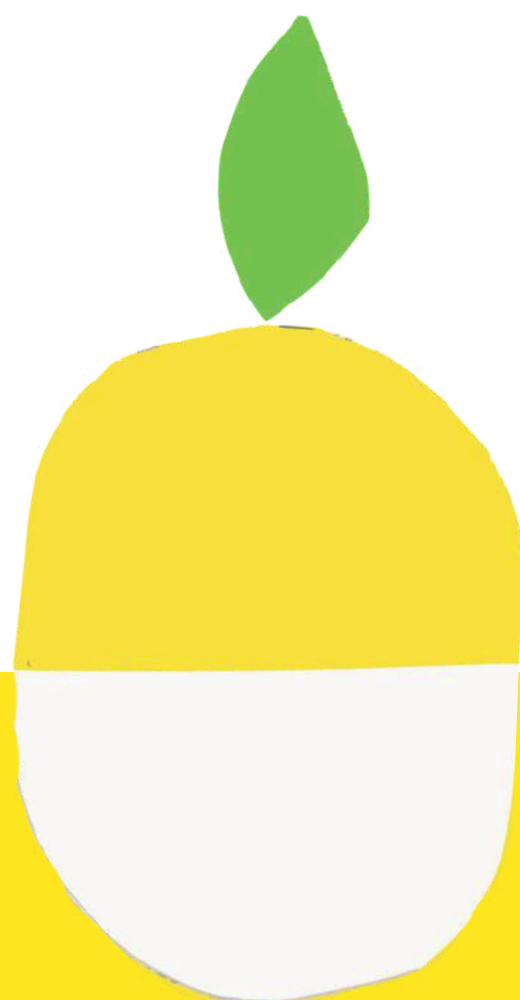




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CREATIVE TRAINING FOR NON-CREATIVE YOUTH WORKERS

5-12 July 2025
Jastrzębia Góra, Poland



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About the Training Course and This Booklet



Creative Training for Non-Creative Youth Workers was designed for youth workers who may not initially see themselves as creative. It invited them to engage in play, reflection, and collaborative activities to discover new ideas while exploring the topic of creativity.

The course aimed to enhance creative thinking while fostering a spirit of openness and inclusivity, helping participants feel more confident in supporting young people. Using non-formal education methods, the training combined storytelling, visual and expressive arts, drama, dance, and reflective practices, alongside creativity-boosting exercises, key theories, and practical creative tools for generating ideas.

This booklet showcases exercises from the training, such as:

- ***Play in the Sand: Return to the Inner Child*** (land art)
- ***Collage as Reflection***
- ***Stories Told by the Sea***
- ***Blackout Poetry***
- ***Collective Storytelling***
- ***Gift-Making***

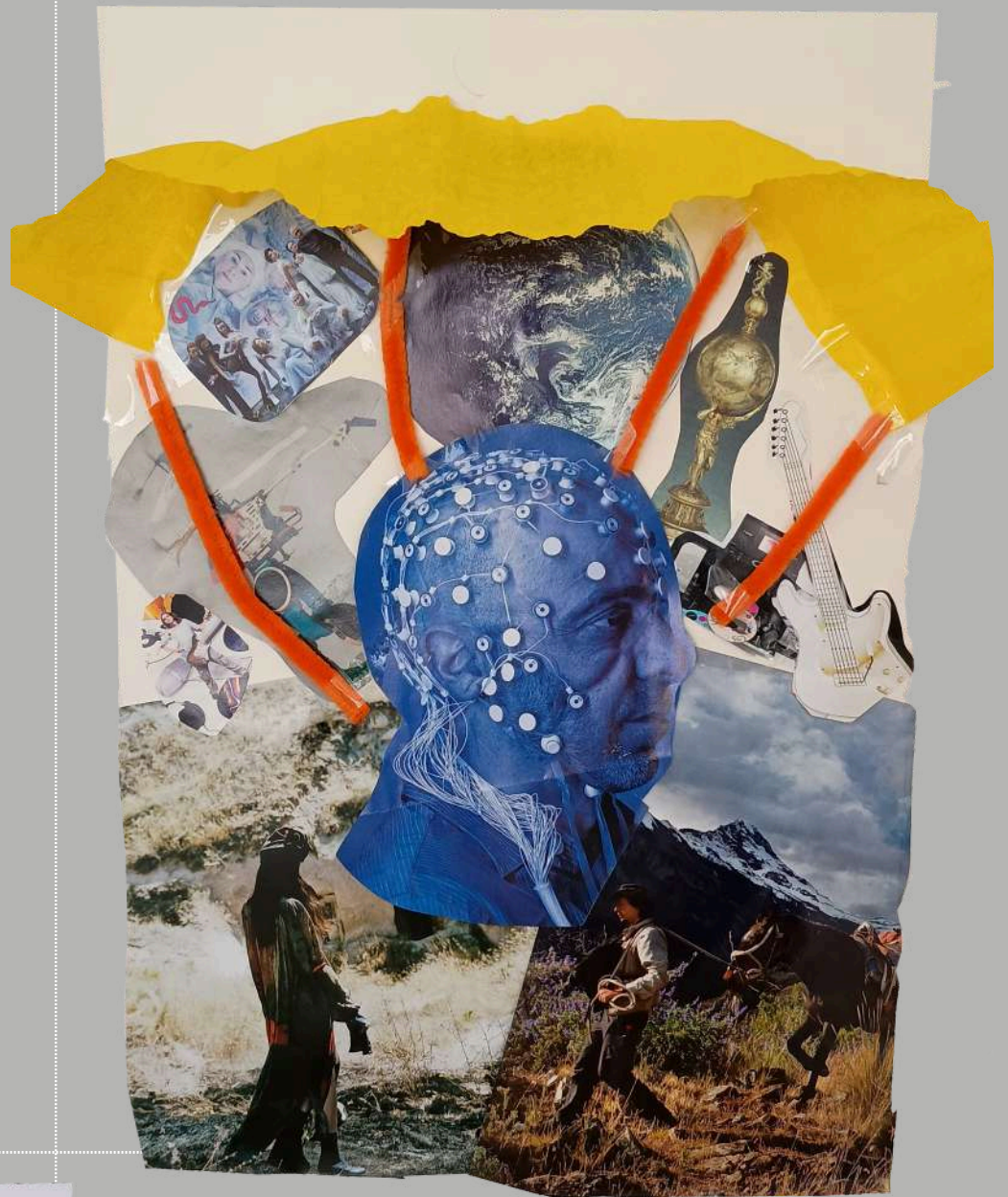
It also features five self-directed final projects created for youth workers:

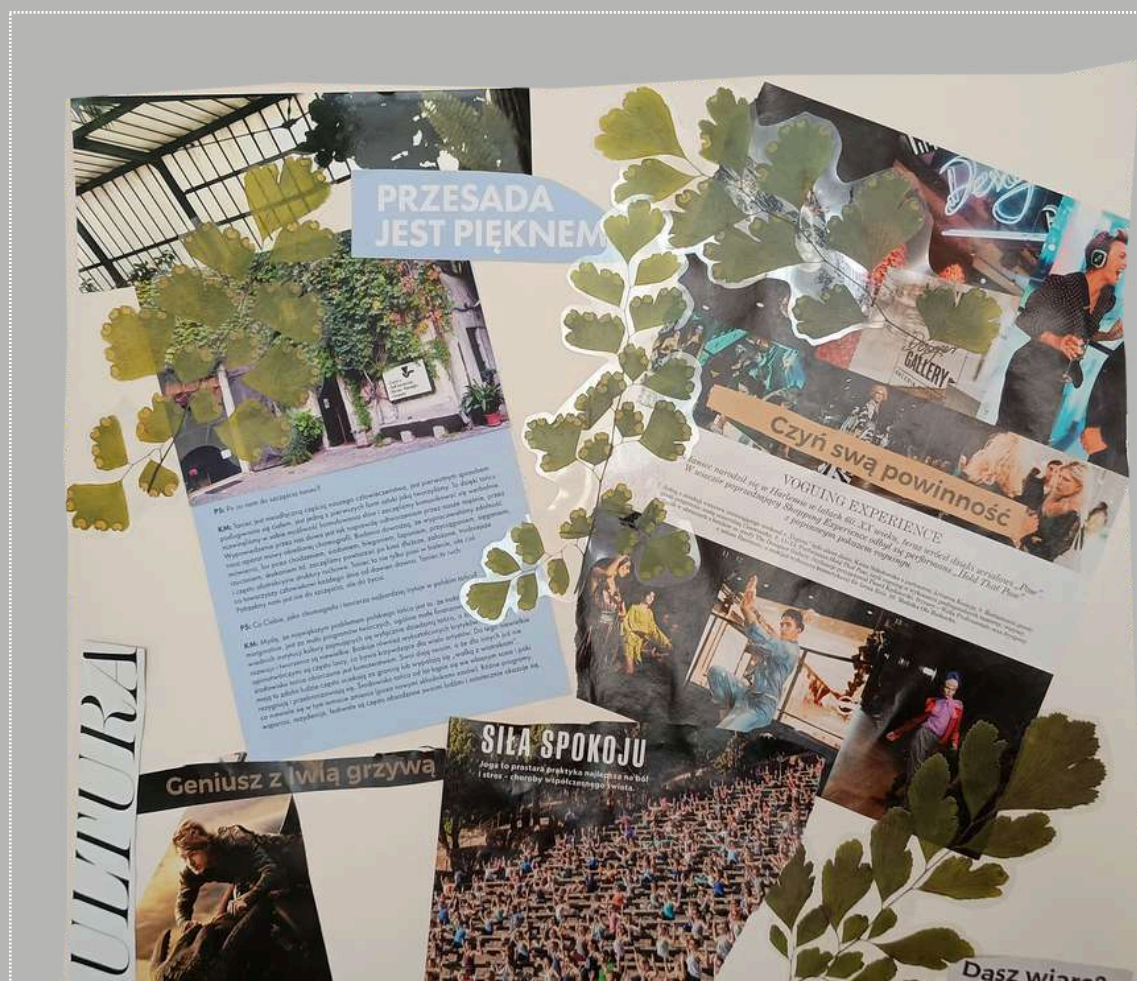
- ***The Warrior and the Adventurer Practice*** – a theatre exercise exploring inner conflict and creative block
- ***Motivational and Inspirational Cards*** – a printable set of prompts to spark creativity
- ***Creative Dice*** – a SCAMPER-inspired tool for fresh perspectives
- ***Fill the Emptiness with Reflection*** – ten imaginative methods for creative reflection
- ***Participant Interviews*** – a short video sharing experiences and insights from the training

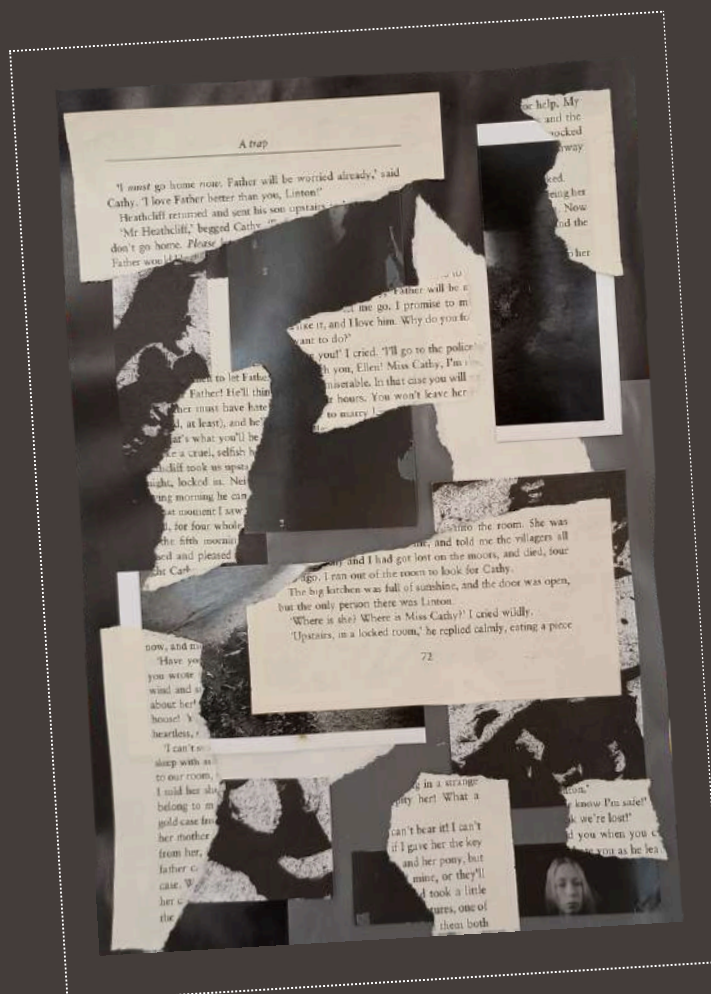
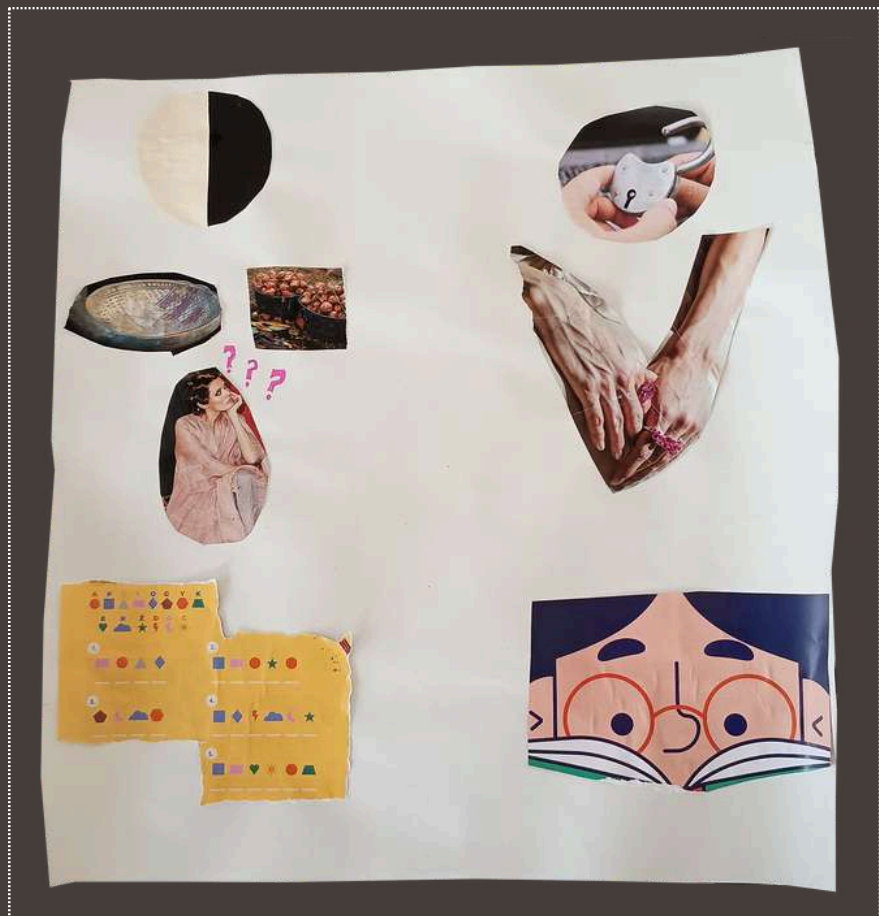
Collage as Reflection

As part of the training, collaging was used as a reflective practice to help participants organise and conceptualise their thoughts. They began by reflecting on their personal "creative heroes" – individuals who inspire them through their skills, abilities, and ways of thinking. Participants then created a visual map or collage highlighting both the qualities they admire and already share, as well as those they aspire to embody. Symbols, colours, words, images, or even guiding quotes were used to capture these reflections, resulting in expressive mood boards that turned abstract ideas into tangible form.











“[By] making a collage, I discovered how doing things manually brings more results, and thanks to this, I also improved my ability of selection and matching of the pieces of the project.”







“What I improved most is my ability to let go and trust the process.”

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Play in the Sand: Return to Inner Child



On the beach, participants were invited to play, to create a sculpture or piece of land art that came from their inner child, working either on their own or alongside a partner to encourage a spirit of play. Afterwards, the group gathered to visit each creation, while their makers shared the story behind it.

This exercise was framed by Jung's view of play as a hidden yet vital context for creativity, where creation of something new is not achieved by the intellect, but by the instinct – an inner need to play.



“It was like a kick to my mind and my creative side (inner child) as I didn’t expect something like that - to see myself from outside on the beach, building a frog castle and borrow a bucket from random people to fill it from the sea.”





"I came to realise that even when we may find ourselves lacking in one art/skill, as long as we embrace ourselves as we are, and just try without forcing ourselves to be perfect it can be very beautiful."



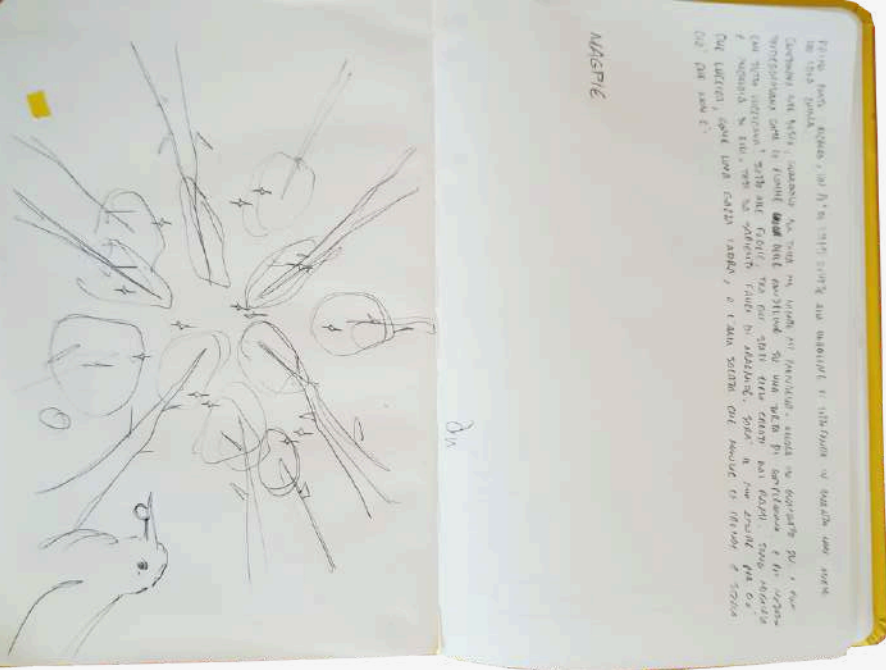






"I feel like my perspective on creativity and my own expression completely changed. I feel truly motivated to start implementing these changes in my life."

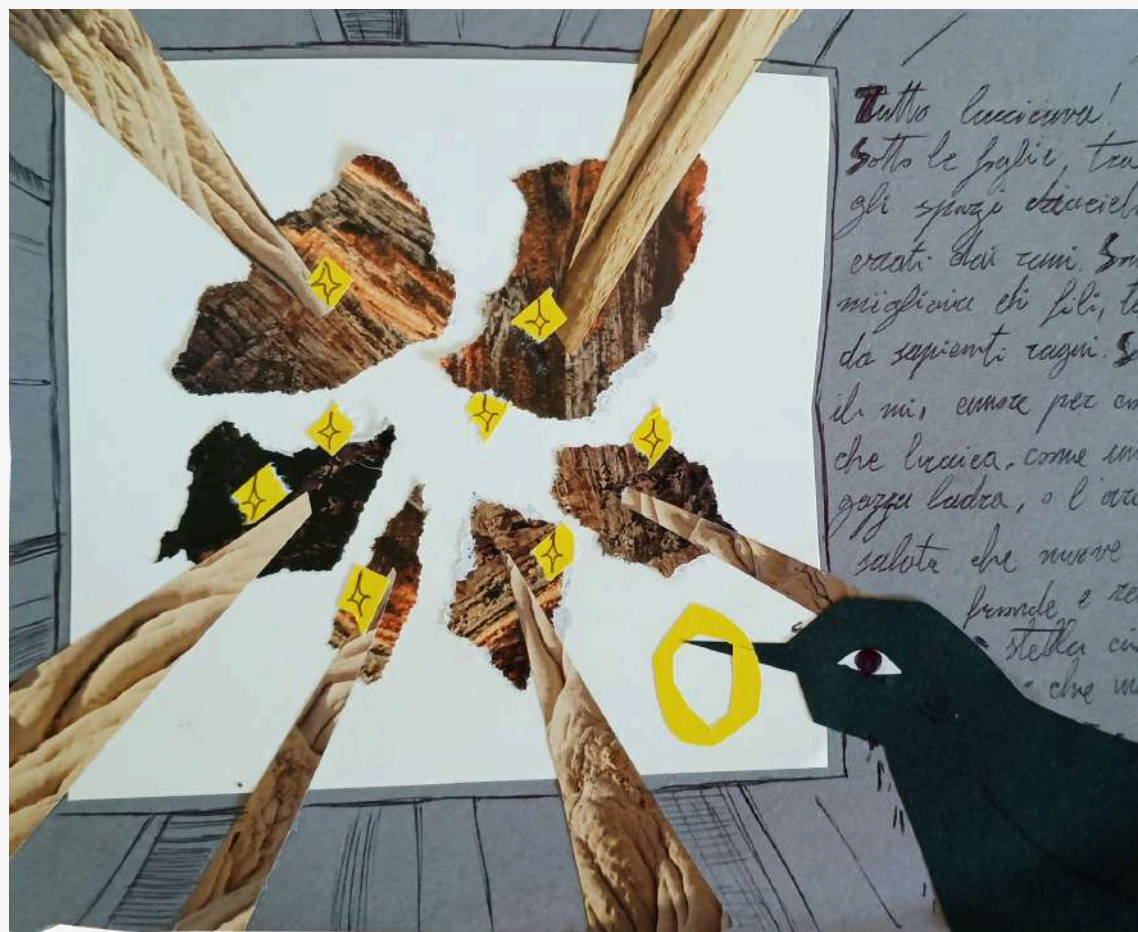




Stories Told by the Sea

"Everything was sparkling!
 Under the leaves, in the glimpses of sky
 created by the branches.
 There were thousands
 and thousands of threads,
 stretched by skillful spiders.
 Maybe it's my love for
 everything that glitters,
 like a magpie,
 or the salty air that moves the foliage
 and turns what isn't a star into one."

– Asia





*“While looking for stories told by the sea
I’m missing rivers gorges and streams
Is this where im meant to be?
There should be a stream, a train of thought
It’s just that I feel so free
And I don’t want to scare this version of me
The white coats on the wave’s backs
That’s a nice metaphor I’m not quite sure how to finish
I miss my rivers, my forest, streams
I’m trying to be me but there’s limits
But I did say I was free?
What is ordinary for me
For you – is it novelty?
Is this where I’m supposed to be?
I’m here so it must be”*

– Monta



“The “story told by the sea” was the most impactful for me. I hadn't written a poem since I was a teenager, and I wasn't planning to do it here, but it came to me so naturally that I was surprised by it myself. I felt like a part of me that had fallen asleep had suddenly woken up. I feel intense gratitude for this, it is like meeting an old friend after many years.”

able to control himself, hit me hard on the knee.
 "You love! Catherine!" cried Edgar, shocked.
 The lady of the house, who followed me everywhere,
 immediately started shouting and crying. "What did you
 Catherine!"

She picked him up and shook the poor child until he
 was almost dead. He tried to get up and tried to stop her. At last
 she turned and hit him over the ear as hard as she could.
 He went straight to the floor, very pale and went straight to the
 door.

"Where are you going, Edgar Linton?" she asked. "Don't leave
 me! I shall be miserable all night!"

"Can I stay after you have hit me?" he replied. "You've made
 me afraid and ashamed of you. I won't come here again!"

"I'll go with you if you want to," he said. "I'm going to my
 room now." He dropped on to the floor, his shoulders
 shaking with sobs.

Edgar managed to get as far as the door. But here he hesitated.
 He called out to his mother to encourage him to leave.

"I'm going to my room now," he said. "I'm going to my
 room now."

But she could not stop looking at her. I knew there was no
 hope for him. Nothing would keep him away from her now.

At last, though, he came back into the room and said to
 me, "This time I'll be alone, and I'll stay in the kitchen with
 the other children, but when I come to warn them that Hindley had
 quarrelled, I realized that this quarrel had only brought them
 closer together."

lightened at the thought I'm not alone! I wish I
 were in my bed at Wuthering Heights, with the wind howling
 through the trees. Do let me feel the breath of air from the mountains
 and the sea!

I opened the window for a moment, then closed it. The cold
 wind came in. "I wish I were a young girl again, wild
 and free, out on the moor with the wind! Open the window
 again, wider this time! Why won't you?"

"Because I don't want you to die of cold," I replied.

"But it's my only chance of life," she cried, jumping up and
 going to the window. I tried to force her back, but she
 was so mad, her spirit was so strong. We looked out at the
 dark, stormy night. There was no moon, and no lights
 were to be seen. But Catherine was so mad, she would
 not stop shouting.

"Look!" she said. "There's my old home, and the church
 tower. I won't lie there alone, I won't! I won't rest until
 I'm in my grave!"

I was still standing by the window, wondering
 what to do next, when Mr. Linton came in.

"Please help," he said. "The window is open."

"Shut the window," I said.

When he saw his wife's face, he was so shocked, he
 went straight to the door. She was so mad, she would
 not stop shouting.

"You can come when you're wanted, and you can
 come when you're not wanted! But nothing, nothing
 can keep me from my home, my place of rest, out there in the
 storm, with a grave to go to!"

Mr Lockwood visits Wuthering Heights

Mr Heathcliff and I entered the huge main room. It could have
 been any Yorkshire farmhouse kitchen, except that there was no
 sign of cooking, and no farmer sitting at the table. Mr Heathcliff
 certainly does not look like a farmer. His hair and skin are dark,
 like a gipsy's, but he has the manners of a gentleman. He could
 perhaps (take more care) with his appearance, but he is
 handsome. I think he is proud, and also unhappy.

We sat down by the fire, in silence.

"Joseph!" shouted Mr Heathcliff. No answer came from the
 cellar, so he dived down there, leaving me alone with several
 rather fierce-looking dogs. Suddenly one of them jumped angrily
 up at me, and in a moment all the others were attacking me.
 From every shadowy corner in the great room appeared a
 growling animal, ready to kill me, it seemed.

"Help! Mr Heathcliff! Help!" I shouted, trying to keep the dogs
 back. My landlord and his servant were in no hurry to help, and
 could not have climbed the cellar steps more slowly, but luckily a
 woman, who I suppose was the housekeeper, rushed into the
 room to calm the dogs.

"What the devil is the matter?" Mr Heathcliff asked me rudely,
 when she finally entered the room.

"Your dogs, sir!" I replied. "You shouldn't leave a stranger with
 them. They're dangerous."

"Come, come, Mr Lockwood. Have some wine. We don't often
 have strangers here, and I'm afraid neither I nor my dogs are
 used to receiving them."

I could not feel offended after this, and accepted the wine. We
 sat drinking and talking together for a while. I suggested visiting
 him tomorrow. He did not seem eager to see me again, but I shall
 go anyway. I am interested in him, even if he isn't interested in me.

Wuthering Heights

Two days later Yesterday afternoon was misty and bitterly
 cold, but I walked the four miles to Wuthering Heights and
 arrived just as it was beginning to snow. I banged on the front
 door for ten minutes, getting colder and colder. Finally Joseph's
 head appeared at a window of one of the farm buildings.

"What do you want?" he growled.

"Could you let me in?" I asked desperately.

He shook his head. "There's only Mrs Heathcliff indoors, and
 she won't open the door to you."

Just then a young man appeared and called me to follow him.

We went through the back door and into the big room where I
 had been before. I was delighted to see a warm fire and a table
 full of food. And this time there was a woman sitting by the fire.

She must be Mrs Heathcliff, I thought. I had not imagined my
 landlord was married. She looked at me coldly without saying
 anything.

"Terrible weather!" I remarked. There was silence.

"What a beautiful animal!" I tried again, pointing to one of the
 dogs that had attacked me. She still said nothing, but got up to
 make the tea. She was only about seventeen, with the most
 beautiful little face I had ever seen. Her golden wavy hair fell
 around her shoulders.

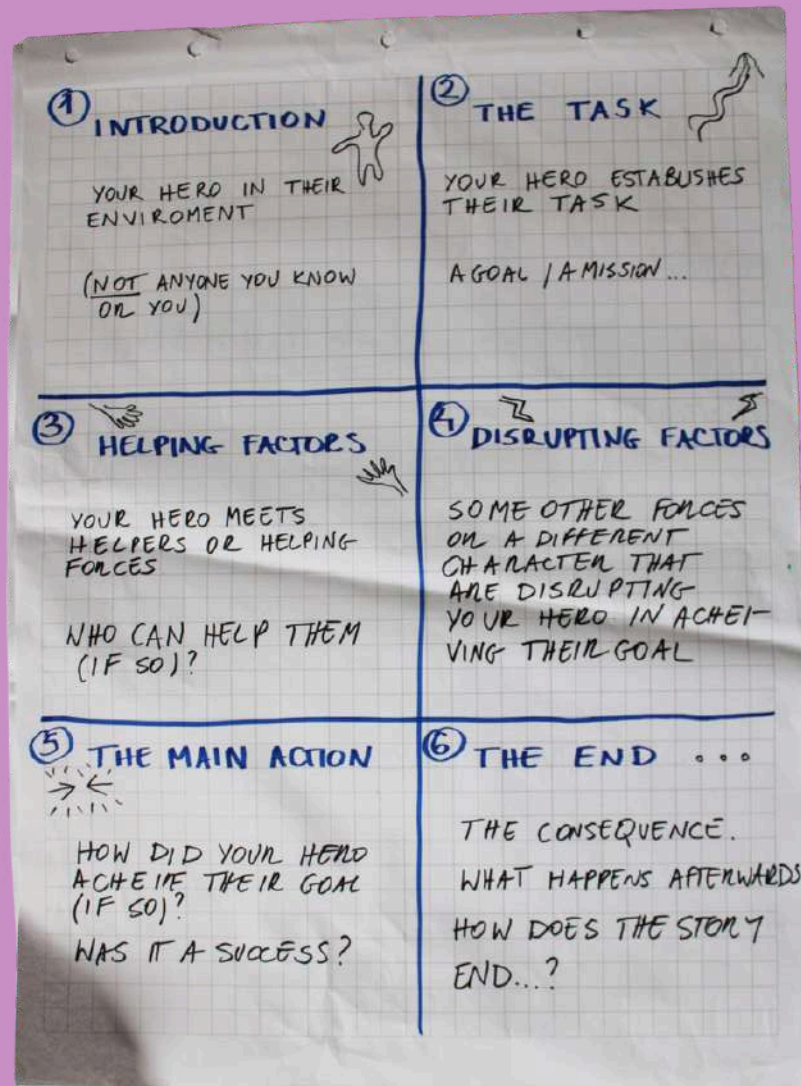
"Have you been invited to tea?" she asked me crossly.

"No, but you are the proper person to invite me," I smiled.

For some reason this really annoyed her. She stopped making
 the tea, and threw herself angrily back in her chair. Meanwhile
 the young man was staring aggressively at me. He looked like a
 farm worker, but seemed to be part of the family. I did not feel at
 all comfortable. At last Heathcliff came in.

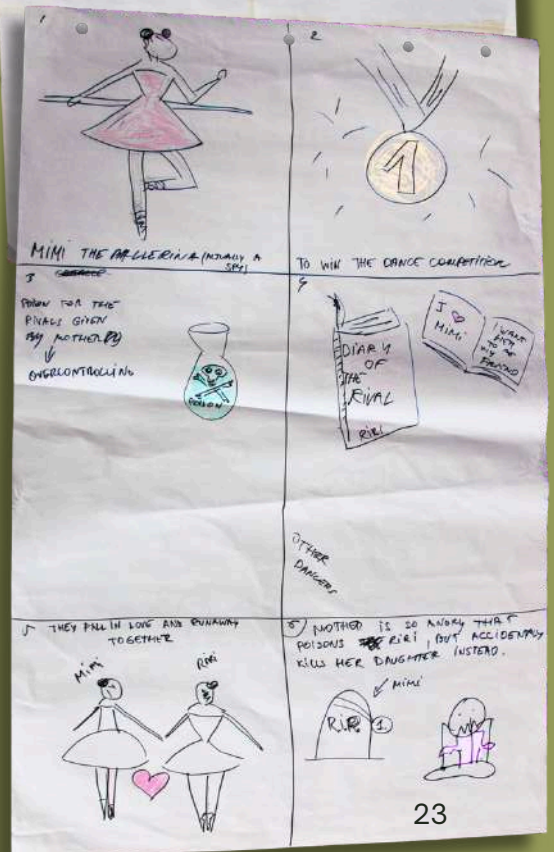
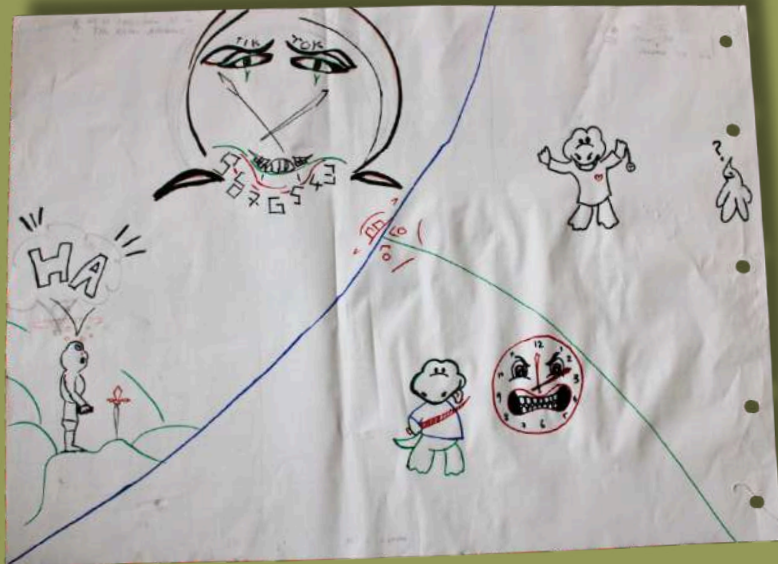
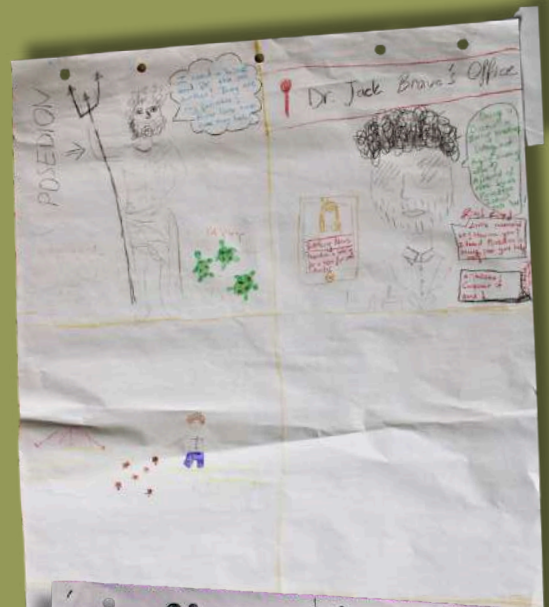
"Here I am, sir, as I promised!" I said cheerfully.

"You shouldn't have come," he answered, shaking the snow off



Collective Storytelling

Participants explored collective storytelling by creating a storyboard. First using stimulators – small objects that they intuitively chose from a “treasure box”. Working in small groups, they used these objects as inspiration to collaboratively create and visually map a story using the 6-piece story structure inspired by Six-Part Story Method (6PSM). Once completed, each group presented their story, sharing meaning, interpretation, and creative choices with the others.



Gift-making

Participants worked in small groups to create gifts for different people and occasions, using only the art supplies available to them. The focus was not on the material value of the gift, but on the thought, imagination, and care invested in its making. Once completed, the gifts were shared within the group, along with who they were for and the emotions they wished to convey. The exercise showed how simple materials can be transformed into meaningful and personal expressions.







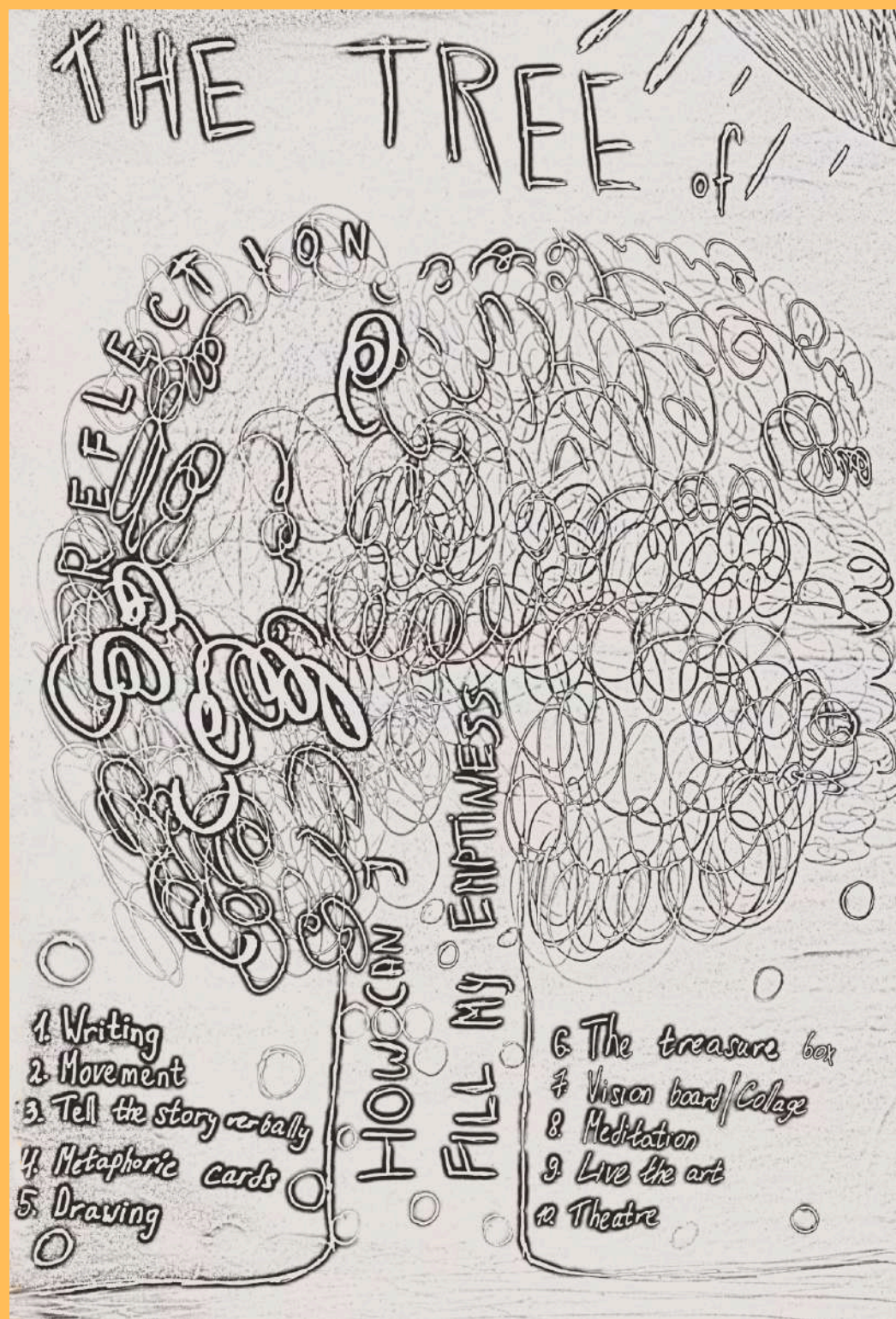
“I recently detected a lack of playfulness and ease in my work, so this training offered me many tools to break that and explore different topics using creativity as a medium.”

NO SPECIFIC
OCCASION



Fill the Emptiness with Reflection: Ten Ways to Reflect

By Monta, Benita, Nazar, Pavla and Ankit



01.

Writing

Automatic Writing

Take a piece of paper and begin by writing the word “*emptiness*.” Then, let your hand write whatever comes, without thinking or editing. If you get stuck, simply repeat the last word as many times as needed until a new word or sentence appears.

Don’t worry about grammar or making sense – just let it flow. Write for 5 minutes. When you’re done, read what you wrote. What is there?

Journaling

Set aside some time each day to reflect on a few questions. Write down your feelings and observations.

Try to answer: *How can I fill my emptiness?*

02.

Movement

Find an *Ecstatic Dance* playlist (on Spotify or any other music streaming service).

Close your eyes and listen to what your body is telling you.

Gently ask yourself: *How can I fill my emptiness?*

Begin to move – slowly, one body part at a time. Let the movement develop step by step.

Allow yourself to feel free: listen to the music and let your body speak for you.

Whatever comes to mind, express it through movement.

03.

Tell a Story Verbally

Start by asking yourself: *Have you ever experienced a feeling of emptiness? When was the last time you felt it?*

Tell the story aloud, in whatever form it comes to you – poem, story, fiction, fairy tale, etc.

Metaphoric Cards

Look at the cards and try to choose one for each of the following:

- Describe the cards. Why did they speak to you?

Drawing

Then, think about what could fill it – and add that to your artwork!

The Treasure Box

Choose three of them:

- One that represents your **past**
- One that represents you **today**
- One that represents how you would like to be in the **future**

Reflect on your choices and write down your thoughts in a journaling activity.



07.

Vision Board/Collage

Find visual media that speaks to you and create a board.

Start with the concept of “*emptiness*” and fill your board with images or items that can help fill that emptiness.

Reflect on these questions:

- What are these things?
- What are you craving when you feel empty?
- How can you provide them for yourself?

08.

Meditation

Find a safe space with no disturbances.

Sit or lie down in a comfortable position.

Close your eyes and take three deep breaths.

Imagine yourself sitting on a beach. Feel the strong waves, the fresh breeze, and allow yourself to relax.

Reflect on these questions or any others that come to you:

- When was the last time you felt at peace?
- What made you feel that way?
- How can you create more moments like that?

Observe your body and notice what you feel as you answer these questions. Notice your thoughts, letting them come and go without judgment.

Acknowledge the importance of peaceful moments, and try to feel gratitude for life and for yourself.

When you are ready, slowly return to the present, take five deep breaths, and open your eyes.

09.

Live the Art

Go and experience some art – visit a museum, theatre, cinema, or art gallery.

Take yourself on a “**date with art**” and with yourself. During this time, focus on your thoughts and feelings. Reflect on your life. Find a piece of art that resonates with your soul and feels close to your heart. Take a moment to reflect on how it connects with you. Relax your mind.

10.

Theatre

You’ll need a piece of paper and a pen.

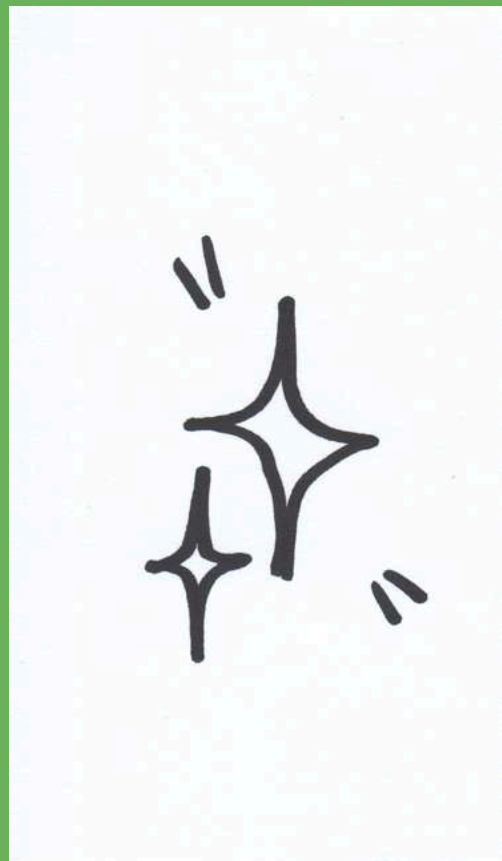
Write down a short description of an imaginary character. Focus on what kind of person they are – their personality, goals, ambitions, and how they interact with others. Try to capture them fully. Try to embody this character. Move, talk, and think like they would, focusing on the characteristics you gave them.

Now your character faces a problem. They ask themselves, “*How do I fill my emptiness?*” But they have unique characteristics to deal with things. How does it happen? How would they solve this?

Afterwards, try another character. Rotate them. Look at the questions while embodying different types of characteristics. Which resonate the most with you? How do the different views help you see things in a new light?

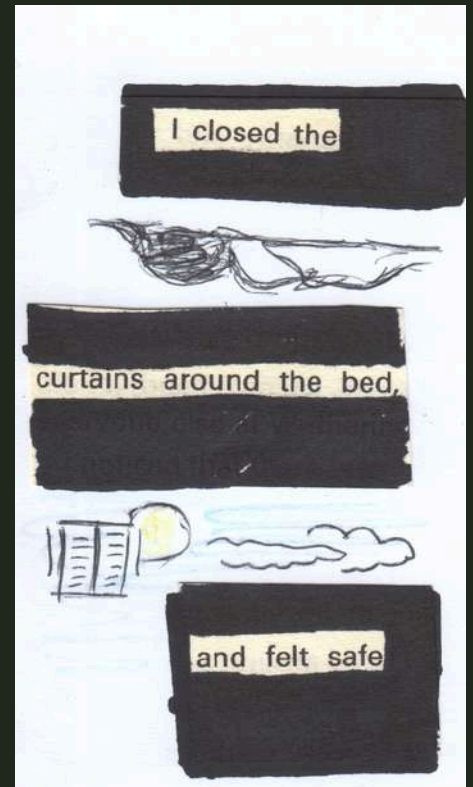
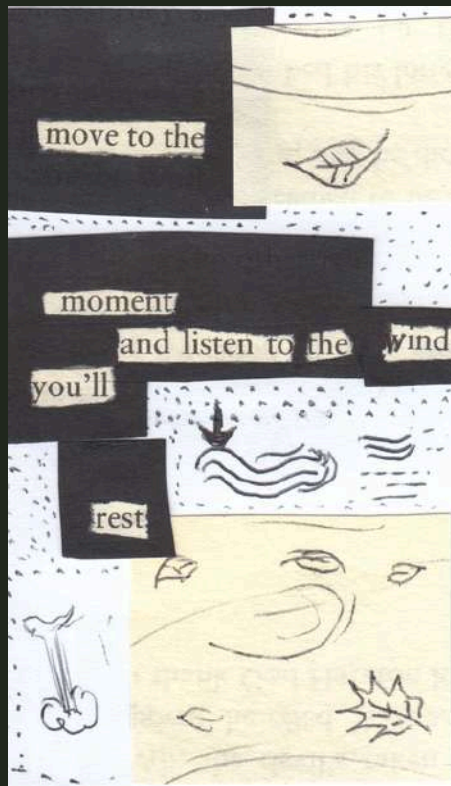
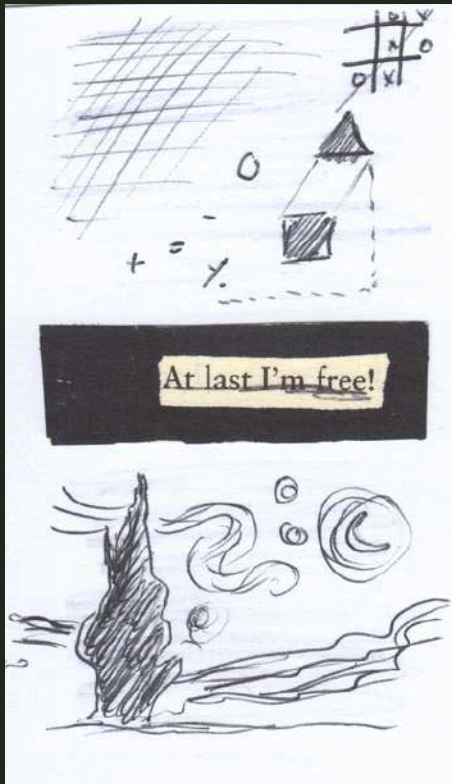


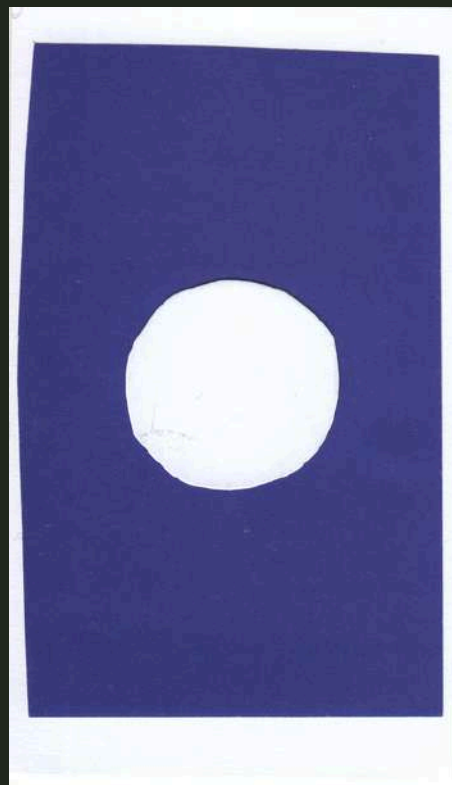
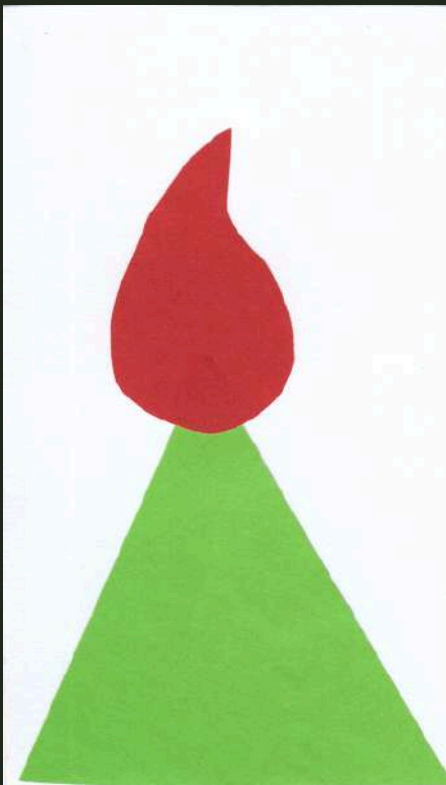
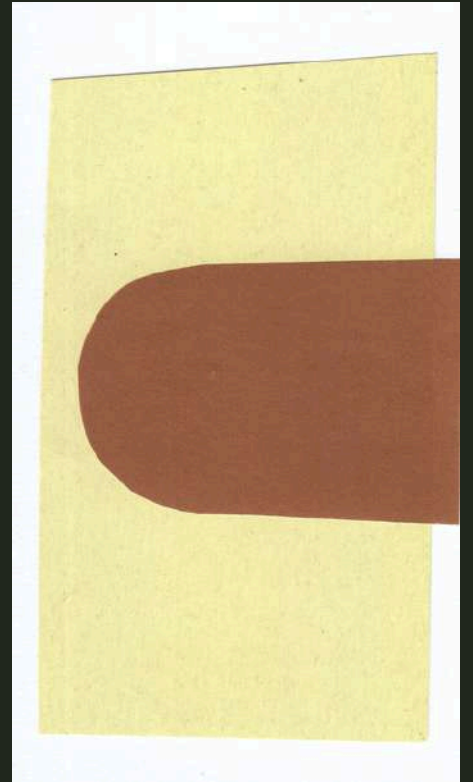
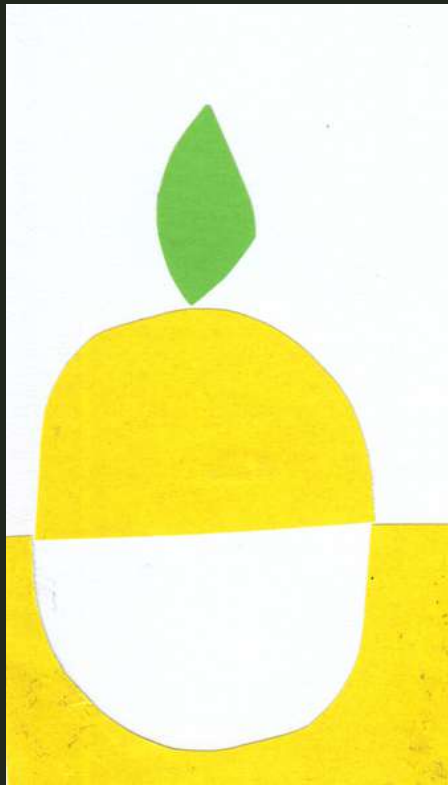
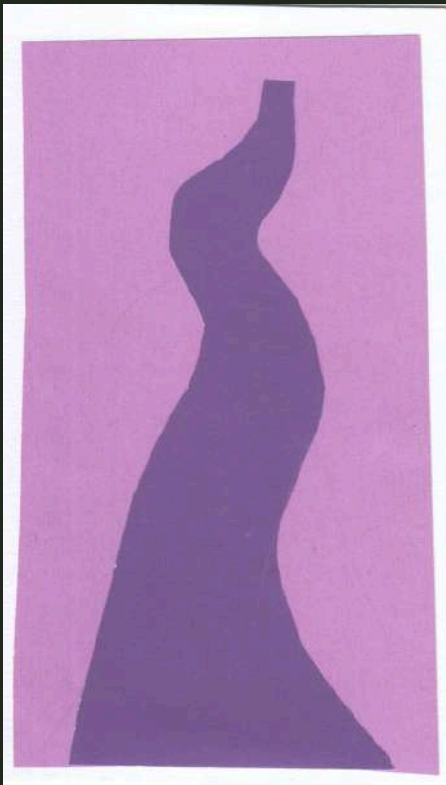
Motivational and Inspirational Cards



A set of creative cards featuring abstract art, quotes on creativity, and fragments of blackout poetry that can be used for warm-ups, writing, devising, or reflection in workshops.

By Monem,
Asia and
Leandro





I was delightful
without
saying
anything



"You don't
make mistakes
just happy
little
accidents"

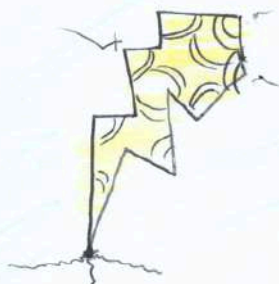


Bob Ross

Art is a line
around
your
thoughts



"Inspiration exists,
but it has to
find you
working"




There's nothing more
creative than a
child's brain.
unleash the potential
of your inner
child, play, dance
laugh as you
used to.



"Oh God,
what a Beautiful

Creature



You are never
Too old
to set 
another goal
or
to dream a
new dream

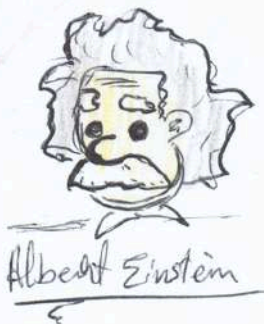


You Can't use up
"Creativity"

the more
You use
the more
You have



Creativity is
intelligence
Having
fun.....



"Everything is
imperfect.
there's no
Sunset So beautiful
That it can't be
more"

Don't look
for ~~perfection~~
Perfection



Here you can
download a
printable
version of
cards



The Warrior and The Adventurer Practice

By Asli, Magdalena and Pauline

The idea of our project is that each of us has two aspects within: one is the **warrior** side, which sets boundaries, keeps us safe, and helps us survive; the other is the **adventurer**, which brings out the curiosity that drives us to explore, be open, and be creative.



Inner Warrior	Inner Adventurer
<ul style="list-style-type: none"> - Confronts - Battles - Defends - Kills/Destroys - Fears - Forces - Suffers 	<ul style="list-style-type: none"> - Encounters - Embraces - Permits - Expands - Wonders - Allows - Learns

To have a harmonious inner life, we need to find a balance between the two: the Inner Warrior and the Inner Adventurer.

We came up with this role-playing exercise:

Form a group of 3. Each person picks one of the following roles:

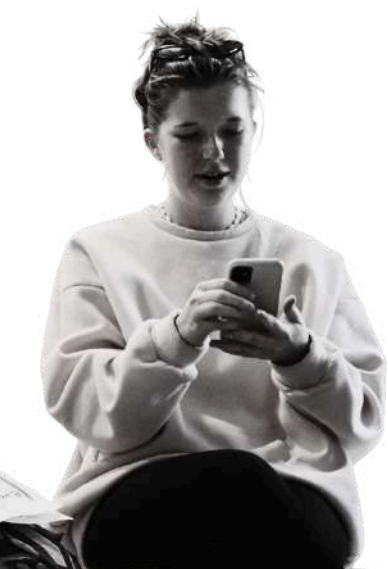
- The Narrator (The Main Person)
- Inner Warrior
- Inner Adventurer

Roleplay:

- The Warrior and the Adventurer have a “fight,” each defending their own values and complaining about the other.
- To give them something to fight about, the Narrator can suggest a habit or behaviour they would like to change (for example, scrolling too much on social media).
- The two inner aspects only fight with each other, while the Narrator acts as a judge, trying to resolve the conflict.
- Wrap up the exercise: the Narrator decides when it’s enough and asks the two inner personas to make peace.
- Reflect on your feelings.
- Switch roles and repeat.

Purpose:

This exercise helps visualise your inner world and find peace of mind by coming up with solutions for habits or patterns you want to change – such as creativity blockers, lack of discipline, or anxiety.



To give more insight into the concept of the Warrior and the Adventurer:

Similar concepts to them:

Inner Warrior	Inner Adventurer
<ul style="list-style-type: none"> - Yang - Fire - Sun - Discipline 	<ul style="list-style-type: none"> - Yin - Water - Moon - Creativity

In a case of unbalance, the results may be:

Closed mind Anxiety	Procrastination Laziness
------------------------	-----------------------------

Practices that nourish each:

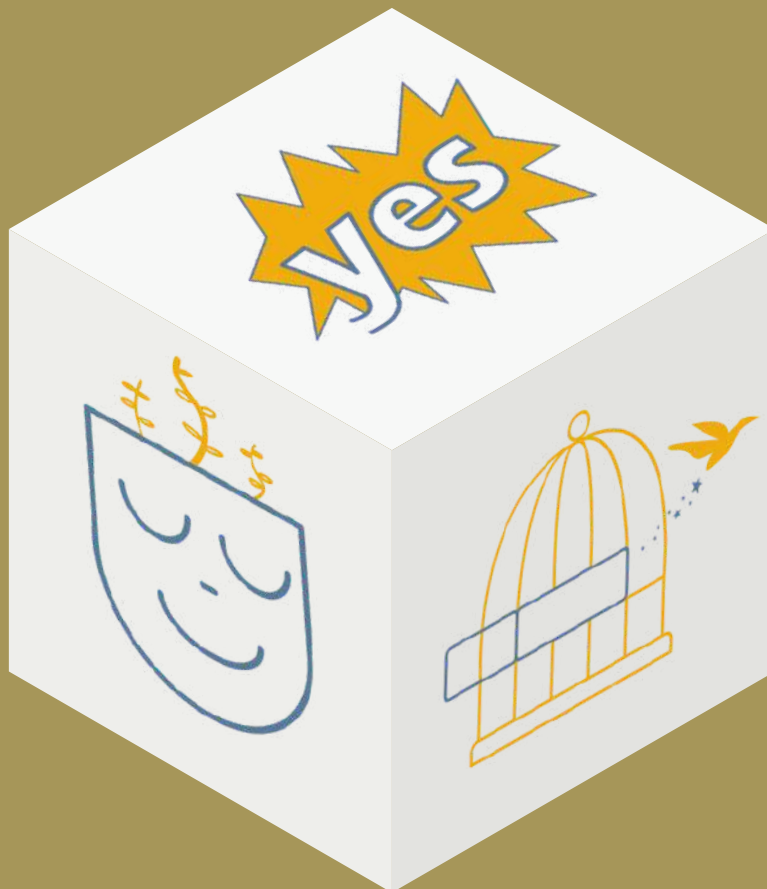
Martial arts Screaming Dancing energetically Running Sports in general	Singing Painting Dancing in a flow Playing an instrument Arts in general
--	--

Practices that nourish both:

Meditation Dancing Going on a walk/hike

Creative Dice

A printable tool designed to bring a creative twist to everyday tasks and routines.



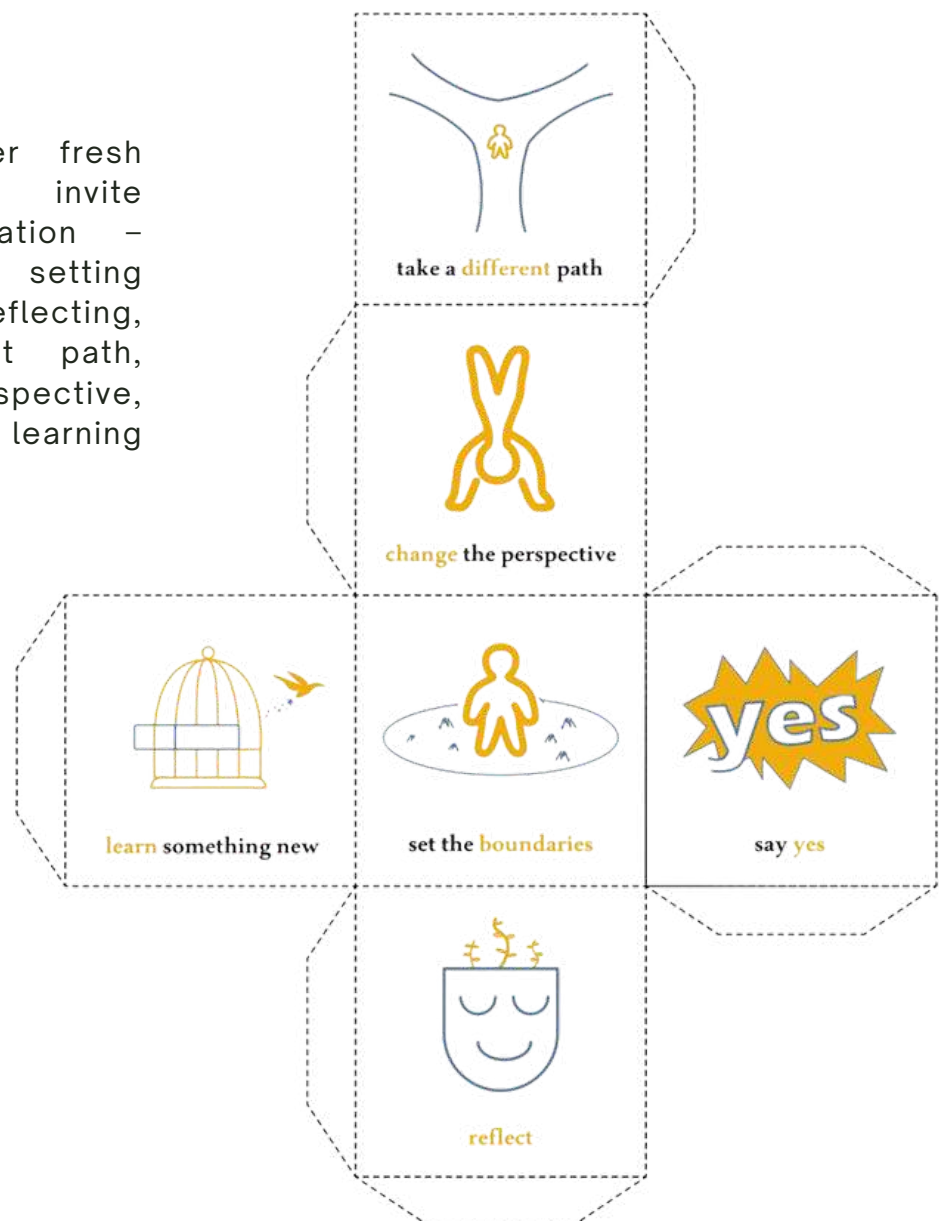
By Niki, Orsi and Maja

The dice is designed to spark creativity and inspire fresh ways of approaching everyday activities.

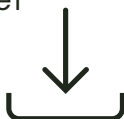
Each side of the dice features an image symbolising a different approach or mindset shift, inspired by the SCAMPER technique.

Rolling the dice becomes an invitation to reimagine the everyday. It can be used in many contexts: while doing household chores, commuting to work, socialising, during morning or evening routines, food preparation, meditation, reflection, introspection, gratitude practice, or spiritual activities.

The symbols offer fresh perspectives and invite personal interpretation – whether it's setting boundaries, reflecting, taking a different path, changing perspective, saying "yes", or learning something new.



Here you can download a full design which you can print out and put together yourself.



Participant Interviews

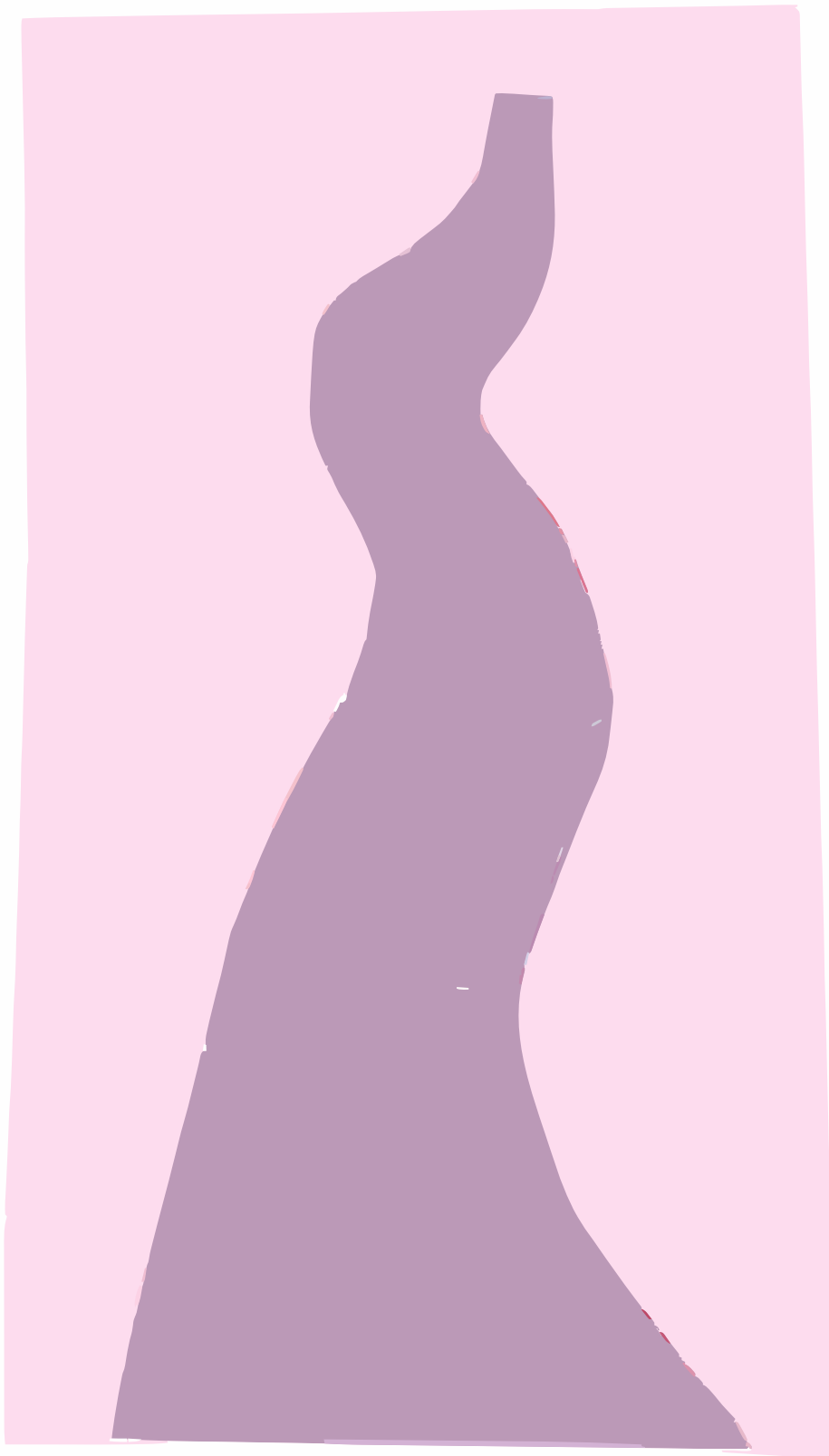
By Beyza, Büşra, Ege, Irena, Andrew and İbra

A short video capturing reflections from three participants on their experience of the training course. They share favourite methods, key takeaways, and meaningful “aha” moments, offering a glimpse into how the course inspired them both creatively and personally.





This booklet brings together original work created during the training. It showcases participants' graphics, texts, reflections, and creations – including land art and DIY gifts as well as transformative works such as collages and blackout poetry. Photographs and exercise descriptions were produced by the trainers. Together, these materials form a record of our shared journey of exploration and creativity.



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