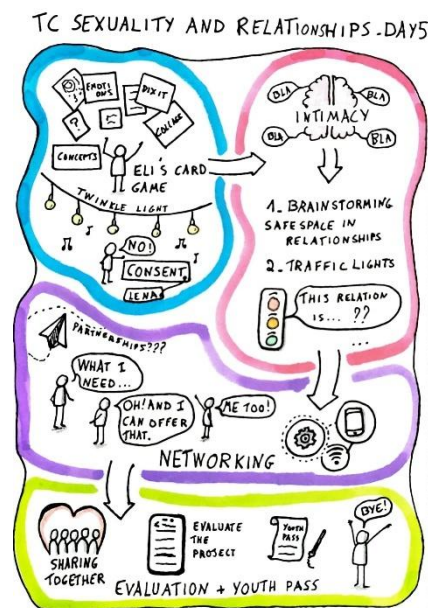
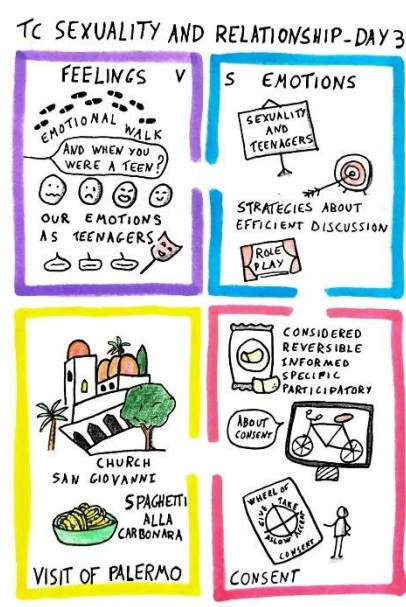


Training Course - Sexuality and relationship in youth education

TOOLKIT



Visuals made by Cécilia Vasseur

TOOLKIT

This document aims to share some of the activities implemented during the training and others invented by participants during the course. This publication is aimed at youth workers, social workers, teachers, and anyone interested in approaching the topic of sexuality and relationships with young people.

“Sexuality and relationship in youth education” is a training course funded by the European Union in the frame of the Erasmus+ programme and implemented by InformaGiovani ETS

Disclaimer

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Training Course - Sexuality and relationship in youth education

“Sexuality and Relationship in Youth Education” was an intercultural training course involving 21 participants from 14 countries and 2 trainers. The aim was to provide educators, trainers, youth leaders, teachers, and social workers with the tools necessary to create supportive environments where sexuality can be discussed openly with young people without judgment. In addition, it sought to promote the importance of sex education as a fundamental aspect of human growth and development, encouraging the growth of personal knowledge and the sharing of practices related to the topic.

Starting from research conducted by the participants, we shared information on sex education in our respective countries of origin and the presence of good practices at the institutional level to better understand the contribution that the third sector can offer in filling the gap in initiatives. In addition, the training course involved experts such as a therapist to address the topic of emotions and feelings, and the Red Cross, which shared the model used in schools to raise awareness among young people about gender issues and sexually transmitted diseases. Finally, participants shared practices to enrich each other's knowledge with educational activities on the topic.

Aims of the activity

- Develop skills and abilities to feel confident talking about sex education and feelings with young people, to help them better understand themselves.
- Explore personal knowledge and sensitivities related to this topic, understand and use terminology correctly.
- Share educational methods and practices and develop new strategies for addressing sex education with young people.

	25/03	26/03	27/03	28/03	29/03
		Sweet Morning	Sweet Morning	Sweet Morning	
AM	Get to know and Team building	Values, culture, beliefs: <i>how do they influence sex education?</i>	Emotion Vs Feelings by the expert therapist	Exchange of practices through NF activities in the field of sexuality education - contribution of participants	What did I learn and how do I plan to use it
	Agenda, Expectations, Contributions ETS competences model for youth workers	The Social Construction of Gender - conventional masculinity and femininity			Create NF educational approaches
PM	Set a common ground on sex education in home country	Gender stereotypes and social roles	Intimacy, consent, power and control in a relationship	Workshop made by the Red Cross Italy - their approach at school and with young people	Networking
	Me and my NGO - How to engage with the topic	Sexuality and gender identity	Visit to Palermo		Final Evaluation Youthpass

The Traffic Light Model and active listening walks

By Annika Reinmann

Duration: 70 minutes

Source: Adapted from previous training courses and university lectures

Aim of the activity

- Understanding Boundaries and Effective Communication
- Help participants recognize healthy, questionable, and harmful behaviors in a relationship, school environment etc.
- Strengthen active listening skills to create a more supportive communication environment
- Encourage self-reflection and group discussion on setting boundaries and showing respect.

Materials needed for the activity

Possibility to use a PowerPoint (if it is not possible then markers in 4 colours: red, yellow, green and black, and a board of paper to write on for everyone to see; also if it is not possible to use PowerPoint then would need the pre-written situations for Active Listening activity printed out for every pair)

Preparation needed for the implementation of the activity (preparation of the environment/space, or personal preparation, if any)

- Arrange the room, so there is enough space to move around
- If there is not PowerPoint use possibility then:
 - Print or write scenarios on small papers/cards
 - Mark three Traffic Light areas (e.g. with colored paper or markers)

Instructions (described step by step)

1. Introduction
 - Briefly introducing the Traffic Light Model (explaining what the three colors stand for: Green = Healthy, Yellow = Questionable, Red = Harmful)
 - Bring out that in the next activities it is important to listen to others without interrupting their thoughts as it helps to understand their perspectives.
2. Traffic Light Model Activity
 - Ask everyone to stand up.
 - Read a scenario out loud (e.g., A friend pressures you to share personal messages from your partner)
 - Ask participants move to the corresponding traffic light areas (Right side of the room could be Green area, the middle Yellow, and the left side Red area) based on their opinion.
 - If there are any volunteers then would ask to explain their choices (to encourage discussion and to see other point of views) (questions for guidance: how did you decide which traffic light area to stand in, did your opinion change when you heard others opinions)
 - Will repeat this with two to three different scenarios based on time
3. Active Listening Walks - people walking around in pairs for multiple minutes, going through multiple questions:
 - Divide participants into pairs and assign them a topic (e.g., A time when you felt your boundaries were respected or disrespected, etc.)
 - One person speaks while the other listens without saying anything (no interrupting or giving advice).

- After 1 minute the roles will switch
 - Come back together into a group
4. Reflection
- How did it feel to talk 1 minute straight without any interruptions? How was it the other way around?
 - How can we apply these skills in real-life situations?
 - Why is active listening important when discussing personal topics like boundaries and relationships?

Extra materials

- [Power Point](#)

«TWINKLE LIGHTS» UNLOCKING “NO”

by Lena Brati

Duration: 90 MIN

Source: SEL (Social & Emotional Learning) Casel.org

Aim of the activity

- Enhancing Self-awareness, Developing Self-Management, Promoting Social Awareness, Improving Relationship Skills, Strengthening the ability for Responsible Decision-Making
- Exploring “NO” & Emotional Blockages, Strategies for Confident “NO”, Somatic Expression for Release, Song Analysis-Trauma/understanding trauma & Recovery, AI music for Emotional Expression, Creative Self-Awareness

Materials needed for the activity

1. Collective writing activity in a flipchart
2. Writing and drawing Markers-variety of colours-
3. Music player/Device to play “Twinkle Lights” by The Sonder Bombs
4. Internet access to an AI music platform –SUNO-
5. paper box or A4 envelop to hold the question slips
6. Copies of the lyrics “Twinkle Lights” for participants to read alone (can be projected on the wall or sent via email/smartphone)

Preparation needed for the implementation of the activity (preparation of the environment/space, or personal preparation, if any)

- Open area for movement activities, comfortable space, functional audio equipment, “Twinkle Lights” music and lyrics
- (personal preparation) testing AI platform
- Set up the space with materials

Instructions (described step by step)

1. Introduction and Lyrics Analysis:

1.1 Welcome and Introduction

- Welcome participants and create a warm atmosphere.
- Present the workshop's theme: exploration of no, emotional blockages, and creative expression.
- Explain the workshop's structure: lyrics analysis, somatic expression, collective writing, and song creation.

1.2 Listening to the Lyrics

- Play Twinkle Lights & read the lyrics.
- Provide participants with time to reflect on the lyrics and emotions they evoke.

1.3 Questions from the box

- Explain that the questions in the box will be used to start a discussion about the song.
- Participants take turns drawing a slip from the box and answering the question.

- Encourage participants to share their thoughts and feelings.
- Guide the discussion, focusing on themes of traumatic experience, self-esteem, recovery of strength, and metaphors.

2. The Shadow of No - Somatic Expression

2.1 Introduction to Somatic Expression

- Explain that the body will be used to express no and emotions.

2.2 Activity 1: Physical Stances of 'No'

- Demonstrate examples of physical stances that express no.
- Encourage participants to try different stances.
- Encourage experimentation with the intensity and speed of movements.

2.3 Activity 2: The Shadow of Blockage

- Encourage participants to physically express an emotional blockage.
- Encourage the use of movements, sounds, and facial expressions.

2.4 Activity 3: Release:

- Encourage participants to find a movement that helps release blockages.
- Encourage the use of deep breathing, opening arms, pacing.
- Allow 1 minute for sharing physical experiences.

3. Collective Writing and AI Song Creation

3.1 Collective Writing:

- Place the large sheet of paper in the center.
- Encourage each participant to write a phrase or sentence expressing no or a blockage.
- Create a chain of sentences.

3.2 AI Song Creation:

- Input the phrases into the AI music platform.
- Experiment with musical genres.
- Listen to the created song.

Questions for debriefing

1. What was the most impactful part of the workshop for you?
2. How did you feel during the different activities (lyrics analysis, somatic expression, song creation)?
3. What's one thing you learned about yourself today?
4. How has your understanding of saying 'no' changed after this workshop?
5. What strategies did you discover for dealing with emotional blockages?
6. How can you apply what you learned today in your daily life?
7. Did the process of creating a song with AI help you express your feelings?
8. How did the collective writing experience impact you?

Extra material

"Twinkle Lights" The Sonder Bombs - Lyrics

There's nothing really wrong with me
I'm just choking almost constantly
There's nothing really wrong with me

At 14 years old I finally had to say "No"
And at 14 years old I finally had to let go
And at 14 years old I was basically fully grown
I was 14 years old and still the saddest kid
That I'll ever know
I don't really talk about it though
So I'll pretend that I'm fine
Then proceed to watch my best friend lose her mind
There was nothing I could say or do
And there's no amount of time that would've helped you
Although I tried too

Well, there's nothing really wrong with me
I'm just choking almost constantly
Oh, there's nothing really wrong with me

Well, at 19 years old I still had never really been told
That at 19 years old I'm allowed to say "No"
And at 19 years old there's only a few ways this could go
I was 19 years old but still not stronger than his hands across my throat
But that's the way it goes
That's the way it goes
There's something really wrong with me
'Cause I'm choking almost constantly
Oh, there's something really wrong with me.

Sizing Up Violence – exploring the violence meter

by Marisa Luz

Duration 90 min

Source of the material: PREVINT and Observatory on Violence against Women of Seine Saint Denis

Aim of the activity

- Participants will gain a practical understanding on how to use the Violentometer.
- Increase awareness of different forms of violence in relationships.
- Encouragement of open dialogue and reflection on personal experiences and observations.

Materials needed for the activity

- Copies of the Violentometer (can be presented digitally)
- Cards with hypothetical situations – visual and written (prepared in advance)
- Pens per group

Preparation needed for the implementation of the activity (preparation of the environment/space, or personal preparation, if any)

- Arrange chairs or cushions in small group clusters to facilitate easy discussion and interaction.
- Ensure the space is comfortable and inviting to encourage open dialogue.

Instructions (described step by step)

1. Introduction:

- Briefly introduce the Violentometer and explain the colour-coded levels (green, yellow, orange, red).
- Inform participants that they will analyse situations and classify them using the Violentometer.

2. Group Division:

- Divide participants into small groups. You can create groups by colour and give a colourful paper to each person. They can then find others with the same color to form their group

3. Situation Analysis:

- Distribute cards with hypothetical situations to each group (at least one of the situations should be the same in every group). Each card should describe a behaviour that can be classified on the Violentometer.
- Ask groups to quickly discuss and decide which level of the Violentometer the situation falls under. Write the answers in the paper.
 - Example situations:
 - "Your partner checks your phone without permission."
 - "Your friend makes demeaning comments about your appearance."
 - "Your colleague shouts at you during a disagreement."

4. Quick Sharing

- Facilitate a quick discussion about the shared situation.

5. Reflection and Closing

- Emphasize the importance of recognizing and addressing violent behaviours.
- Thank everyone for their participation.

Questions for debriefing

- What is one key takeaway you have from this activity that you felt more relevant?
- What did you find most valuable about this activity?

Extra material (download)

- [Violentometer](#)

The movement of emotion

By Anaïs Cuña

Duration: 2.5h-3h

Source: Inspired by what I learnt in a course with the theatre company Zero en Conducta and combined it with what I learnt in the books "Puppetry: How to do it" by Mervyn Millar and "A practical guide to puppetry" by Mark Down.

Aim of the activity

The workshop aims to introduce puppetry as a creative storytelling tool by exploring the topics of the TC and demonstrating how puppets can be used to express emotions and narratives.

Objectives:

- Participants will collaborate in groups to animate their puppets, gaining insights into movement, teamwork, and emotional expression while developing a deeper understanding of the topic.
- Through guided exercises, participants will explore different puppet movements and learn how to coordinate as a team to bring their creations to life with fluid and expressive motion.
- By developing and presenting short, two-minute (maximum) performances, participants will gain practical storytelling experience, receive peer feedback, and reflect on their creative journey.

Materials needed for the activity

Two pieces of kraft paper (brown colour, preferably in 1.5meters), scissors, masking tapes and preferably, one table per group (to be used as a stage).

A flipchart to write down key concepts

Preparation needed for the implementation of the activity (preparation of the environment/space, or personal preparation, if any)

Divide the participants in 4 groups (consider 4-5 people per group in case of big size group)

Place one table per group in the space. This will be the working place for each group. On each table there will be a puppet. If possible, make a small energizer including movement before the session.

* If there is a participant with special needs regarding movement, the participant can have a chair and perform the activity seated.

Instructions (described step by step)

1. Introduction: Introduce the workshop and what bunraku is (origin, particularities and how it is manipulated). Emphasises that we are not going to make bunraku in the traditional way, but that we are going to use it as a tool.

2. Exploration of manipulation:

2.1) Ask what is the most basic thing a puppet can do (to introduce the element of breathing, which is what makes the puppet alive). Let each group explore how to breathe with the puppet lying on the table and then explain to everyone the importance of all manipulators synchronising their breathing with the puppet. Remind them that different rhythms in breathing mean different emotional states.

2.2) Ask the groups to investigate how to stand up their puppet. Remember it has to be realistic, (at the moment) our puppet doesn't fly. Take the opportunity to introduce here the importance of the weight of the puppet (i.e. when it is standing it is in contact with the ground, think about balance when standing up, etc.). If it doesn't happen naturally, remind them that someone in the group can do the actions as a human being for the rest of the group to use as an example to study.

2.3) Propose to the groups to investigate how to walk with their puppet. Introduce here the gaze (the puppet looks before it goes) and remind them the coordination arms-legs (always opposite).

3. Creation of the story: Participants will develop a simple 2 minutes (maximum) story on the topic. Encourage them not to spend too much time thinking about the story and start working on something simple. During this phase, the facilitator will go from group to group accompanying each process and giving tips (use the puppeteers as scenography or puppeteers amplify the puppet's action/emotion by replicating the same movement or making one that complements it, for example).

4. Performance: Each group presents their story.

Questions for debriefing

Questions for the audience. (Briefly)

1. What did you see and think about the performance?
2. What worked well from the performance?
3. In which moment did you connect more with the story?

Questions for the Team.

1. How did you feel during the performance? And during exploration and creation?
2. How did you come up with the story.
3. How did you decide on which movement to use for the puppet and the actors?
4. What did you find more challenging about the whole process of development and presentation?
5. How was the experience of expressing something through an object rather than through yourself?
6. How was it to express emotions through movement and breath?
7. Are there any target groups with whom you think it would work particularly well?
8. Which of the topics we have been talking about these days do you think would be most interesting to work on with this tool?

Extra Materials (download)

- [The movement of emotion](#) – PDF
- [Performance realized during the TC](#) - video

Recognize emotions and feelings

Duration: 90-180 min

Source: brainstorming from participants

Aim of the activity

- To explore the concept of emotions and feelings to recognize and learn how to manage them.

Materials needed for the activity

- Flipchart/marker
- Sticky notes
- Chalk (if pavement), stick (if sand)

Preparation needed for the implementation of the activity (preparation of the environment/space, or personal preparation, if any)

- Prepare little papers with
 - a) situations
 - b) emotions
- Create a comfortable space
- Gather various small/easy feeling management technique (maybe drawn on a flipchart a scheme)

Instructions (described step by step)

- 1) Guide a 'meditation' in which you name different emotions and ask the participants to identify where in their body they feel them
- 2) Use theatre/improvisation techniques to guide participants through imagined situations that evoke different emotions. The audience then reflects on what they see and how they see it
- 3) Draw a large body map
- 4) Discuss different ways to manage different emotions through physical, mental and social approaches

Questions for debriefing

1. How do you feel emotions in your body? How easy is it to recognize and name them?
2. What did you discover/got surprised by in what happened? Did you learn something new?
3. Have you tried any of the emotion/feeling management approaches we mentioned?
4. Do you recognize any limits that prohibit you from expressing your feelings?
5. How can you use things learned to improve your wellbeing? Which ones will you try?

Values and relationships

Duration: 80-90 min

Source: brainstorming from participants

Aim of the activity

- Make youngsters reflect on their values regarding sexuality and relationship and how those are dependent on culture
- Create a shared utopian society with our common values and ideas. Represented in a collage.
- Understand differences and similarities
- In a safe space share our own values with others

Materials needed for the activity

- News paper, magazine, images
- glues, scissors, tapes
- Markers, colors, painting, brushes

Preparation needed for the implementation of the activity (preparation of the environment/space, or personal preparation, if any)

Nothing in particular. Just make sure the material used doesn't make the room dirty.

Instructions (described step by step)

1. Individual reflection on ourself
 - without words, collage and painting
 - guided questions to address relationship
2. Sharing in smaller group
 - find common values in relationship and sexuality through collage
3. Create a human statue
 - based on the collages
 - How does a society looks like based on the values represented in collages
4. Group reflection
 - How do similarities appears?
 - How can differences exist together?
5. Individual reflection

Questions for debriefing

1. What unexpected insights did you have while creating your collage or taking part in the human statue activity?
2. How did you feel about the common values that emerged during the group discussion? Were there any surprises or areas of agreement that you hadn't anticipated?

3. How did the values from your collage manifest in the physical representation of society in the human statue? Which aspects were the most powerful or meaningful to you?
4. What role do cultural differences play in shaping our values around relationships and sexuality, and how can we respect those differences while finding common ground?
5. What does a 'safe space' mean to you, and how did this activity create or enhance that space for sharing personal values about relationships and sexuality?

Memory and gender: understanding gender as a social construct

by Giorgia Casalvecchio (InformaGiovani)

Duration: 90-180 min

Source: Personal idea

Aim of the activity

- To reflect on how gender norms shaped your own early life.
- To identify the role of social expectations in shaping space, behaviour and identity.
- To build a shared, foundational understanding of key gender-related concepts.

Materials needed for the activity

- A4 or A3 blank sheets of paper
- Colored markers, crayons or pencils
- Calm background music (optional, for creative atmosphere)
- Timer

Preparation needed for the implementation of the activity (preparation of the environment/space, or personal preparation, if any)

A calm, comfortable space is needed where participants feel safe and free to express themselves.

For Phase 1 (“My first bedroom”), chairs should be arranged in a circle for the guided visualization, followed by access to tables or floor space where participants can draw.

Materials such as paper, colored markers, and pencils should be readily available.

For Phase 2 (“Let’s Define It Together”), a flipchart or whiteboard should be set up in a visible area, with enough space to display terms and write participant input.

Instructions (described step by step)

A. Trigger Warning & Safe Space Reminder (2–3 minutes)

“Before we start the next activity, I want to take a moment to acknowledge that some of the topics and experiences we will explore throughout this training — and in this activity in particular — might bring up personal memories, emotions, or reflections that feel sensitive or even difficult.

We’re going to talk about our early experiences with gender — and for many of us, that might include moments of confusion, pressure, exclusion, or even pain. Some memories may feel distant and lighthearted, and others may not. Both are valid. We want to remind you that this is a safe space. You are always free to participate at the level that feels right for you. If at any point you need a break, need to step outside, or don’t feel comfortable sharing, please do what feels best for your wellbeing. As trainers, we are here to support you — feel free to talk to us during or after the session.

And as a group, let’s also try to support each other with care, active listening, and without judgment. Thank you in advance for respecting both your own limits and those of others.”

PHASE 1

1. Introduction to the activity

Facilitator introduces the activity by saying:

“Before we talk about how society builds expectations around gender, we’re going to take a step back — to our childhood. Often, the very first space we experience in the world, our bedroom, already reflects the social messages we’ve received about gender. Let’s explore that space through memory and drawing.”

2. Guided visualization

Ask participants to sit comfortably, close their eyes, and guide them with calm voice by saying:

“Take a deep breath... and try to travel back to when you were a young child, maybe 4 or 5 years old. You are walking into your bedroom. What does it look like? What colors are on the walls? What kind of toys are there? Are there books, posters, stuffed animals? Who chose them? Are there clothes visible? Is the bed big or small? Is it decorated? Are you sharing your room with someone?”

“Now open your eyes and begin to draw that room as you remember it.”

3. Drawing and silent reflection

Participants draw their childhood bedroom, focusing on what elements reflect gender norms or messages. Encourage them to include objects, colors, and feelings if possible.

4. Small group sharing

Divide participants into couples. Ask them to share their drawings and reflect using guiding questions:

- What did your room look like?
- What objects, colors, or symbols do you now recognize as gendered?
- Were there things you wanted but weren’t allowed to have or do?
- Did you feel your space reflected who you really were — or who you were expected to be?

5. Sharing moment in plenary (Optional)

PHASE 2

The facilitator asks the group:

“How confident do you feel about the difference between sex, gender identity, gender expression, and sexual orientation?”

Let participants answer by standing along a confidence scale in the room:

Far left = “Very confused”

Center = “Somewhat confident”

Far right = “I could teach this!”

Terms to include:

- Sex assigned at birth
- Gender identity
- Gender expression
- Sexual orientation
- Romantic orientation

- Cisgender / Transgender
- Non-binary
- Gender roles / stereotypes

Now that participants have co-constructed basic definitions, bring them to life with visual models. Use both the Gender Unicorn and Genderbread Person side by side.

Display both models - Show how both include identity, expression, sex, and attraction, but with different visual metaphors and explain why visual models are helpful, especially when working with young people.

Tips for facilitators:

Make participants notice:

- that gender identity is internal, but gender expression is what others see.
- Sex assigned at birth refers to biology, but does not determine gender identity.
- Attraction is not necessarily tied to gender identity or expression; these operate on different levels.

Explain how both the unicorn and the bread person illustrate the fluidity and complexity of identity, and the importance of using inclusive, non-binary language when working with young people.

Questions for debriefing

What new insight did you gain from these models?

Which concept would be the most important — or challenging — to explain to a young person?

Are there words or ideas that feel difficult in your cultural context?

How can these visual tools help us create safer, more inclusive spaces for youth?

Extra materials (download)

- [Gender Unicorn](#)
- [Genderbread Person](#)
- [Pink or blue video poem](#)

Terms	Definitions
Sex assigned at birth	The biological classification (male, female, intersex) made by medical professionals at birth, based on physical anatomy.
Gender Identity	A person's internal sense of being male, female, both, neither, or somewhere along the gender spectrum
Gender Expression	How a person expresses their gender outwardly – through clothes, behaviour, haircut, voice, etc.
Sexual orientation	A person's emotional, romantic, or sexual attraction to others (e.g. heterosexual, bisexual, asexual)
Romantic orientation	Who someone is romantically attracted to, which may be different from sexual attraction.
Cisgender	A person whose gender identity aligns with the sex they were assigned at birth
Transgender	A person whose gender identity differs from the sex assigned at birth
Not-binary	A person who does not identify strictly as male or female
Gender roles	Social expectations and behaviours considered appropriate for people based on their perceived gender
Stereotype	A widely held but oversimplified idea about a group of people

Gender and stereotypes and social roles

Duration: 40 – 50 min

Source: brainstorming from participants

Aim of the activity

- Raising awareness about gender through experience different uses of space

Materials needed for the activity

- Ambience music

Preparation needed for the implementation of the activity (preparation of the environment/space, or personal preparation, if any)

- Chairs pillows for having discussion

Instructions (described step by step)

1) Introduction and presentation using a mobility-based ice breaker.

2) Invite participants to experience their body in space. From 1 to 10. The number 1 is the smallest space someone can occupy and 10 is the biggest. Participants will then reflect on and explore their physical body in connection with the space.

Participants walk around the space at their natural speed. The facilitator will call out numbers, and participants will act accordingly. This is repeated several times.

Afterwards, we will discuss and reflect on our feelings and observations.

Reflection:

How did you feel during the activity?

How did you feel when you were given a different number? What changes did you notice in your body?

How about your emotions?

What did you observe/see in others? What similarities do you have? What are the differences?

3) In this step, participants are invited to experience the same principle, but this time they are told their number in secret. We can either show them the number on a screen or on paper, or whisper it to them.

We do some rounds of walking. We then share our observations and feelings. For the final rounds, we separate the participants into larger groups (e.g. half of them have the number 3 and half have the number 8) and give them all the same number.

Reflection:

What did you observe?

What did you feel?

What similarities can you see in real life?

How is it relevant to your school or youth centre?

4) We invite the participants to imagine that the room (theatre or other) is their school yard/youth centre.

We ask them to move around the 'new' imaginary space using the same principle as in activity 1.

Reflection:

How was this time?

What did you observe about yourself/others?

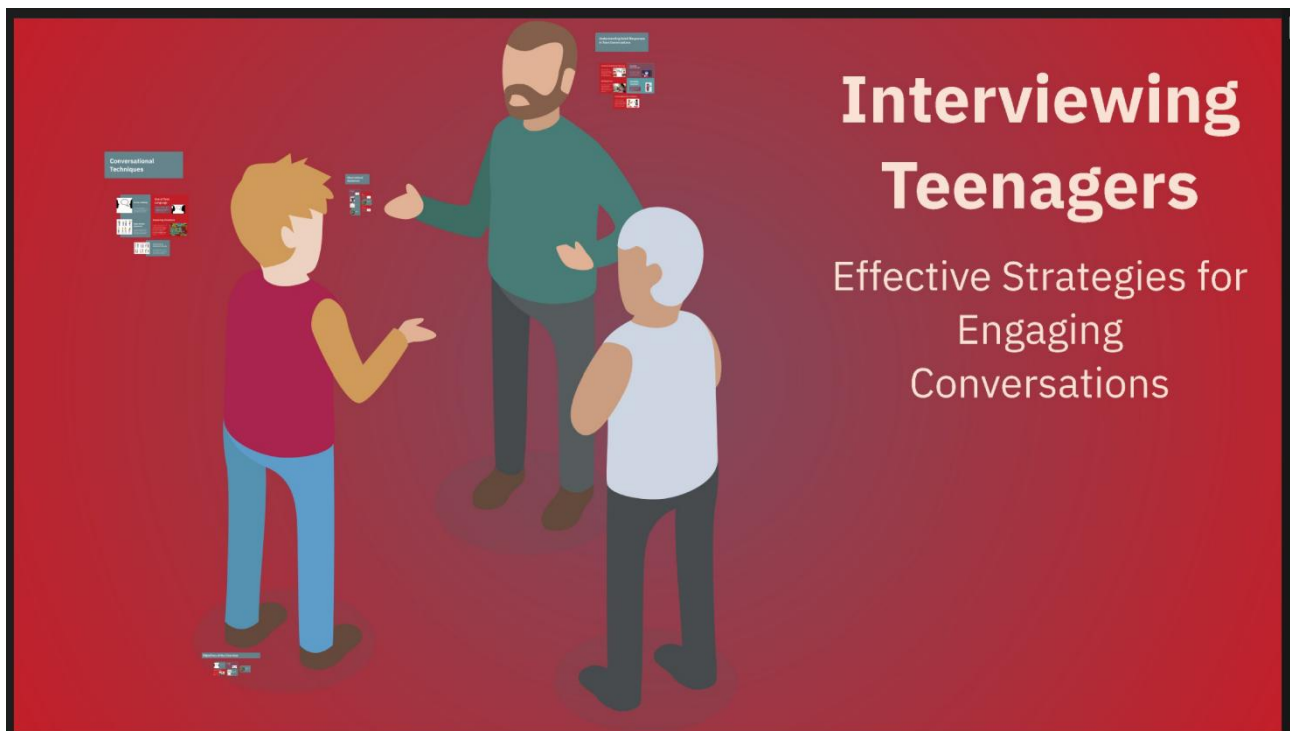
How free did you feel in this space?

Did you notice any differences between genders?

Questions for debriefing

1. What do you think is happening here?
2. What should be changed?
3. How can you contribute to this, both personally and as a group?

Interviewing teenagers: Effective strategies for engaging conversation
by Francesco Lotta



[Presentation](#) (Download)

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