UPGRADE!

Training course for youth workers

Ptuj, Slovenia 27.6. – 5.7.2015

Toolkit

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1.   INTRODUCTION

Upgrade! Was a training course for 28 youth leaders and youth workers from Romania, Malta, Estonia, Bulgaria, Poland, Czech Republic and Slovenia. It took place from 27.6. to 5.7.2015 in Ptuj, Slovenia. The main objective was to equip participants with competences for upgrading their youth work. This toolkit is offering a collection of approaches and methods that were used during the TC and which are useful in enhancing learning process in youth work.

All methods and approaches presented on the following pages were not developed by authors of this toolkit. That is why we are stating the source from where we took the material, where appropriate.

2.   NEEDS, ISSUES, INTERESTS

Youth work should be based on the needs of young people. Evidence based approach is a good way how to gather the needs and avoid possible misinterpretations.. Furthermore there is also a question what is stopping them to satisfy their needs. For the youth worker it is also useful to know what young people are interested about. We can gather that information on different ways, using: questionnaires, interviews, observations, group conversations.

Possible questionnaire to identify needs, issues and interest of young people we are working with:

Name:
Gender:
Age:
Residence:
Level of studies:
Occupation / job:

1. What are you passionate about?
2. What do you do in your free time? What else would you like to do in your free time?
3. What would you need to:
    -   Have?
    -   Know?
    -   Be able to do?

    In order to spend your free time the way you want? Who could help you?

4. What's stopping you?
5. How much time would you invest in getting there?
6. Do you know any opportunities for spending the time the way you want?

3.   COMPETENCES

Once we know the needs, issues and interests of young people, next step is to identify what they need to know, to have and to be able to do in order to reach what they wish to. As stated above, we can ask those things directly. Actually we are identifying knowledge, skills and attitude needed by young people in order to address their needs, issues and interests successfully. We are talking about ASK competence model:

A – Attitude

S – Skills

K – Knowledge

4.   NON FORMAL LEARNING

After identifying competences which needs to be gained by our target group in order to address their needs, issues and interests, we can start designing learning objectives and after it activities which will guide us towards reaching the objectives. When designing activities in non-formal learning there are some key concepts which help us to realize learning and make a change.

4.1. KOLB'S LEARNING CYCLE

Non–formal learning is (especially in youth work) strongly connected with experiential learning. That is why knowing the so called Kolb's circle is helpful in understanding how and when learning happens.

David A. Kolb (born 1939) is an American educational theorist whose interests and publications focus on experiential learning, the individual and social change, career development, and executive and professional education. He designed a circle of experiential learning model:

- concrete experience,
- observation of and reflection on that experience,
- formation of abstract concepts based upon the reflection,
- testing the new concepts,
- (Repeat).
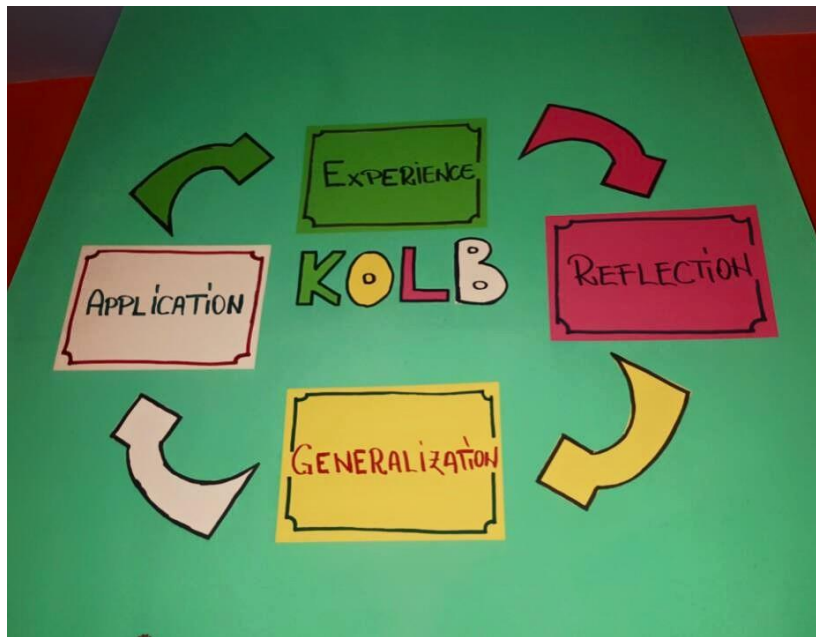
Source:

- https://en.wikipedia.org/wiki/David_A._Kolb
- http://www.simplypsychology.org/learning-kolb.html

4.2. GIBSS CYCLE FOR STRUCTURED DEBRIEFING

»**Reflective practice** is the capacity to reflect on action so as to engage in a process of continuous learning. According to one definition it involves "paying critical attention to the practical values and theories which inform everyday actions, by examining practice reflectively and reflexively. This leads to developmental insight. A key rationale for reflective practice is that experience alone does not necessarily lead to learning; deliberate reflection on experience is essential. « (Source: https://en.wikipedia.org/wiki/Reflective_practice#Gibbs_1988)

»Learning researcher Graham Gibbs discussed the use of structured debriefing to facilitate the reflection involved in Kolb's experiential learning cycle. Gibbs presents the stages of a full structured debriefing as follows:

- (Initial experience)
- **Description**

    "What happened? Don't make judgements yet or try to draw conclusions; simply describe."

- **Feelings**

    "What were your reactions and feelings? Again don't move on to analysing these yet."

- **Evaluation**

"What was good or bad about the experience? Make value judgements."

- **Analysis**

    "What sense can you make of the situation? Bring in ideas from outside the experience to help you."

    "What was really going on?"

    "Were different people's experiences similar or different in important ways?"

- **Conclusions (general)**

    "What can be concluded, in a general sense, from these experiences and the analyses you have undertaken?"

- **Conclusions (specific)**

    "What can be concluded about your own specific, unique, personal situation or way of working?"

- **Personal action plans**

    "What are you going to do differently in this type of situation next time?"

    "What steps are you going to take on the basis of what you have learnt?"

Gibbs' suggestions are often cited as "Gibbs' reflective cycle" or "Gibbs' model of reflection", and simplified into the following six distinct stages to assist in structuring reflection on learning experiences: **» (Source:** https://en.wikipedia.org/wiki/Reflective_practice#Gibbs_1988
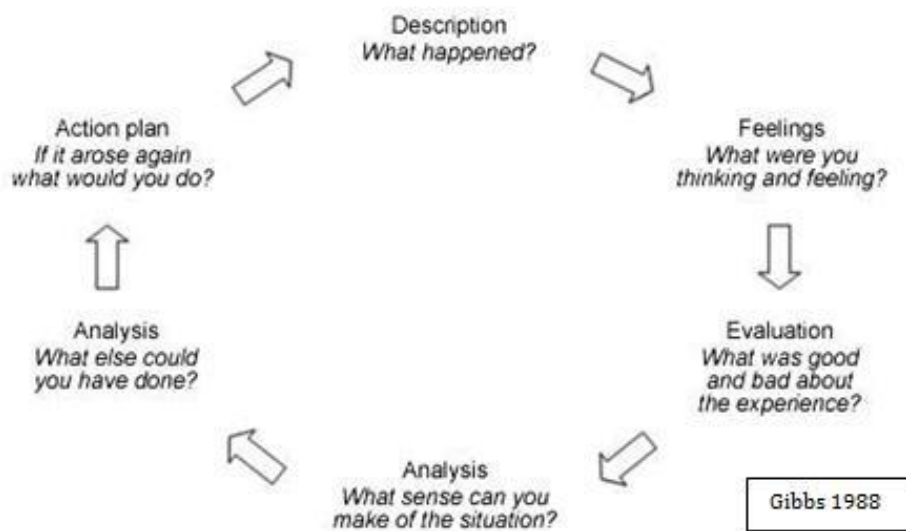
(Source for the picture: https://en.wikipedia.org/wiki/Reflective_practice#Gibbs_1988)

4.3. QESTIONS FOR FOCUSED CONVERSATION

Sample Questions for Each Level of the Focused Conversation

Objective Questions

1. What object do you see? What did you see?
2. What words stand out?
3. What are some of the things we did today?
4. Who were the characters? Who was there?
5. What are some events you recall in the past year?
6. What do you notice about this new form?
7. Who was present at the meeting? Who spoke?
8. What scenes do you remember?
9. What facts do we know about this situation?
10. What caught your attention about _____?
11. What are some teams you've been a part of?
12. What headlines have caught your attention this week?
13. What lines of dialogue do you recall?
14. What do you think of first when I say the word(s) _____?
15. What were the key points in the speech?
16. What behaviors or responses have you observed?

Reflective Questions

1. What parts reminded you of your own _____?
2. Where were you anxious?
3. What made you feel appreciated?
4. What seemed boring?
5. What is most exciting?
6. Where are you really clear? Where confused?
7. What concerns you?
8. What was annoying?
9. Where are you confident? Where is more work needed?
10. What gives you courage?
11. What seems the most critical?
12. What are you most doubtful about?
13. What was inspiring?
14. What color would you add? Why?
15. What was really easy? Most difficult?
16. What music would you play? Why?

Interpretive Questions

1. What is the importance of this?
2. What new vantage point has this given us?
3. What difference will it make?
4. What would you say lies underneath these issues?
5. How has this been beneficial to you personally?
6. What appears to be the central issue or key problem area?
7. What other things do we need to consider?
8. What kind of decisions do we need to make as a group?
9. What is being recommended here?
10. What options are open to us?
11. What questions did this raise for you?
12. What insights are beginning to emerge?
13. When have you experienced this?
14. How have other groups dealt with these issues?
15. What kinds of changes will we need to make?
16. What are the values we are holding here?

Decisional Questions

1. What are these themes really about?
2. Tell a story about what this is about.
3. What would it look like for you to act in this way?
4. What does it mean to have experienced this?
5. So just what have we decided?
6. What does this mean for our future?
7. How will you title our final product?
8. So, just what have you learned?
9. If we did this again, what would we change?
10. What are we really committed to?
11. Then, what are the first steps we need to take?
12. What is the resolve of this group?
13. How would you articulate our consensus?
14. What will you do differently?
15. What name will you give to our time together?
16. What applications or action ideas has this session triggered for you?

5.   PARTICIPATIVE LEARNING METHODS

Once we know the learning objectives and key elements of experiential learning we are ready to start designing learning activities. Here are some methods which can help us make our activities more relevant and learner's focused.

5.1. HUMAN LIBRARY

What is a Human Book?

Most likely a majority of readers will find that Human Books are people just like you and me. But for different reasons they are subjected to stereotyping and prejudices. They are open about, who they are and prepared to share their experiences. That would be a short description of something that is exactly that and so much more. A Human Book is a person that has chosen to be a public representative of a certain group. An example of how people can be, if only minds are open long enough to find out, who and what they really are. But before anything else, they are courageous people that stand by their convictions and are willing to discuss their values with others. As in books are most, they are wise.

A place with no stupid questions

One of the great features of the Human Library and taking out a book is that there is no such thing as stupid questions. Books have been prepared and made themselves available, in order for you to be able to dig deep and find out what you always wanted to know about the book title. So if you're already aware, that you have stereotypes or flat out prejudices about a certain group in the community, try and go for that one. Otherwise the Human Librarians are at hand to guide you through the process of identifying your own "worst" stereotypes. For many of the books living with the stigma or label, has been a big part of their life. They are familiar with the topic they represent, so if you take out a Gay title, you must expect the book to be gay. And so on and so forth. This is an opportunity to borrow another person for a given time, and ask them what you want to know.

All books are volunteers

In the history of the Human Library, all books have been volunteers. There are no paid books, and the services of the Human Library are also free. It's a matter of principle to the idea, that it's difficult to be a credible book, if it's not voluntary. Sometimes it will happen that a person represents a company, local authority or other organisation, where they work. And as such they get their normal salary, as if it was just another day at the office. Some books require support to cover costs, in order to be able to attend an event, but this is typically transportation costs or other logistical support that organisers provide. So books are not expensive, but they should be recruited with care. Not everybody can be a good book, no matter how well an event is prepared. That is why all books have to fill in an application form and complete an interview with a recruiter. If you do not secure books of a certain quality, it can have a negative impact on the success of the activity. Human books have a special quality about them, not all have the potential to be bestsellers, and many have different approaches, but they all have commitment and value. There is something about the attitude and qualities of a human being that agrees to being lent out for hours on end, to talk with complete strangers about important and sometimes very personal issues. It shows great character and demands respect and admiration.

Source: http://humanlibrary.org/

5.2. FORUM THEATRE

Forum theatre is a type of theatre created by the innovative and influential practitioner Augusto Boal as part of what he calls his "Theatre of the Oppressed." Boal created Forum theatre as a forum for teaching people how to change their world. While practicing earlier in his career, Boal would apply 'simultaneous dramaturgy'. In this process the actors or audience members could stop a performance, often a short scene in which a character was being oppressed in some way. The audience would suggest different actions for the actors to carry out on-stage in an attempt to change the outcome of what they were seeing. This was an attempt to undo the traditional actor partition and bring audience members into the performance, to have an input into the dramatic action they were watching. In 2006 it has been recorded as the most used way to help new people in the theatre.

Since the latter part of the twentieth-century the range of applications and methodologies used in forum theatre has increased and developed. Some practice close to Boal's traditional method continues in the UK, notably undertaken by Adrian Jackson and his Cardboard Citizens Company. Participants learning in areas such as management or diversity training can benefit from the usefulness of the technique in helping them to imagine different responses and outcomes to common problems.

Forum Theatre has been modified in practice in several nations where certain portions of the play are pre-written. The play stops at a controversial point, where the spect-actors determine what the fate of the actors will be. In the course, the spect-actors frequently join the play by adding themselves as new characters or replacing older characters and then interact with the actors to find a solution. As the major portion of the play is to be performed impromptu, forum theatre requires profound acting skills from the actors.

Source: https://en.wikipedia.org/wiki/Forum_theatre

5.3. OPEN SPACE TECHNOLOGY

Open Space Technology (OST) is an approach to purpose-driven leadership, including a way for hosting meetings, conferences, corporate-style retreats, symposiums, and community summit events, focused on a specific and important purpose or task — but beginning without any formal agenda, beyond the overall purpose or theme.

Open Space is the only process that focuses on expanding time and space for the force of self-organisation to do its thing. Although one can't predict specific outcomes, it's always highly productive for whatever issue people want to attend to. Some of the inspiring side effects that are regularly noted are laughter, hard work which feels like play, surprising results and fascinating new questions.

Seen by proponents as especially scalable and adaptable, the OST event format has been used in meetings of 5 to 2,100 people (in self-discovery work for smaller groups or even individuals). The approach is characterized by a few basic mechanisms:

- a broad, open invitation which articulates the purpose of the meeting;
- participants' chairs arranged in a circle;
- a "bulletin board" of issues and opportunities posted by participants;
- a "marketplace" with many break-out spaces that participants move freely between, learning and contributing as they "shop" for information and ideas;
- a "breathing" or "pulsation" pattern of flow, between plenary and small-group breakout sessions.

The approach is most distinctive for its initial lack of an agenda, which sets the stage for the meeting's participants to create the agenda for themselves, in the first 30–90 minutes of the meeting or event. Typically, an "open space" meeting will begin with short introductions by the sponsor and usually a single facilitator. The sponsor introduces the purpose; the facilitator explains the "self-organizing" process called "open space." Then the group creates the working agenda, as individuals post their issues in bulletin board style. Each individual "convener" of a breakout session takes responsibility for naming the issue, posting it on the bulletin board, assigning it a space and time to meet, and then later showing up at that space and time, kicking off the conversation, and taking notes.

5.4. PHOTOVOICE

Photovoice is a group analysis method combining photography with grassroots social action, and is commonly used in the fields of community development, public health, and education. Participants are asked to represent their communities or express their points of view by photographing scenes that highlight research themes. Common research themes may include community concerns, community assets, or health barriers and facilitators. These photographs are collaboratively interpreted, and narratives can be developed that explain how the photos highlight a particular research theme. These narratives are information to better understand the community, and they can be used to help plan health or social programs that are responsive to community needs.

It is often used by marginalized groups to provide insight into how they conceptualize their circumstances and their hopes for the future. As a form of community consultation, photovoice attempts to bring the perspectives of those "who lead lives that are totally different from those traditionally in control of the means of imaging the world" into the policy-making process.

In the 21st century, some University professors have used the Photovoice model to teach social work students. Photovoice has also been used in conjunction with collaging, drawing and mapping in participatory studies which focus the voice of participants and aim to make the familiar strange.

Photovoice is a collaborative, participatory methodology in which marginalized or disadvantaged participants are encouraged to create their own photographic work, in order to share their life experiences and the issues that affect them. By creating an alternative to mainstream modalities of expression, individuals who have previously been excluded from the social dialog can be heard and seen. In international development research, this methodology also enables participants from the developing world to define how they want to be represented to the international community. Facilitating individuals to tell their stories—and giving

them control over the process—empowers them to maintain firm sense of authorship over their representations and helps to convey a stereotype-free picture of what it means to live in a developing country.

Source: https://en.wikipedia.org/wiki/Photovoice

5.5. STREET ANIMATION

Street Animation is a participatory art form that consists of practicing various techniques in order to animate the public, to develop the will for involvement or to convey specific messages, raising questions. Street animation is an art form that reaches places that other forms fail.

You'll find street animation in all the places where the public is present, be it simple passer-by. It is a method with a strong participatory and experiential character.

Depending on the purpose or project entertainers, street animation can have different objectives:
- Producing a change in routine, routine of people in the city
- Bringing culture to the people without access
- Offers fun, makes people laugh, brightens the day
- Creating social cohesion, helping people become less focused on the individual
- Changing the city's image
- Promoting new forms of creative art
- Sending a message, educate people about a specific topic
- Produce public awareness on specific topics

- Support an advocacy campaign or promotion
- Causes shock to make a point
- May be part of a larger event, diversifying the activities
- Will attract new people to a location of interest

How do we recognize street animation?

- Includes different forms of expression including theatre, circus, clowning, dance, costumes, pyrotechnics etc.
- Takes place in an open space, public, outdoor and will be accessible to all and any number of people
- Offers the chance to others to attend as long as they want from the moment they want

Street animation can cover very different forms. Far from being an absolute list, however, you find some of them developed method menu (clownery, living statues, street theatre and Invisible theatre). In addition, methods have been developed as sections as Flash mob and Juggling.

5.6. SOCIO-EDUCATIONAL ANIMATION

Socio-educational animation consists in promoting and coordinating the expressive capabilities, relational, self-help and social innovation, education and culture, intercultural communication of both individuals and groups.

The characteristic element is that the animation socio-educational activities organized in different contexts (i.e. in all those places where it is possible to promote the meetings between people or between groups) and develop the capacity of involvement and active participation in public life, but also promote personal development processes and self-awareness, social and cultural integration.

While the social animator working in contexts defined as disadvantaged [elderly, adolescents at risk, disabled, etc.] socio-educational animator designs and promotes educational activities and entertainment to animate groups and communities in general and focuses on producing learning outcomes.

Due to its basic characteristics and because it uses direct experience and a wide range of disciplines based on artistic expression [Music, theatre, games, manual workshops, etc.] animation can be a valid instrument to support / supplement the formal education system.

Learning Objectives

General learning objectives of socio-educational animation, regardless of the public on which it focuses, are the social, social adjustment, literacy, having an educational course and innovative.

Results and impact method.

Socio-educational animation impacts on beneficiary autonomy, on learning to control their behaviour, helping them to think ahead and act to achieve planned action in time, learn to collaborate, to share opinions and thoughts of others, learn to face challenges in everyday life spontaneously and creatively.

5.7. WORLD CAFÉ

Drawing on seven integrated design principles, the World Café methodology is a simple, effective, and flexible format for hosting large group dialogue. World Café can be modified to meet a wide variety of needs. Specifics of context, numbers, purpose, location, and other

circumstances are factored into each event's unique invitation, design, and question choice, but the following five components comprise the basic model:

1) Setting: Create a "special" environment, most often modelled after a café, i.e. small round tables covered with a check red tablecloth, butcher block paper, coloured pens, a vase of flowers, and optional "talking stick" item. There should be four chairs at each table.

2) Welcome and Introduction: The host begins with a warm welcome and an introduction to the World Café process, setting the context, sharing the Cafe Etiquette, and putting participants at ease.

3) Small Group Rounds: The process begins with the first of three or more twenty minute rounds of conversation for the small group seated around a table. At the end of the twenty minutes, each member of the group moves to a different new table. They may or may not choose to leave one person as the "table host" for the next round, who welcomes the next group and briefly fills them in on what happened in the previous round.

4) Questions: each round is prefaced with a question designed for the specific context and desired purpose of the session. The same questions can be used for more than one round, or they can be built upon each other to focus the conversation or guide its direction.

5) Harvest: After the small groups (and/or in between rounds, as desired) individuals are invited to share insights or other results from their conversations with the rest of the large group. These results are reflected visually in a variety of ways, most often using graphic recorders in the front of the room.
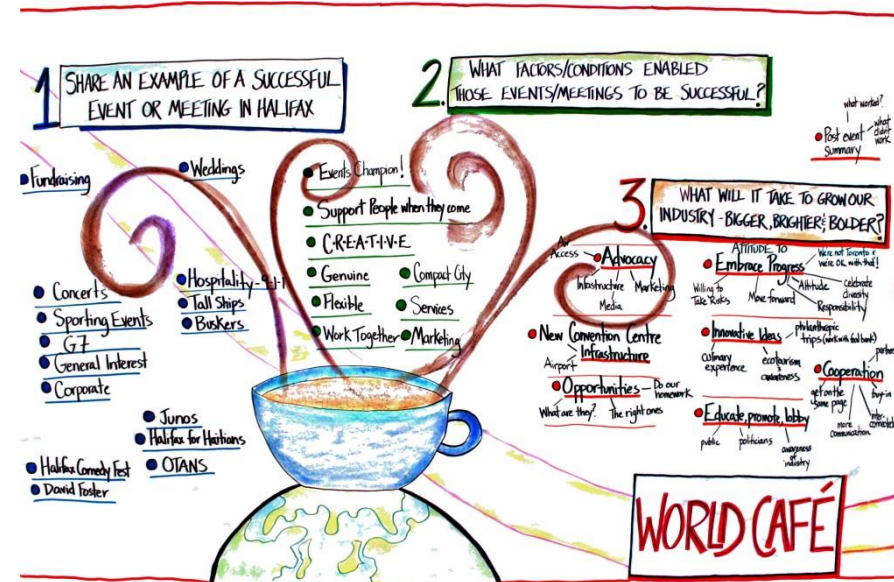
The basic process is simple and simple to learn, but complexities and nuances of context, numbers, question crafting and purpose can make it optimal to bring in an experienced host to help. Should that be the case, professional consulting services and senior hosts are available through World Cafe Services and we would be happy to talk with you about your needs.

Source: http://www.theworldcafe.com/

5.8. DEBATE

Debate is a formal contest of argumentation between two teams or individuals. More broadly, and more importantly, debate is an essential tool for developing and maintaining democracy and open societies. More than a mere verbal or performance skill, debate embodies the ideals of reasoned argument, tolerance for divergent points of view and rigorous self-examination. Debate is, above all, a way for those who hold opposing views to discuss controversial issues without descending to insult, emotional appeals or personal bias. A key trademark of debate is that it rarely ends in agreement, but rather allows for a robust analysis of the question at hand. Perhaps this is what French philosopher Joseph Joubert meant when he said: "It is better to debate a question without settling it, than to settle a question without debating it."

The Karl Popper Debate Format

At the secondary school level, IDEA debaters follow the Karl Popper debate format, which places students in two teams of three members. Teams are presented with a 'resolution', such as "Economic development should be valued above protection of the environment" or "Human genetic engineering is immoral". The team affirming the resolution speaks first. The opposing team then must refute the arguments offered by the affirming team and offer arguments rejecting the resolution. Both sides are given the opportunity to present their positions and to directly question the opposing team. Neutral judges - usually parents or teachers - evaluate the persuasiveness of the arguments and offer constructive feedback on such elements as faulty logic, insufficient evidence and arguments debaters may have overlooked. Debate teams are judged strictly on the merits of their arguments.

Debate and Education

Debate can be used as a method of personal development so as to help individuals of a particular group to form and develop reasoning skills, public speaking, teamwork, critical thinking etc.

By addressing both Fate and analysis of a topic, the debate can be used with some themes "controversial", to enhance tolerance, acceptance, to increase understanding. Through debate the participants develop the capacity to analyse controversial issues and helps them obtain an undistorted image. In this context, participants will be led to make judgments on a theme using objective criteria, and also to defend a position using arguments supported by evidence and not mere opinions.

5.9. SIMULATIONS

Simulations can be used to provide a fertile learning environment for students. The use of simulated activities in education is widely becoming recognized as an important tool in schools.

Educational simulations offer clear benefits:

- Are often cheaper to create than their real life counterparts. They are easier to construct
- Remove the element of danger from the situation.
- Can be paused, whereas real life cannot. Pausing allows more time for young people to assess what's going on.

Educational simulations tend to meet the following criteria:

- They simulate an activity that is "real", and so it can be said that they are "virtually real". They simulate the activity so well that there is little difference between the simulated environment and the real one, and the same kind of learning experience can take place.
- They are "hands-on", involving young people so they become participants, not mere listeners or observers. Young people learn better from their own experiences than having others' experiences related to them.
- They are motivators for learning. Students' involvement in the activity is so deep that interest in learning more about the activity or its subject matter develops.
- They are tailored to the group. When simulations are designed specifically for their audience, they can take developmental requirements into consideration.
- They are inspirational. Young people's input is welcome and activities are designed to encourage young people to enhance the activity by contributing their own ideas.
- They are developmentally valid. Simulations take into account the young people's developmental level.
- They are empowering. Young people take on responsible roles, find ways to succeed, and develop problem solving tools as a result of the interaction.

5.10. BRAINSTORMING

Brainstorming combines a relaxed, informal approach to problem solving with lateral thinking. It encourages people to come up with thoughts and ideas that can, at first, seem a bit crazy. Some of these ideas can be crafted into original, creative solutions to a problem, while

others can spark even more ideas. This helps to get people unstuck by "jolting" them out of their normal ways of thinking. The main rule of the method is not judging and stopping the flow of ideas.

5.11. ROLE PLAY

A role-playing game is a game in which the participants assume the roles of characters and collaboratively create stories. Participants determine the actions of their characters based on their characterisation, and the actions succeed or fail according to a formal system of rules and guidelines. Within the rules, they may improvise freely; their choices shape the direction and outcome of the games.

In a role playing activity you are acting and speaking as if you are the character you're portraying. Role play is as much about what not to say as what TO say. It means to keep your speech in the context of the setting in which your character (or avatar) exists. Context can be defined as both time and place.

5.12. SILENT FLOOR

"We like lively classes, we want to see the students participate, speak up, take the floor, contribute actively to class discussion. Communicative language teaching puts a premium on talk and thus often rewards students who "do" conversation and self-expression rather than those who reflect and understand in silence. But words have no meaning without the silences that surround them…" Claire Kramsch

Silence has meaning:

- Reflective young people use silence to get awareness and understanding of language points.
- Silence can be communicative. It reveals an attitude or a judgment. Through silence we may agree or disagree; we may take a stand; we may accept or refuse an idea…
- Silence represents respect, kindness, and acceptance.
- Introverts are silent because that is how they learn best. Learning may take place in spite of absence of overt engagement.

Silent floor method – play some music and encourage people to express themselves onto a giant piece of paper on the floor. They can use words, pictures, comments, respond to others words, whatever they like.... Encourage no verbal communication.

5.13.   STORYTELLING

Storytelling is a means for sharing and interpreting experiences. Stories are universal in that they can bridge cultural, linguistic, and age-related divides. Storytelling can be adaptive for all ages, leaving out the notion of age segregation. Storytelling can be used as a method to teach ethics, values, and cultural norms and differences. Learning is most effective when it takes place in social environments that provide authentic social cues about how knowledge is to be applied. Stories function as a tool to pass on knowledge in a social context.

Stories tend to be based on experiential learning, but learning from an experience is not automatic. Often a person needs to attempt to tell the story of that experience before realizing its value. In this case, it is not only the listener who learns, but the teller who also becomes aware of his or her own unique experiences and background. This process of storytelling is empowering as the teller effectively conveys ideas and, with practice, is able to demonstrate the potential of human accomplishment. Storytelling taps into existing knowledge and creates bridges both culturally and motivationally toward a solution.

Stories are effective educational tools because listeners become engaged and therefore remember. Storytelling can be seen as a foundation for learning and teaching. While the story listener is engaged, they are able to imagine new perspectives, inviting a transformative and empathetic experience. This involves allowing the individual to actively engage in the story as well as observe, listen and participate with minimal guidance. Listening to a storyteller can create lasting personal connections, promote innovative problem solving, and foster a shared understanding regarding future ambitions.

Storytelling is used as a tool to teach children the importance of respect through the practice of listening. As well as connecting children with their environment, through the theme of the stories,

and give them more autonomy by using repetitive statements, which improve their learning to learn competence. It is also used to teach children to have respect for all life, value inter-connectedness, and always work to overcome adversity. Source: https://en.wikipedia.org/wiki/Storytelling

5.14. TREASURE HUNT

A treasure hunt is one of many different types of games which can have one or more players who try to find hidden articles, locations or places by using a series of clues. Treasure hunt games may be an indoor or outdoor activity. Outdoors they can be played in a garden or the treasure could be located anywhere around the world.
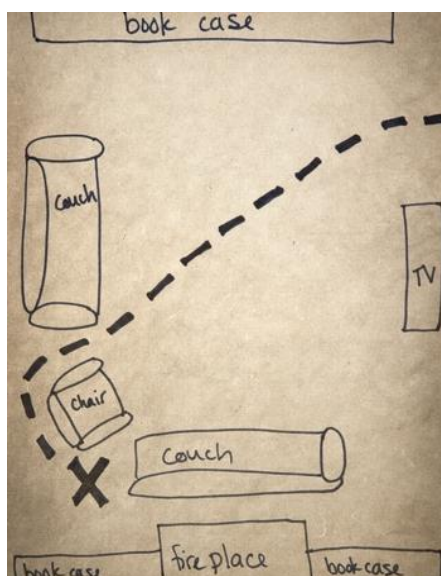
1 - Know your audience.

2 - Choose a location.

3 - Decide on a "format" for your treasure hunt.

4- Start making clues!

5 - Decide on some way to present the first clue to the kids.

6 - Make a great treasure! Put the treasure in a well-hidden spot, and then have the last clue lead to it.

Tips

When preparing the clues, create the clues in reverse order - the treasure first, then the clue to find the treasure, then the clue to find that clue, etc. Lastly, write the first clue. It's easier to create the clues that way.