prototyping is the perfect tool to use (ibid.). Prototyping is a tool to learn the strengths and weaknesses of an idea (Brown 2008), it is a way to learn in practice like in PBL. Besides prototyping, co-creation and simulations are methods that promote the learning process (Kuure & Miettinen 2013). The aim of co-creation is to create new knowledge (ibid.).

“Service design enables a continuing learning process through its iterative working approach whereby service solutions are developed through testing and evaluation”, (Kuure & Miettinen 2013, p. 1533).

“Service design can help in the recognition, understanding, and development of the immaterial processes and resources related to learning and producing knowhow. Service design can also be used effectively in organizational learning and development processes”, (Kuure & Miettinen 2013, p. 1536).

It is a service designer's role to be a facilitator in the process (Miettinen 2017). The facilitator could be referred to as a mentor in the informal learning process. The fast prototyping and other service design tool shows in practice what works or not and this way contributes new knowledge to the participants. The service at the end of the project is often an answer to a problem found in the practice. In essence, it is a very hands-on practice. It begins with empathizing and listening to the end-user, the San youth, and organizations that work in collaboration with them. It is the service designer that represents the end-users if they are not present in the process themselves (Blyth & Kimbel 2011). “The characteristics of a good design thinker are empathy, integrative thinking, optimism, experimentalism, and collaboration” (Kuure & Miettinen 2013, p. 1539).

One of the services that were designed during the project was a digital training platform.

2.4 Digital platform

A PARTY project handbook “Practical guide to service design in development context” was developed and integrated into a digital training platform (<https://partyprojecthandbook.wixsite.com/pacohandbook>). Its main purpose, as it happens with the physical or PDF handbook, is to serve as a practical manual to be used to organize and run workshops with marginalized communities and more specifically within the San communities.

This book/platform is the result of the collection of the tools tested during the workshops made by PARTY researchers and designers in the first two years and a half of the project. The workshops have been made with different actors and in different locations (Namibia and South Africa). The tools were collected, selected and edited into one book and a later digitised version of it was c.

The digital platform is structured in four main parts: The handbook tools divided into 4 main design phases, general information (PARTY project, mindsets and process background explanation), some case studies in video format and a section called “course” with training units developed by every party.

The main goal of having a digital version of the handbook is to make a more appealing and user-friendly way of knowing and putting into practise the tools and methodologies the PARTY project gathered during its development.

Therefore, every tool template as well as training unit/course developed by the different parties can be downloaded in PDF format from the digital platform.

Videos depicting the use of some of the tools were also created and included on the digital platform.

2.5 Video case studies

PLATFONTEIN VIDEO CASE STUDY

The following video contains the explanation of the “co-designing collaboration system” between San Youth and X-K FM Radio that took place in Platfontein (Kimberley, South Africa). https://www.youtube.com/watch?v=fddhvd_5AsM&feature=youtu.be.

In order to find new collaboration opportunities, the process started with a miniature research led by youth living in the community. In a second step, X-K FM radio staff were interviewed following the same questionnaire. All the gathered results from the questionnaires and insights from meetings were put into the Golden Circle Tool by Simon Sinek, composed by 3 concentric circles (why, how, what). The reasons and collaboration proposals from both parties were then shared in a co-creative workshop. Youth and radio together compared their results and ideas, detecting the overlapping ones. Their favorite collaboration ideas were voted and the most voted one gave birth to RADIO YOUTH FOOTPRINTS: A collaboration between San Youth and Radio staff in which youth work as researchers in the community and content providers for the radio and X-K FM Radio becomes a training tool for young careers. Through Resource Blueprint Tool (from PARTY Handbook), the idea was further developed defining the actions, stakeholders and resources needed for implementation. As a final step and in order to receive feedback on the tools applied during the process, radio staff were given some questionnaires in which they stated the usefulness of the followed process.

A website was designed and implemented by PACO and NUST(PON) to create an electronic platform to provide digital content to aid researchers, NGOs, community workers or any organisations working with the San youth in Namibia and South Africa.

RLABS VIDEO CASE STUDY

Rlabs is an organisation that originated in South Africa in 2008. It was established by Marlon Parker as a community driven research collaboration project between the CPUT and a community Non-governmental organisation called Impact Direct Ministries (Parker, Wills, and Wills, 2012). RLabs Namibia is located at the Namibia Business Innovation Institute (NBII), a unit within the NUST with the aim of “providing an implementation medium to influence innovation and technology to address the challenges and apprehension in communities in Namibia, creating an environment where people are empowered to make a difference in the lives of others” <http://www.rlabsnamibia.org/about-us/>.

During the PARTY project workshops held in Namibia, we elicited the help of the facilitators from Rlabs who also work with some of the San youth. University of Lapland researchers together with NUST Rlabs facilitators co-designed short videos depicting explanations of some of the tools that were

utilized during some of the project workshop with the San youth. The tools and the videos are all included in the tool book that was published on a digital platform.

Furthermore, course units were co-created by the different partners using a template developed by University of Lapland researchers with input from the other partners.

3. Template

Informal learning and practice based learning are giving the outlines for creating the Course Unit template used. It has been seen that the template should inform more the outlines and intentions of the course and give space for whoever is using it to make modifications. As most of the course content are explained in the Handbook, there isn't deep insight to the actual methods used. The template was made by the point of view that stakeholders, NGOs and researchers would use them.

The template starts with the Preview and Summary of the unit and is also informing the prior knowledge needed. The contents of the template are Objectives/Motivation, Engaging/Connecting, Pedagogy/Teaching methods, Consolidation activity and Indicators/Learning outcomes.

Objectives and Motivation gives information on what the participants will learn from the course and why the information is relevant to the participant. Engaging and connecting use the Handbook methods to connect the participants and make on how to encourage the participants to feel relaxed and motivated to start learning and encompasses prior knowledge participants have to engage with what is being learned. This makes the learning easier. Pedagogy and teaching methods give insight on how the course will be practically handled and what hand-on activities will take place for the participants. Consolidation activity gives the activities to reinforce learning and is considering how the information learned in the course will be consolidated and applied to everyday life for example. Indicators and learning outcomes discuss what the participants will be learning after they have completed the course unit. The template is giving the consideration to these issues in both the mentor's and participant's side.

The template is also giving the information of the materials required and includes additional information related to the unit. The template was created collaboratively with the partners and modifications were able to be done if needed, but the template was well designed for the purpose and there weren't modifications needed.

4. Course packages

4.1 Questionnaire

To gain a better understanding of the best practices made during the phase of workshops, a questionnaire was applied. The aim was to find what the best workshop ideas that could be implemented as course packages in the future. In total there were 9 answers together from all the partners. All of the partners had their own specific knowledge to contribute which varied from service design to community development. The Table 1. covers better all the answers given, and what each one thought they had to add to this project.

Expertise
1. User-centred design; participatory storytelling; design for research collaboration
2. Experience in working with the San indigenous people of South Africa
3. Community Storytelling, Digital Storytelling, Design Thinking, New methods development
4. Design thinking methodologies
5. Stakeholder mapping, printmaking, digital storytelling, Digital Services, Design methods, Community-driven participatory design methods, community ethics
6. Computer Technology aspect as well as participatory design methods
7. Service design
8. Service design
9. Workshops methodology, communication and knowledge transfer

Table 1. Field of expertise in the project covered by the partners

The partners saw various and different kinds of positive outcomes that came out of the project like one of the participants responded:

“This is active role that the non-university partners have taken in PARTY project. Partners such as SASI and PACO have developed new methods, models, practices that have high potential to be scaled and applied even in larger proportion.”

Positive outcome was seen in networking, the collaboration between different institutions, skills transfer, mutual learning among other important issues. One interesting point of view was that there are still ongoing projects and some strategies applied are still waiting for their overall impact. As a long-term project, it will be interesting to see the outcome of the tools that were used to empower the locals.

“Potential future collaboration between radio station and community, concrete outcomes not yet achieved as Radio Youth Programme not yet implemented (concept stage). Mutual learning curves on both sides, North and South.”

The institutions from the EU side gained valuable knowledge of how to work with people or communities from the African continent:

“Enhanced understanding of the needs of the marginalised youth; development of the tools for youth empowerment; personal development, e.g. managing international research project and working with researchers outside the EU.”

When the partners were asked to respond about what courses or training units would be important to the San youth, the responses were even more multitudinous. It was still pretty easy to put the answers in the three categories that comprehend self-learning and empowerment, educational needs and vocational training like the Table 2. illustrates it. As one of the respondents put it, what the San youth need is something “pragmatic, straightforward, and simple”.

Self-oriented	Educational	Career
<ul style="list-style-type: none"> • Life skills • Daily living skills • Trainings on social-skills • Social-cognitive skills • Problem-solving skills • Promoting of traditional cultural lifestyle for self-esteem • Self-management • Manage Graphically a concept (poster on San culture) • Personal empowerment 	<ul style="list-style-type: none"> • Language; • Problem-solving skills • Skills, eg. digital literacy • Encouraging young people to go to school • Train the Trainers methods and tools, and Social media training • Organize a presentation (ppt presentation on some issue) • Tell a story with a video • All kind of training units that strengthen vocational skills or help in identifying them. • All the training packages that help in increasing the feeling of capability and self realization • Course that develop solution orientation using GRACE model like storytelling & video & theatre. • Then they also need some economic literacy, essential IT skills 	<ul style="list-style-type: none"> • Career consultation (e.g.: What job? What to study? How to reach that? etc.) • Practical skills - relating to education (presentation, CV development) • Vocational skills • Guidelines how to get employed (and tools and methods related to that) and to create local dialogue in the community as well as towards the stakeholders • Anything that would help them build technical knowledge finalised to find jobs. • Possibly small enterprise management skills.

Table 2. Answers grouped in specific themes

As the table shows the first and maybe the foremost important aspect to take into consideration is the self-orientated knowledge. The San youth need more self empowering tools to enhance their self-esteem, self-management and social-cognitive skills not forgetting their culture. Supposedly, if the basic needs are not covered like for example self-esteem, it is hard to begin an education, the second column. As one of the responses put it wisely what to apply: “All the training packages that help in increasing the feeling of capability and self realization”. Self-realization is a good method to increase self-esteem. The San youth present a need for language skills, digital literacy, economic literacy or problem solving skills. There was also identified the need for “training the trainers” method. The trainers need to be trained that better results could be achieved. On the third column there are the vocational training ideas like making the cv, career consultation or any technical knowledge that will

help in finding a job. One of the partners sees even a possibility in training small enterprise management skills.

The responses about what were their outcomes or most important benefits for the San youth were also put in similar columns like the Table 3. illustrates. There were already taken actions to improve their self-oriented knowledge and awareness, but also educational and career training.

Self-oriented	Educational	Career
<ul style="list-style-type: none"> • Being proud of their culture and heritage • Learning skills that can be useful in their community • Ideas how to create solution and new service concepts by using storytelling: for example identify challenges in alcohol use and create solution where social workers and close friends & family make an interventions • Empowerment: to understand their own value, to see themselves as normal youth in the globe and to find solutions from local community. • I think they enjoyed our workshops and could see that there is a lot more that they can, could and should do to "shake" their life. 	<ul style="list-style-type: none"> • Being confident about public speaking • Something that they can take away and apply to their further studies • Practical craft-based production skills • They would be able to conduct their own workshops within their communities as well as train other San youth to become facilitators. • Local dialogue: This could be enhanced in the future, but also by this the youth can tell their aims and interests and find better solutions with the community and the stakeholders • The strengths of our workshops (so far, I think) was to sparkle self-reflection and to lay out a preliminary new knowledge acquisition. 	<ul style="list-style-type: none"> • Being capable of producing a CV • Practical benefit in learning skills that they can use in looking for a job. • They always ask for practical skills that they can put in their curricula • Employment: as there is only few actual jobs gained by the project • Tools and methods for the youth to see their expertise better and also the possibilities of getting jobs.

Table 3. Most important benefits for the San youth

4.2 Course Package A: Ethical Orientation (1 course)

Ethical Orientation for Facilitators

TOPIC

Ethical Orientation

UNIT/COURSE

01/01

DATE

January 2018

OVERVIEW/SUMMARY

It is important to know the research rules required in a specific country especially when working with marginalised communities.

PRIOR KNOWLEDGE NEEDED

Research Background, knowledge on the country, cultural and community context. The course mentor should have a thorough understanding of Namibian, research and ethical laws as well as the San community policies.

MENTOR'S GUIDE

PARTICIPANTS GUIDE

OBJECTIVES/ MOTIVATION	The aim of this unit is to provide introductory guidelines for ethical considerations required for both local and international researchers/facilitators working in Namibia.	The researcher/facilitator will be guided on how to be sensitized on ethical standards when working with specific communities such as the San people in the Omaheke Region in Namibia which are faced with social, cultural and political difficulties, as they are one of the poorest in Namibia. This information is important to ensure that the researcher follows country laws and regulations when they are performing research activities in Namibia.
ENGAGING/ CONNECTION	All research activities must be approved by NCRST through an application process as well as Local Institution e.g. NUST, Local government Ministry, etc depending on what the research work entails. Any Icebreakers from the Toolbook can be used to help participants relax.	Participants can share their past experiences on ethical issues with each other or to the whole group. Post general ethical issues with the participants and ask them to sit in small groups and share their own experiences. Let the participants discuss what lessons they've learnt after their interactions with the San.
PEDAGOGY/ TEACHING METHODS	Mentor takes active steps to stay current regarding teaching methods that will help participants learn. METHODS USED: Experiential Learning, Role-playing and	Discovery in peer group discussions of real ethical problems. Ethical training will make researchers/facilitators clearly aware and understand the ethical cultures and values of the San community in Namibia and wherever possible influence facilitating in

	Socratic dialogue	groups to affect researchers/facilitators' ethical behavior and decision making.
CONSOLIDATION ACTIVITY	Socratic dialogue Role-Playing Scenario	<p>Socratic dialogue where participants can be grouped in a small group of 5 – 15 people and be guided by the facilitator to discuss the topic given by the facilitator.</p> <p>Participants can then discuss their personal perception and techniques to ethical issues which they or the mentor can suggest a topic to be discussed.</p> <p>Questions of right and wrong ethical behaviors can be discussed as well using scenarios that will help assist participants to analyse a possible challenge.</p>
INDICATORS/ LEARNING OUTCOMES	Presentations on discussed topics. Feedback survey from participants.	<p>At the end of the course participants should be able to:</p> <p>Have a thorough understanding of ethical behavior and know which guidelines to follow when working with the San community.</p> <p>To recognise and analyse ethical rules regarding the country and cultural practises of the proposed participants.</p> <p>Understand the Namibian code of conduct processes and the consequences of research misconduct.</p> <p>To be able to formulate to create an ethical plan that can be used while faced with research challenges when dealing with participants involved in the research.</p>
SUPPORT AND FURTHER RESOURCES	Further support and resources related to the course are located in the Tool book and the electronic platform.	Support and guidance can be given by the course mentor. Resources needed for the course will be provided during the training session.

MATERIAL REQUIREMENTS

- Paper, pens, Markers
- Post it notes
- NCRST template
- San Council Policy
- NUST - International/local Research Ethics Policy

ADDITIONAL NOTES

A website with all the required documents can be created based on the materials required for researchers and participants to access. The mentor can co-create videos with participants that can be useful for other researchers.

4.3 Course Package B: building Identity and Values (3 courses)

Building Identity and Values – Family Tree

TOPIC

Family Tree

UNIT/COURSE

01/03

DATE

January 2018

COURSE OVERVIEW/COURSE PURPOSE

The aim of the activity is for the participants to know and reflect on their family and cultural heritage through a family tree. The objective is to rise up their values and skills learned from their ancestries. This is also a way to build-up their personal and cultural self-esteem.

Repeat sessions: It is recommended to include a follow up course/session with the same participants to take the outcomes further. Skills and values can be a good base for future/career consultation.

Target group: The course was designed with young San community members, however participants of all ages can attend this course.

PRIOR KNOWLEDGE NEEDED

The participants don't need any previous knowledge to take part in this course.

It is recommended that the facilitator is a San community member. If this cannot be provided, it is important that the facilitator has previous knowledge of the San culture as well as basic knowledge of ethics concerning the work.

Important: A dedicated translator is highly recommended if the facilitator cannot accommodate in the preferred language of the participants. The facilitator needs to be aware of languages spoken by participants. English might not be the best language to communicate/facilitate this course.

FACILITATOR'S GUIDE

PARTICIPANTS GUIDE

ENGAGING/CONNECTING	<p>To have an icebreaker activity is good to know each other better. A tool from the Handbook can be used for this. For example: each participant can tell a personal story, that others don't know yet.</p> <p>To first build trust and encourage the participants to engage with the facilitator, he or she could share his or her own family tree and what can be learned from the ancestries and the values. What defines his or her cultural and national (Finnish, Italian...) background? What is the family trees role? This is also a way of introducing the subject of the course.</p>	<p>Participants know best who they are and their own culture. It is important to start reflecting on what they already have, be proud of and build their cultural and personal self-esteem.</p>
OBJECTIVES/MOTIVATION	<p>Reflecting on San specific values and skills to serve as eye-opener for regaining pride and confidence in their own culture.</p> <p>Furthermore the skills and values chosen by the participants can be a good foundation to base their own future/job aspirations on.</p> <p>Facilitator can discuss with the youth, by</p>	<p>The engaging activity of sharing their background can also encourage them to learn more about their heritage. Let them find out why this is important.</p>

	asking what makes San the San?	
PEDAGOGY/ TEACHING METHODS	<p>Pedagogical models: Practice-Based Learning, intensive course.</p> <ul style="list-style-type: none"> - Start the activity by defining what is a skill and value - Draw the tree on a paper. Start at the roots; on the higher branches, they put themselves with their sisters and brothers. Closer to the roots are their grandparents and maybe even their great-grandparents, if they know them. - The participant can reflect on what they have learned from the members of the tree, such as singing, dancing, reading, and hunting etc. The facilitator can guide through this reflection by asking the participants: Why is this skill special? What values did he or she get from the members? Why are these skills and values San culture? - Some students may be more timid to engage or talk about their background. The facilitator should have sensitivity and encourage these youth – raise their good sides and highlight their importance and to share these with others. 	<ul style="list-style-type: none"> - First, the aim is to understand what is a skill and value. - Make the family tree.
CONSOLIDATION ACTIVITY	<ul style="list-style-type: none"> - Create a positive atmosphere for the youth to present their family trees. - Be prepared to find good things on each tree and have sensitivity in case some have “harder” backgrounds and wounded feelings towards some members of the tree. - Make the teller feel special and help if needed to identify their special skills and values. Make them feel proud! <p>Follow-up session: The facilitator can take the skills and values of the participants further: Based on the skills and values - can the participant think of any potential job? Or any activity that the whole community might benefit from? Etc.</p>	Presenting the family tree to the others will work as a consolidation as they'll need to organize their thoughts and answer questions that may arise.
INDICATORS/ LEARNING OUTCOMES	<p>By telling what they see as their family tree the facilitator will understand how well the activity was understood.</p> <p>To encourage and introduce a follow-up session, the facilitator may ask each person how their skills and values will help</p>	How well the participant is able to make the tree and articulate on it, shows how much he or she has understood or structured information gained/processed of the cultural heritage, personal skills, and values.

	them in their future?	
SUPPORT AND FURTHER RESOURCES	<p>[any additional resources or support for the facilitator.</p> <p>A translator might be an important additional resource, depending on the facilitators skills (see above).</p> <p>The need of support from the entities should be checked before, during and after the project.</p>	<p>In case there is a need for support the participants can always turn to their facilitator.</p> <p>Also, some participants can act as mentors to students that require special attention like if someone did not understand the instructions in English or doesn't want to express in the English language another student may be a translator in these cases.</p>

MATERIAL REQUIREMENTS

- Chart paper and marker
- Markers, scissors, glue
- Tape or studs to hang the family trees on a wall.

Building Identity and Values – Photographing

TOPIC

Photographing Empowerment

UNIT/COURSE

02/03

DATE

January 2018

COURSE OVERVIEW/COURSE PURPOSE

The courses idea is to take pictures of the San youth in places that are important to them in the community. Before they have studied how local celebrities are pictured. They can be pictured as well as celebrities and through the images who to the community how they are a common youth with aspirations of better future.

PRIOR KNOWLEDGE NEEDED

The participants don't need any previous knowledge to take part in this course.

It is recommendable that the mentor has previous knowledge of the San culture and also basic knowledge of ethics concerning the work.

MENTOR'S GUIDE

PARTICIPANT'S GUIDE

OBJECTIVES/ MOTIVATION	To get the youths motivation up is good so that they'll stay connected during the whole course. Draw attention to the celebrities they admire is a nice start.	Have magazines and images from the internet about local celebrities will have a good motivation on the youth. They'll probably like the idea to make images of themselves similar to them.
ENGAGING/ CONNECTING	<p>Make an activity as an example where each participant can select an image or tell about their favorite local celebrity, why they like it, and what makes the image special, what are the angles, light, and ways of making the photo?</p> <p>The mentor should do some pre-work to provide images of magazines and pictures from the internet. Also if there is a facility to do it with an internet connection, the youth can make the research themselves.</p> <p>The mentor can start telling of his or her celebrity and image selected, so others can engage with him or her and have an idea how to make their presentation and image analysis</p>	By telling and hearing others ideas and image analysis will engage the youth with the mentor and with others in the course.
PEDAGOGY/ TEACHING METHODS	<p>Pedagogical models: Practice-Based Learning, intensive course.</p> <p>Each person should choose a place important to them and the other participants will shoot the image.</p> <p>These portraits show the importance and attitude towards the environment they choose: for example a clinic that helped the recovery of disease, working with the</p>	<p>Participants should think what place they would like to get their pictures. What do they want to show and why it is important to them?</p> <p>This is also a way the youth engage with their community, what are the important places that have had a positive impact on them.</p> <p>The idea is that the person will become truly heard by their peers and the</p>

	MENTOR'S GUIDE	PARTICIPANT'S GUIDE
	youth and playground.	community in a wider context.
CONSOLIDATION ACTIVITY	Analyze images taken together and post them on the youth's social media if they want. It is an opportunity to do some social media training and talk about its impact also in job research.	<p>By analyzing the images the youth can see themselves as celebrities. The pictures can have the same quality and they can be building their self-esteem.</p> <p>The youth have reached something by themselves that they can be proud of.</p> <p>These results they can share in the social media and via an exhibition that will be the youth's way of dialoguing with the community and people that may have prejudices towards the youngsters?</p> <p>Also, the images could be used in the profiles of a job application?</p>
INDICATORS/ LEARNING OUTCOMES	<p>By discussing or by reading the texts made by the participants about the course will tell the mentor if they reached the aim to build the youngsters self-esteem? Do they feel they got heard?</p> <p>Also, the feedback from the community and the exhibition viewers will tell if the other important aim in diminishing the gap between the youth and other communities has been reached?</p>	<p>By telling or writing about the experience of making the pictures, posting them and doing an exhibition will articulate the outcomes from the participants' perspective and consolidate the activity.</p> <p>They can also share what they have heard from the exhibition and what have the comments been on the social media when posting their images. How these made them feel? What did the others think?</p>
SUPPORT AND FURTHER RESOURCES	The need of support from the entities should be checked before, during and after the project.	<p>In case there is a need for support the participants can always turn to their mentor.</p> <p>Also, some participants can be mentors to students that require special attention like if someone did not understand the instructions in English or doesn't want to express in the English language another student may be a translator in these cases.</p>

MATERIAL REQUIREMENTS

- Celebrity magazines, internet
- Camera
- Recourses to print the images and make an exhibition

ADDITIONAL NOTES

Since there will be work with images it is important to be self-aware as a mentor of the ethics behind it and make the youth also know about it.

Building Identity and Values – Social Sculpture

TOPIC

Social Sculpture

UNIT/COURSE

03/03

DATE

January 2018

COURSE OVERVIEW/COURSE PURPOSE

The course's idea is that the youth identify what are issues that they would like to improve in their community. Making posters, videos and performances is a way to treat these issues and take some action. The objective is to create impact in two levels with the youth and with the community.

PRIOR KNOWLEDGE NEEDED

The participants don't need any previous knowledge to take part in this course.

It is recommendable that the mentor has previous knowledge of the San culture as well as basic knowledge of ethics concerning the work.

MENTOR'S GUIDE

PARTICIPANTS GUIDE

OBJECTIVES/ MOTIVATION	The mentor could start the course by showing videos, performances or posters made by artists or youth that have made a difference in peoples' way of thinking.	The purpose is to catch the youth's attention towards the issue and show how they are possible change makers.
ENGAGING/ CONNECTING	<p>If there have been participants that have done the course of family tree the mentor can ask how their ancestries have had a positive impact on them and how they could be this impact for the generations that are coming?</p> <p>One way that the mentor can connect with the youth too is to tell a story of how some artwork or a relative have had a positive impact on him or her.</p> <p>Make an icebreaker activity is a good way to know better each other. There can be used a tool from the Handbook like the "Musical Chairs"</p>	When people feel connected with the mentor or/and with each other, the learning process is easier. Sharing their stories and listening to others will make them connect.
PEDAGOGY/ TEACHING METHODS	<p>Pedagogical models: Practice-Based Learning, intensive course.</p> <ul style="list-style-type: none"> - Students can write down on paper things they wished were better in their community like child pregnancy, drug usage... - From the themes, each group or individual can make a poster, video or a performance to call peoples' attention. - The posters will be hung together in a place that is proper for them. Where can they have an audience and a positive impact? The same should be thought in the case of videos and performances. 	<ul style="list-style-type: none"> - Make the participants identify their needs in the community will make them reflect what could be done? - Making them act will show how they can be agents of change and that they can be a positive influence on others in the community. - Idea is to disseminate good values to the community and to the youngsters themselves. Show that people care. - By doing the activity the participants can recognize how much good things and values they already have or if there is a

	MENTOR'S GUIDE	PARTICIPANTS GUIDE
	<p>Where to reach people the best?</p> <ul style="list-style-type: none"> - The posters can be hung together since the messages can be strong and doing it in a group is easier. - In the case of videos and performances, the dissemination should be studied with the youth, where would be the best place? Should the performance be made in a school for example? Post the videos on social media or on a webpage? Where can they reach the public that they would create an impact? 	<p>need for change?</p>
CONSOLIDATION ACTIVITY	<p>After, walking together and hanging the posters, showing the videos or making the performances the mentor can get the group together and discuss or make them write in the paper, what they learned or are taking with them.</p>	<p>Reflecting on what is done is a way to keep the new ideas.</p>
INDICATORS/ LEARNING OUTCOMES	<p>Regarding what the students share, the mentor will get a notion how well the participants understood what has been the impact.</p> <p>Also, when hanging the posters together or making a performance there might be people that will already comment and give feedback. This can be an indicator how the message can reach, impact others.</p>	<p>As the youth share what they think is important to the younger generation, they may feel that they are the future elders that will share, disseminate their values to the people younger than they are.</p> <p>This will show how they already hold power in their hands to make a change and also, value the good things they have.</p>
SUPPORT AND FURTHER RESOURCES	<p>The need of support from the entities should be checked before, during and after the project.</p>	<p>In case there is a need for support the participants can always turn to their mentor.</p> <p>Also, some participants can be mentors to students that require special attention like if someone did not understand the instructions in English or doesn't want to express in the English language another student may be a translator in these cases.</p>

MATERIAL REQUIREMENTS

- Paper, markers or crayons
- Scissors and glue
- Tape or studs to hang the papers
- Video camera

ADDITIONAL NOTES

Since the posters may contain some delicate issues to be together with the participants when putting them on the street is important. Also, it is good to verify that the places they are put are fine to hang them.

4.4 Course Package C: Drama Course (2 courses)

Drama Course Unit A - Developing Storyboards

TOPIC

Developing Storyboards

UNIT/COURSE

01/02

DATE

January 2018

COURSE OVERVIEW/COURSE PURPOSE

Make storyboards to create knowledge what are possible problems identified by the community members and other posters how create positive impact on the subjects raised. Storyboards are a way to understand ill-structured problems like teenage pregnancy. They can also be used to enforce and build up the participants San heritage.

PRIOR KNOWLEDGE NEEDED

The mentor should be familiar with the ethics concerned with working with San youth and community members. Have sensibility towards the issues being treated.

The community members will get the information in the course, so no prior knowledge is needed.

MENTOR'S GUIDE

PARTICIPANTS GUIDE

OBJECTIVES/ MOTIVATION	Mentors objective is to facilitate the community members to identify the key problems the community is facing and gain knowledge through the activity what they could do.	Learn to identify what difficulties there are happening in the community and how they through storyboards can be contributing positively.
ENGAGING/ CONNECTING	<p>Learning and working together is always easier, when you know and connect with each other. The mentor can choose an icebreaker activity or something from the Handbook that will make the facilitation become easier for example the "Musical Chairs".</p> <p>As one example the mentor can tell a story of a difficulty that he passed in the life and how it was overcome. It is something that the participants can get engaged into.</p>	<p>Make an activity that will create a relaxed atmosphere and trust between the participants and mentor.</p> <p>Participants may have previous knowledge of making storyboards, so they can share and know what works there. Maybe they might now have done storyboards before, but most probably all have read comic books as an example.</p>
PEDAGOGY/ TEACHING METHODS	<p>Pedagogical models: Practice-Based Learning, an intensive course with a small group.</p> <p>Steps to make the storyboard:</p> <ul style="list-style-type: none"> - Divide the people into 3-5 small groups - What do the groups want to communicate? What there has been happening that they recognize as a need to change? What are strong parts in their cultural heritage that should be brought up? Each group can decide their theme. 	Make storyboards to identify needs and use stories created by them to change the reality. The community members should be the ones that can discover what they need in the community as well as their strengths and what can be done.

MENTOR'S GUIDE**PARTICIPANTS GUIDE**

	<p>Mentor can help in selecting the theme, if the group does not get into consensus.</p> <ul style="list-style-type: none"> - Make groups think how the issues can be put into scenes. How the themes are introduced and the solution for it? There can be made sketches before the final version. The storyboards can be made visually or by writing the scenes. - Groups will/should keep in mind that the storyboard is a facilitation tool to make a theatre piece in the next unit. - Make sure that every person in the group is participating 	
CONSOLIDATION ACTIVITY	<p>Mentor should have a sensibility towards the issues being brought in case they can provoke feelings in the participants, since the stories treat their everyday life issues.</p>	<p>The storyboards can be shared in the group. By presenting the boards and stories to others will consolidate the information.</p> <p>The storyboards can be transformed in theatre afterwards to create a greater impact when shared with others in the community.</p>
INDICATORS/ LEARNING OUTCOMES	<p>By asking and interviewing participants mentor can have a knowledge how the activity created impact on them.</p>	<p>Have discussion activity with the members of the course afterwards how the storyboards created impact on them.</p>
SUPPORT AND FURTHER RESOURCES	<p>The need of support from the entities should be checked before, during and after the project.</p>	<p>In case there is a need for support the participants can always turn to their mentor.</p>

MATERIAL REQUIREMENTS

- Paper and pen
- Space where to make the storyboards

Drama Course Unit B - Community Theatre

TOPIC

Community Theatre

UNIT/COURSE

02/02

DATE

January 2018

COURSE OVERVIEW/COURSE PURPOSE

Use the storyboards made in the previous unit and make them into a theater piece.

Aim is to create local dialogue with the people and see how the drama can be a tool for creating change. Other motivation is to engage the youth with their own community as this makes them work for it and not against it.

PRIOR KNOWLEDGE NEEDED

Participate in the Drama Course Unit A.

It is recommendable not to change the mentor, so that the facilitation would be easier.

MENTOR'S GUIDE

PARTICIPANTS GUIDE

OBJECTIVES/ MOTIVATION	<p>Put into practice what has been done in the previous course unit the storyboards.</p> <p>Get participants motivation up. Also performing the theatre piece to the community, have a real audience or film it is also a good way to put the expectations up.</p>	Motivate the people by making a real life presentation.
ENGAGING/ CONNECTING	<p>In the case the storyboard course is made in the same day, the engaging and icebreaking methods have already be done.</p> <p>When there is a bigger gab of time, it is recommendable to start with an activity from the Handbook like the "Musical Chairs" activity as an example.</p>	<p>Make the participants think and share in their groups stories or films they have seen that made an impact on them, change their way of seeing or acting on something?</p> <p>Engage the participants to recognize their talents, capabilities and skills how they through art can create dialogue with the community. Making a person engage with their community makes them want to work not against but towards it.</p>
PEDAGOGY/ TEACHING METHODS	<p>Pedagogical models: Practice-Based Learning, an intensive course with a small group.</p> <p>The mentor should have an encouraging attitude and try to find opportunities to praise every little positive thing happening.</p> <p>Steps:</p> <ul style="list-style-type: none"> - Transform the storyboards into a play - Make the groups share the roles and exercise lines and write them up, if 	<p>Performing and succeeding in it, is a way to boost up the participants self-esteem.</p> <p>By making and acting out the problems can be a visualizer for the probable solutions.</p> <p>Presenting cultural strengths in the theatre piece is a way to give them space and value. The participant can be surprised how these can be some new and valued by others like the mentor and audience as they might present other culture for example.</p>

MENTOR'S GUIDE

PARTICIPANTS GUIDE

	<p>needed</p> <ul style="list-style-type: none"> - Teach some basics of theatre making like using voice and not showing their backs on the audience. - Rehearse and make them present to the other groups in the course before filming or making the final piece to the audience. 	
CONSOLIDATION ACTIVITY	<p>Present the theater for a real audience or film it and post it in a place that the participants find interesting – place that can reach the community.</p>	<p>Role-playing can bring insights that participants have not thought before. Make the participants share these experiences.</p>
INDICATORS/ LEARNING OUTCOMES	<p>Make an activity to get feedback from the participants and from the possible audience. What did the course teach them? What are they taking with them from the play, experience?</p>	<p>Make a self-evaluation by writing on a paper or talking with a peer what they learned from the course. How could they apply these things in their life? In the community?</p> <p>Did it make engagement with the community and the problems there? Or engage with their cultural heritage?</p>
SUPPORT AND FURTHER RESOURCES	<p>The need of support from the entities should be checked before, during and after the project.</p>	<p>In case there is a need for support the participants can always turn to their mentor.</p>

MATERIAL REQUIREMENTS

- Just, if there is a possibility to bring clothes and props for the presentations.
- Video camera

ADDITIONAL NOTES

The videos can be edited and posted online, if they have the permission from the participants and from a trustee entity.

4.5 Course Package D: Visual tools (2 courses)

Manage Graphically a Concept

TOPIC

Manage Graphically a concept

UNIT/COURSE

01/02

DATE

January 2018

OVERVIEW/SUMMARY

A 2 days course to teach how to express a topic through images. In this case, students made a poster about "What is San culture and lifestyle for you today".

PRIOR KNOWLEDGE NEEDED

None

MENTOR'S GUIDE

PARTICIPANT'S GUIDE

OBJECTIVES/ MOTIVATION	To give the possibilities of expression through a paper tool.	Participants learn to express themselves with another "communication channel", that they can use again in the future as a form of expression.
ENGAGING/ CONNECTING	Energizers are fundamental before starting the course. Find some short activities that activate body and mind.	Be emphatic and put yourself at the same level of the students.
PEDAGOGY/ TEACHING METHODS	<p>Pedagogical models: Practice-Based Learning.</p> <ul style="list-style-type: none"> - introduction - energizer - short explanation of the tools and introduction of a set of questions and topics they could go through to get inspired for their compositions. - THE TOOLS to use are: - 1 - THE BIG 4: this tool helps participants to identify 4 important themes and visualise them using the technique they prefer. - 2 - IN/OUT: this tool helps participants to reflect on and visualise their community and the external world by highlighting the touch-points in-between. - 3 - STORYBOARD: with this tool is possible to tell a story in a sequential order. - 4 - FREESTYLE: Almost half of the group chose this option using different techniques (watercolors, text and drawings) and compositions. They appreciated the fact to not having a scheme. 	

	<ul style="list-style-type: none"> - Providing materials for the realisation of the poster (colors, old magazines, glue, ...) - Presentation of the posters - Greetings 	
CONSOLIDATION ACTIVITY	<p>If participants are initially stuck they will need an extra support. Most of the students do not feel confident in drawing so they prefer to cut out pictures from the magazines and start composing their poster. They do not sketch or start thinking about the content of the poster too long but they immediately go with the final version of the poster.</p>	<p>Students can reuse the poster tool for many times in the future: for example when they will look for a job, in order to express themselves better in front of the interviewer they can prepare a poster of themselves, or a poster on their educational story.</p>
INDICATORS/ LEARNING OUTCOMES	<p>Make a questionnaire at the end of the course or an open discussion in order to receive feedback about it.</p>	

MATERIAL REQUIREMENTS

- colors
- magazines
- scissors
- glue
- colored paper

Storytelling video

TOPIC

Storytelling video

UNIT/COURSE

02/02

DATE

January 2018

OVERVIEW/SUMMARY

The aim of the course is to create a personal digital CV to help students to introduce themselves and tell about their personal stories and skills with the support of digital images and videos. Therefore students are trained to design and edit a video presentation using the free software Windows Movie Maker.

PRIOR KNOWLEDGE NEEDED

None

MENTOR'S GUIDE

PARTICIPANT'S GUIDE

OBJECTIVES/ MOTIVATION	The digital storytelling video enables individuals or organizations to reflect on their personal journey.	Participants will use what they learn into this course to express themselves through an innovative channel.
ENGAGING/ CONNECTING	Icebreakers and energisers are activities to be done before starting the activities. Remember to take part to it as well, this is fundamental.	Participants feel free and safe after being connected with the mentors with the energiser.
PEDAGOGY/ TEACHING METHODS	<ul style="list-style-type: none"> • Participants should start preparing a clear storyboard of what they want to tell and show in the video. • Prepare the script of the video. • Collect the materials: search for pictures or shooting the video. • Edit the video using Movie maker or other simple software. • Present the video to other participants. 	
CONSOLIDATION ACTIVITY	Make examples on how and where the students can use the video outside the course.	Using the digital storytelling as a CV is a powerful tool to look for a job.

INDICATORS/ LEARNING OUTCOMES	With a final open discussion, asking to the students for feedbacks.	Keeping in contact with the students during the time to see if they share their storytelling video with friends and family and furthermore if they use it to find a job.
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MATERIAL REQUIREMENTS

- mobile phone,
- cameras,
- laptops to edit and collate the story.

4.6 Course Package E: Printmaking (2 courses)

Printmaking as Narrative Research Method

TOPIC

Design, Printmaking,
Storytelling, Qualitative
Research Methods

UNIT/COURSE

01/02

DATE

January 2018

COURSE OVERVIEW/COURSE PURPOSE

In a facilitated short course, participants will learn the basics of collagraph printing and block prints, as the foundation for a narrative research method. The course will also detail how to capture information gathered through this method and the qualities of narrative research data.

PRIOR KNOWLEDGE NEEDED

Design process, design research, research ethics, qualitative research practice.

MENTOR'S GUIDE

PARTICIPANTS GUIDE

OBJECTIVES/ MOTIVATION

In a facilitated short course, participants will learn the basics of collagraph printing and block prints, as the foundation for a narrative research method. They will produce a unique piece while experiencing the process and learning how to plan, run and deliver a narrative printmaking session. The course will also detail how to capture information gathered through this method and the qualities of narrative research data.

The course is aimed at design researchers, or researchers working with qualitative methods, in a community context.

The course will equip participants to use a narrative printmaking research method within qualitative research practice.

The session aims to produce intimate items of personal storytelling, and will also focus on developing skills that the participants can use in future endeavours to run a printmaking workshop as narrative research method.

The skills transfer associated with this session directly speaks to ethical community research practice as it empowers participants with new skills that can be replicated outside of the session. Participant will gain an understanding of ethical considerations when working with indigenous communities and individuals.

The course promotes being 'responsive' to research context – adapting methods and techniques to respond to resource limitations within the community context.

The course promotes the research ethos of contributing to a 'leave behind' which enables a reciprocal relationship between researchers and community.

	MENTOR'S GUIDE	PARTICIPANTS GUIDE
ENGAGING/ CONNECTING	Digital storytelling methods serve as a departure point for this narrative method.	Printmaking as a catalyst for narrative research is first presented as a personal exploration – drawing on knowledge and experience of participants. Learning is presented as an iterative process, underpinned by physical and tangible interaction.
PEDAGOGY/ TEACHING METHODS	The course is presented as a practice based experience. Participant learn by doing. Reflecting on their experiences is used as a catalyst to discuss how the session can be developed and run within their own context and study.	Discussions, Presentation, Experimentation, Printmaking, Narrative building.
CONSOLIDATION ACTIVITY	Participants will be able to produce their own artefact after the session (some presented methods are equipment dependent).	The technique and method facilitated through the course can be used as part of design, as well as other, qualitative studies.
INDICATORS/LEARNING OUTCOMES	The final presentation by participants, detailing how they would develop and run a session within their own context (taking into account resource availability, community access, ethics and justification of method) indicates understanding of concepts explored and practical proficiency of method.	Participant present their prints (practical proficiency indicator). Participant present their design for a narrative printmaking workshop (conceptual proficiency indicator)
SUPPORT AND FURTHER RESOURCES	Online sources and inspiration available.	Online sources and inspiration available. The participant must produce a version of the method that responds to their own research context.

MATERIAL REQUIREMENTS

- Cardboard
- Heavy duty Foil
- Genkem Contact Adhesive spray
- Fabriano paper (Rossapini)
- Small printing roller
- Big printing roller
- Thinners
- Printing dye for fabric, blue, yellow & red
- Small plastic containers
- Fabric 100% cotton
- Off cut lino or woodblock pieces
- Lino tools
- Wood glue
- Yarn
- Needles

ADDITIONAL NOTES

If students are required to present final as a digital presentation, access to suitable equipment and software needs to be provided.

The session can be adapted to respond to resource limitation.

Printmaking: Creative Surface Design

TOPIC

Design, Printmaking, calligraphy
printing, block prints

UNIT/COURSE

02/02

DATE

January 2018

COURSE OVERVIEW/COURSE PURPOSE

In a facilitated short course, participants will learn the basics of collagraph printing and block prints. The course will also explore how these techniques can be applied to produce artefacts/products to sell.

PRIOR KNOWLEDGE NEEDED

None.

MENTOR'S GUIDE

PARTICIPANTS GUIDE

OBJECTIVES/ MOTIVATION	In a facilitated short course, participants will learn the basics of collagraph printing and block prints as part of a design process. The session will also detail how tools can be produced using low-cost or found items. Participants will produce a unique piece while experiencing the process. The course showcases various ways in which the technique can be applied to fabric and paper to produce a range of items.	<p>The course is aimed at youth individuals who would like to use printing making techniques to create unique fabric and paper products. These can include t-shirts, tablecloths, hand-made cards and other products.</p> <p>The session enables participants to explore personal storytelling as a method to create unique prints and patterns.</p> <p>The course explores traditional printmaking tools and equipment, as well as methods to produce one's own tools at home.</p>
ENGAGING/ CONNECTING	Participants learn through experimentation and practice.	<p>Printmaking is presented as a medium to explore personal knowledge and experience.</p> <p>Learning is presented as an iterative process, underpinned by physical and tangible interaction.</p>
PEDAGOGY/ TEACHING METHODS	The course is presented as a practice based experience. Participant learn by doing.	Discussions, Presentation, Experimentation, Printmaking, Narrative building.

	MENTOR'S GUIDE	PARTICIPANTS GUIDE
CONSOLIDATION ACTIVITY	Participants will be able to produce their own patterns and prints after the session (some presented methods are equipment dependent).	The technique and method facilitated through the course can be used to produce a unique range of products inspired by personal experience.
INDICATORS/LEARNING OUTCOMES	The final presentation by participants indicates understanding of concepts explored and practical proficiency of method.	Participant present their prints (practical proficiency indicator). Participant present ideas for application on/ in a product/ product range (conceptual proficiency indicator)
SUPPORT AND FURTHER RESOURCES	Online sources and inspiration available.	Business and material support will be different, dependent on participant context and accessibility of online resources and inspiration.

MATERIAL REQUIREMENTS

- Cardboard
- Heavy duty Foil
- Genkem Contact Adhesive spray
- Fabriano paper (Rossapini)
- Small printing roller
- Big printing roller
- Thinners
- Printing dye for fabric, blue, yellow & red
- Small plastic containers
- Fabric 100% cotton
- Off cut lino or woodblock pieces
- Lino tools
- Wood glue
- Yarn
- Needles

ADDITIONAL NOTES

The session can be adapted to respond to resource limitation.

4.7 Course Package F: Stakeholder mapping (1 course)

Stakeholder Mapping for Service Provision

TOPIC	MENTOR	UNIT/COURSE	DATE
Stakeholder Mapping	Prof Retha de la Harpe Mayowa Ogundaini	01/01	January 2018

COURSE OVERVIEW/COURSE PURPOSE

To purpose of this course is for organisations providing youth-based services to map all their stakeholders involved in the service provision to create opportunities for collaboration

PRIOR KNOWLEDGE NEEDED

None

	MENTOR'S GUIDE	PARTICIPANTS GUIDE
OBJECTIVES/ MOTIVATION	The mentor will facilitate a dialogue process where participants will be guided in using the stakeholder mapping methods.	<p>The participants will use the methods to visually map the stakeholders involved in their service provision. They will:</p> <ul style="list-style-type: none"> • Identify all the stakeholders involved in their service provision • Position the stakeholders on a map • Identify the relationships between the stakeholders • Indicate the importance and role of each stakeholder in their service provision to determine the influence that they may have on the service provision • Identify the issue at stake and change objective • Eliminate those stakeholders that do not have any influence on the issue at stake or change objective • Determine how these relationships could be strengthen to provide better services to address the issue at stake to achieve the change objective <p>This information provides the reason for mapping stakeholders and assists them to formulate the issue at stake to create new services or to improve existing services</p>
ENGAGING/ CONNECTING	A relationship needs to be established to obtain buy-in from the service provider. The value of stakeholder mapping needs to be communicated to them prior to the course. It is important to assure them that their input is valuable and they will have	A conducive space is essential to allow all to actively contribute. It is important that each participant realizes that their voice should be heard and that their contribution is important.

	MENTOR'S GUIDE	PARTICIPANTS GUIDE
	<p>the opportunity to communicate their concerns.</p> <p>During the course the course facilitator must continuously monitor the level of participation and create opportunities for all to participate. The facilitator needs to be sensitive for possible power relations or dominance of some on the process.</p> <p>If there is tension during the discussions this should be addressed and any contentious points be recorded to be considered during the reflection session.</p>	<p>Participants are allowed to disagree but should then through a process of negotiation agree on the stakeholders' characteristics, influence, interest and the relationships between them</p>
PEDAGOGY/ TEACHING METHODS	A practice-based, learning through doing pedagogical model is followed	All the activities are group activities and require open communication between the participants. The outcome is a single map with the stakeholders and their relationships as agreed by the participants
CONSOLIDATION ACTIVITY	The activities are designed to conclude in a single outcome	Each participant should be able to apply these methods to any relationship network in which they are involved. Successful learning would be when they are able to use the same methods in a similar or an every-day situation based on their perception of the value of stakeholder mapping
INDICATORS/LEARNING OUTCOMES	The level of participation and enthusiasm when they see all their stakeholders in a relationship network	When the participating organization is able to incorporate the new role of the stakeholders in their service provision based on their perceived value that they could contribute towards the service
SUPPORT AND FURTHER RESOURCES	Access to the relationship network toolkit. Examples posted online.	The relationship network toolkit and a facilitating space.

MATERIAL REQUIREMENTS

- Large sheets of paper
- Coloured pens
- Lego pieces (not essential)

ADDITIONAL NOTES

none

4.8 Course Package H: Facilitation and stories (2 courses)

Facilitation skills fundamentals

TOPIC

Collective reflection,
Participatory design

UNIT/COURSE

01/02

DATE

January 2018

OVERVIEW/SUMMARY

Working in groups is not an easy task and requires a lot of effort to get people to collaborate in order to generate enjoyable environment and generate meaningful outcomes. This course aims to explore group dynamics to specifically be aware what to consider when facilitating a group discussion.

PRIOR KNOWLEDGE NEEDED

None

MENTOR'S GUIDE

PARTICIPANT'S GUIDE

OBJECTIVES/ MOTIVATION	Mentor's objective is to get participants to reflect about different behaviours and attitudes and the impact of these during group discussions. Thus, to understand how to manage and deal with different dynamics to keep a working group productive.	Participants will learn how their single behaviour affects the work of the whole group. They will also learn about the role of the moderator and how he/she can deal with group dynamics. Thus to understand how to create effective collective discussions.
ENGAGING/ CONNECTING	The session also serve to get people to talk and connect with each other by giving feedback and sharing feelings and ideas. However, an icebreaker is recommended before starting the main activity.	Icebreakers are ideal tools to get participants to feel relaxed and at ease. However, the main activity itself consist of utilising a playful role-based game-space to achieve the learning outcomes, which already provides beneficial effects on participants' engagement.
PEDAGOGY/ TEACHING METHODS	<p>The learning unit take advantage of practice-based learning enforced by collective critique and reflection.</p> <ul style="list-style-type: none"> - Introduction - Energiser - Invite 4 volunteers to be the team leaders and give them the "Leader envelope" to read secretly. (Remember to create appropriate topics to discuss) - Give the "Participant envelope" to everybody else to read secretly - Each team leader read section 1 and 2 of their letter to their group - Every 6 minutes team members rotate thus to have a chance to work with every group. Every time a change happens, the team 	<p>Participatory role-playing and discussion.</p> <p>Each participant is provided with an envelope that describes what to do during the game. Participants role is to be kept secret until the end of the game.</p> <p>The envelopes have to be prepared beforehand with the following instructions:</p> <p>Team leader envelopes</p> <ol style="list-style-type: none"> 1) Section 1: Introduce the topic to discuss. (one topic per group. The following questions are only examples and new, more appropriate according to the situation can and should be developed) <ul style="list-style-type: none"> o Young addicts. How do

	<p>leader reads again section a and 2</p> <p>- At the end per each group is discussed collectively what happened (how people behaved, what these behaviours generated, what should had been done, etc) from the point of view of the team leaders and of the other participants. To do so, a big paper should be made with 4 columns (one per group) and two rows (one per role: leaders and team members). Every time somebody states something they should also write it down on a post-it note and stick it on the relevant section</p>	<p>youth get the money to buy drugs? What can we do to prevent this?</p> <ul style="list-style-type: none"> ○ Peer pressure. Who are the role models in our community? Who are the influencers? How can we change these? ○ Skills development. How can youth in our community be encouraged to enroll and participate to training and education courses? <p>2) Section 2: Explain rules</p> <ul style="list-style-type: none"> ○ Talk one at the time ○ rise hand and ask to talk ○ Be open and positive ○ Total time given is 6 minutes <p>3) Section 3: During the discussion remember to</p> <ul style="list-style-type: none"> ○ keep track of time ○ make everybody speak ○ resolve conflicts ○ enforce rules <p>Group participant envelopes (<i>one per envelope. Roles can also be redesigned if necessary</i>)</p> <p>1) Group 1 (difficult)</p> <ul style="list-style-type: none"> a) Dominate the discussion. Talk a lot. b) Be very critical of the ideas and opinion of others c) Interrupt others and talk over them d) You are very uncertain of what you say. Also talk quietly. <p>2) Group 2 (shy)</p> <ul style="list-style-type: none"> a) Don't talk b) You don't understand. Ask to repeat. c) Be very brief when you speak. <p>3) Group 3 (not focused)</p> <ul style="list-style-type: none"> a) Get up and walk away often b) Use your phone and get distracted often c) Go off-topic <p>4) Group 4 (embarrassing)</p> <ul style="list-style-type: none"> a) Say off, strange and unpleasant things b) be negative and pessimistic <p>Depending on the number of participants, extra envelopes should be made to give everybody a role that state:</p> <ul style="list-style-type: none"> a) Stay focused and participate to the discussion actively and politely
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CONSOLIDATION ACTIVITY	Usually people engages with role-playing quickly and easily, however it is advised to supervise the activity and be sure that everybody is having fun but while following the rules.	Participants can think about how they behave when they work in groups and how difficult it is (for example, for a teacher) to keep everybody on track.
INDICATORS/ LEARNING OUTCOMES	The final collective discussion is a moment for people to share their experiences and to reflect about their attitude towards group activities and about how much it is important to collaborate and stay focused while working in groups.	Ideally there should be a-ha moments where participants externalise (verbally or physically) such insights.

MATERIAL REQUIREMENTS

- Game envelopes
- Post-its
- Markers
- Posters

Community Storytelling

TOPIC	MENTOR	UNIT/COURSE	DATE
Community storytelling for opportunity identification	Paul Wilson	02/02	January 2018

COURSE OVERVIEW/COURSE PURPOSE

The course will look to make use of visual tools for qualitative data collection as a means of story making, together with forms of analysis which aim to translate insights from the stories into opportunities for communities to address an inherent need.

PRIOR KNOWLEDGE NEEDED

No prior knowledge is needed

MENTOR'S GUIDE

PARTICIPANTS GUIDE

OBJECTIVES/ MOTIVATION	<ul style="list-style-type: none"> - to develop and test innovative tools for qualitative data collection - To co-design potential opportunities for change or impact with communities / their members 	<ul style="list-style-type: none"> - to learn the value and significance of storytelling in terms of knowledge transfer - To gain insight into the value of their stories in terms of helping address and identify a need - participants will achieve some empowerment in terms of seeing value in their everyday experience
ENGAGING/ CONNECTING		<ul style="list-style-type: none"> - storysharing methods - linking the community of participants in the room to geography and location: seeing the value in sharing stories of our lives as a means of breaking the ice - participants might be asked to select a meaningful object which has a particular association or a value for them

	MENTOR'S GUIDE	PARTICIPANTS GUIDE
PEDAGOGY/ TEACHING METHODS	<ul style="list-style-type: none"> - action learning - through completion of the visual tools for story finding - Structured analysis methods for appraising the story threads that are identified 	<p>Stage one - participation</p> <p>Stage two - small group discussion / presentation</p> <p>Stage three - group analysis / presentation</p>
CONSOLIDATION ACTIVITY	Formalisation of the stories into a publication / presentation which can disseminate in a particular way which is then also distributed to participants.	Reflection on the insights and opportunities for change within the communities which emerge from the stories - build into the dissemination outcome a means of extending it through ongoing participation and suggest ways that stakeholders might be identified who can assist in addressing the need that's been found
INDICATORS/LEARNING OUTCOMES	<p>[What shows me that the participants are taking something with them?]</p> <p>Engagement with group / community discussion in terms of the specific needs that have been identified</p>	<p>One distinct insight / opportunity for each participant</p> <p>Possibility of discussion to identify a hierarchy of needs / insights for participants to plan future initiative</p>

MATERIAL REQUIREMENTS

- Print-outs of first set of community storytelling visual tools
- Pen / post-it notes
- Print facilities for story dissemination

5. Impact

It is difficult to measure the impact of the PARTY project thus far but we can however discuss some of the positive outcomes that have been experienced by researchers and some of the San youth.

As African and European researchers, we were able to collaborate and share knowledge and experiences while working with the youth. Because of the multidisciplinary backgrounds of the various research partners, it enabled innovative and creative ideas and service design tools to be developed and used during the project.

The African partners shared their knowledge and expertise with some of the European researchers of the best practises for co-designing services and using participatory design approaches while working with marginalised San youth in Namibian and South African communities. The multidisciplinary aspect of the researchers has allowed a wider access to publish scientifically to a wider audience of disciplines ranging from design to computer science fields.

Some of the challenges and best practises experienced in the project have led to the development of training courses and a tool book that could contribute to researchers, facilitators and NGOs participating in projects with San communities. A digital platform with the tools and course units was developed for those interested in developmental work or research within San communities.

The San youth working on the project learnt some cultural exchanges with some of the European researchers and also learnt how to use some of the tools to aid in their own development. One of the requests from the San youth was to learn how to facilitate workshops which they then made use of in their own communities using the train the trainers approach as well as various service design approaches.

Further impact will be gained with academic and public dissemination of the training units and the digital platform. By this the outcomes of the project can be shared to wider audience and best practices can be used by other communities, NGOs and stakeholders in the global world.

6. Conclusions

Informal learning gives the possibility to take out the training from the traditional classrooms and bring it where the communities are. Partners have written 7 training units to these topics. NUST has written Ethical Orientation for researchers, NGOs and stakeholders who could be using the training units and those participating in the actual training within the communities. Ethical orientation gives the ethical approach to the context of working in a marginalised community.. SASI has developed course units for Family Tree Drawing, Photographing and Social Sculpture to enhance the values of the youth. This is based on the GRACE-model and aims to empowerment, valuing the cultural heritage and themselves and sharing their message to the community.

Main topics/issues in the training units will give the outlines for also the main outcomes of the project. These can be roughly divided to 3 categories: Self-orientation, Education and Career. Partners have written 7 training units to these topics. NUST has written Ethical Orientation to researchers, NGOs and stakeholders who could be using the training units and be doing the actual training in the communities. Ethical orientation gives the ethical approach to the context and to correct approach.

SASI has written Family Tree Drawing, Photographing and Social Sculpture to enhance the values of the youth. This is based on the GRACE-model and aims to empowerment, valuing the cultural heritage and themselves and sharing their message to the community.

ULAP has written Storyboard and Drama Theater as based on GRACE model and empowerment. Creating the stories to the theater give the youth possibilities to view their and communities problems in wider aspect and to share the possible solutions to the community and to create local dialogue by this. PACO has written Manage Graphically a Concept and Storytelling video, where the aim is to find new visual tools for the youth to promote themselves and use these tools in finding jobs. CPUT has written 2 units. First one is about the Printmaking that gives the youth possibilities to express themselves. Second one is Stakeholder Mapping, that give new ways and possibilities to benefit more from the local stakeholders.

Further steps are coming with UNIVLEEDS training unit as they approach to the Facilitation Skills, so that the by the training units is possible to start train the new trainers. The unit also includes storytelling as this is important part of the project: emphasizing and using storytelling as a tool to gain more impact to the issues addressed.

Methods used in the training units are already tested in the project in different sites. This gives the confidence that the methods and tools are useful also for the training units and these could be valuable also for further development, to other communities and for wider dissemination. Digital platform created will give an easy access to the methods and training units for the stakeholders and NGOs. Also to be considered is that the San youth in remote areas might not have the internet access that will give complications to sharing the training units to them. With this consideration the units are made from the point of view that stakeholders and NGOs would be using them. Digital platform is Using videos that will give further insight and orientation to use the training units.

It is established that the training units need further development through the practical activities in the sites. The best outcomes will be received when they will be co-designed with the local stakeholders and NGOs to help them do the training with the local communities. By this will be gained more depth to the units and develop them to meet the demands of stakeholders and communities as well as create practical implementation plan and course scheduling. By this development there will be achieved more valuable training units and they will be easier to disseminate locally and globally.

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