

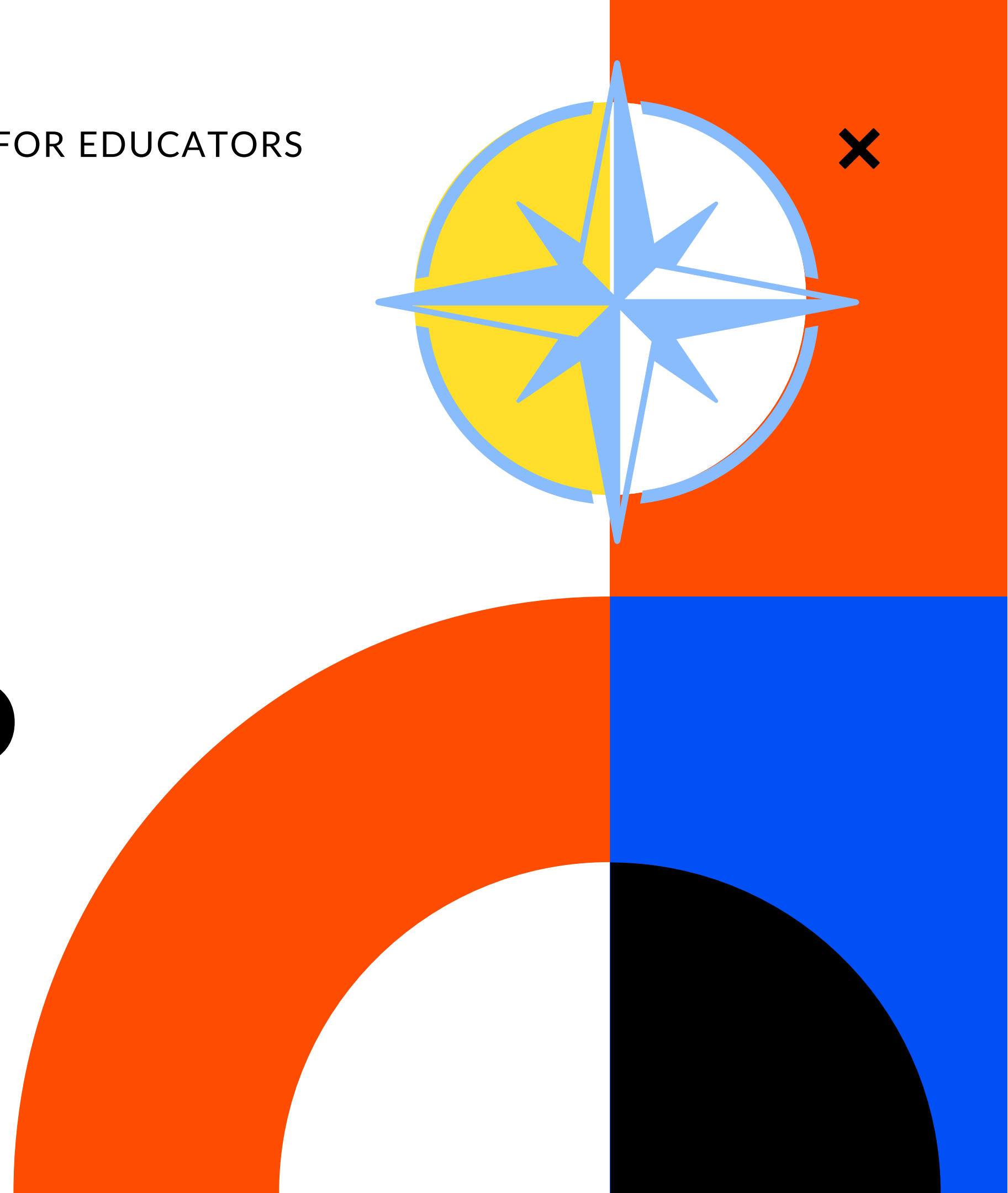
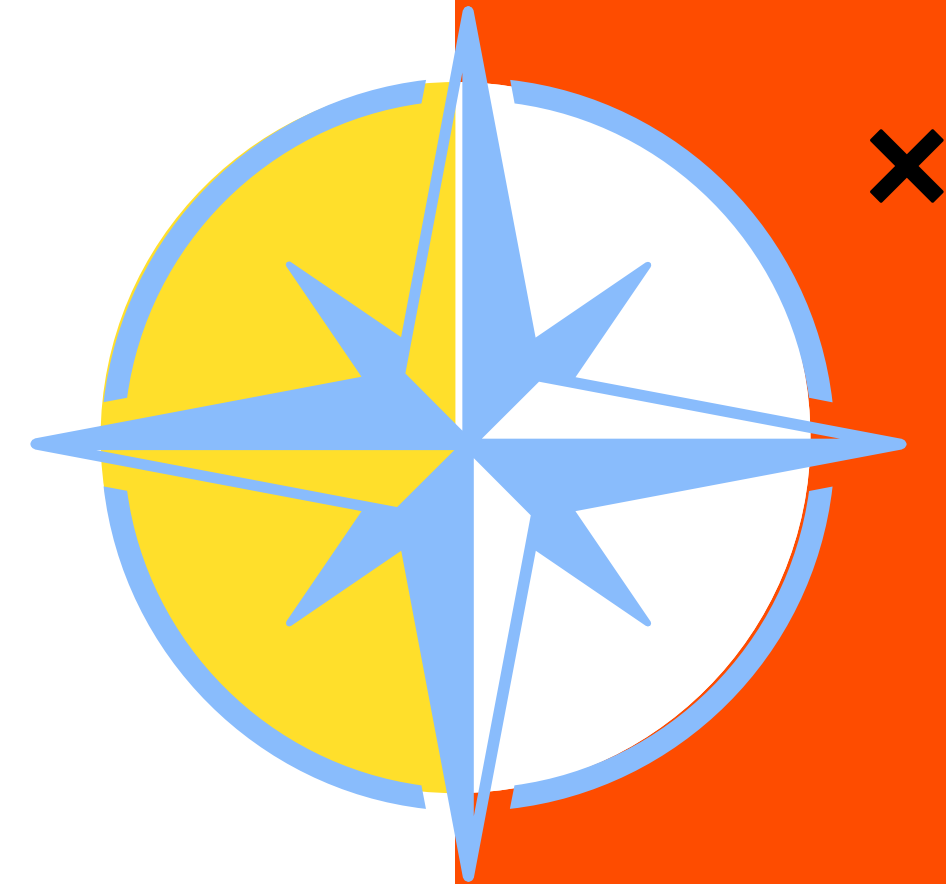


Co-funded by
the European Union

TRAINING COURSE FOR EDUCATORS

Facilitation Compass: Methods Lab

A COLLECTION OF EDUCATIONAL METHODS
FOR YOUTH WORK AND EDUCATION





Facilitation Compass: Methods Lab

Manual for youth workers

Edited by Vera Goriunova & Wolfgang Sieberth

Produced by participants of the training course & Vera Goriunova


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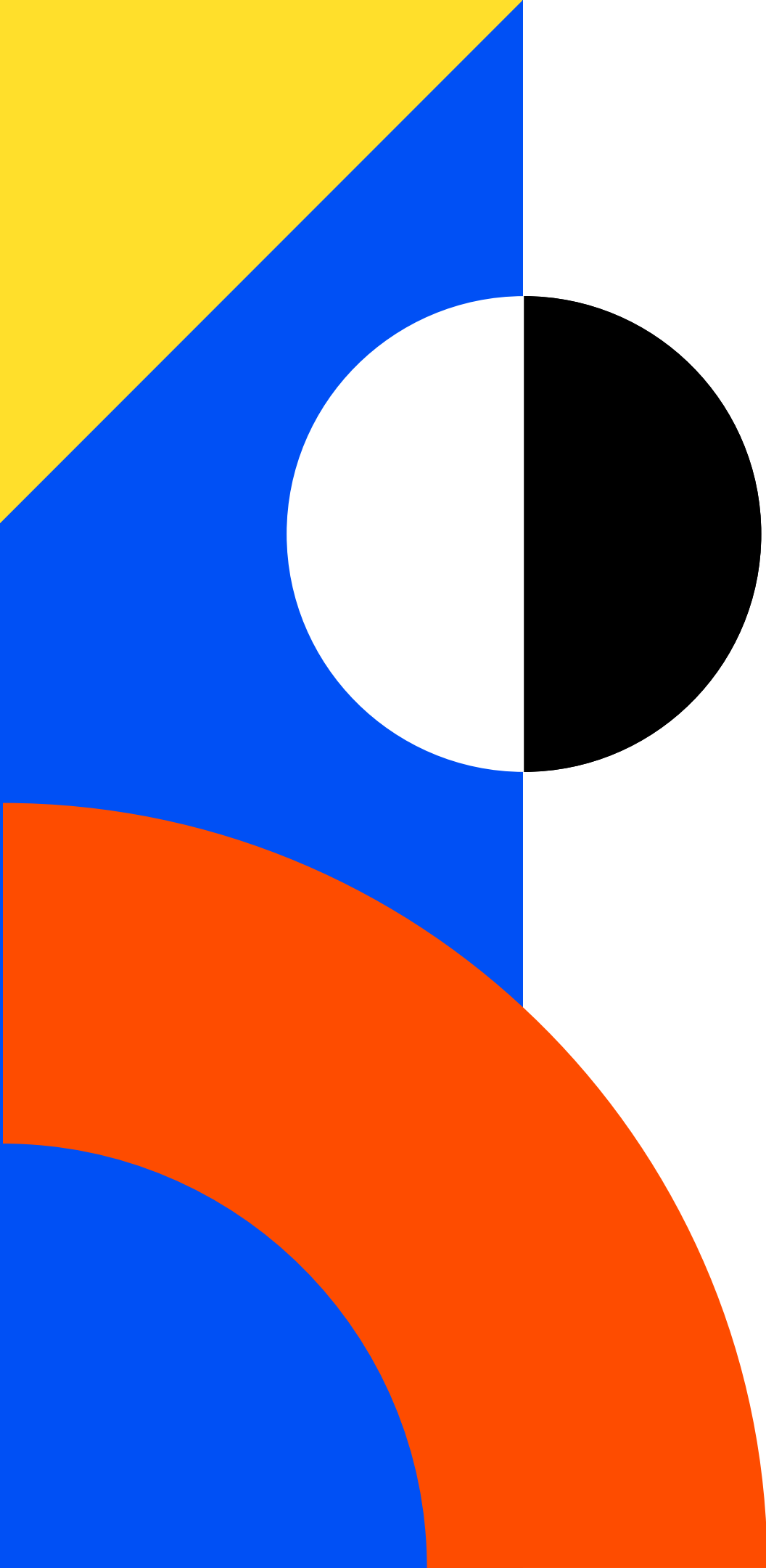


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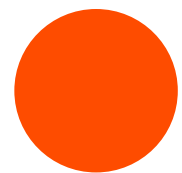


Introduction

About the training

Collection of educational methods developed by participants

Conclusion and acknowledgements



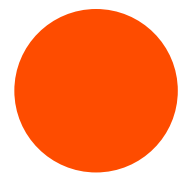
Introduction

This manual was developed as part of Facilitation Compass: Methods Lab, an Erasmus+ KA153 training course that supports youth workers, trainers, educators, and facilitators in strengthening the quality of their practice through innovative, experiential methods. The publication is a tangible outcome of the training: it gathers the activities designed and tested by participants, along with step-by-step facilitation guidance and practical tips for implementation.

Its purpose is twofold. First, it serves as a ready-to-use resource for participants and partner organisations when delivering local follow-up workshops after the mobility. Second, it supports the dissemination and sustainability of the project's results by making the methods accessible to a wider community of youth professionals beyond the training group.

The need for this project is rooted in a shared challenge across youth work contexts: facilitators are increasingly expected to create learning spaces that are engaging, inclusive, and meaningful—while working with limited time, diverse groups, and rapidly changing realities. Strengthening facilitation competence is therefore not an “extra skill”, but a core condition for quality youth work and non-formal education.



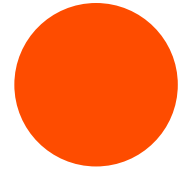


Introduction

Facilitation Compass: Methods Lab responds to this need by combining three complementary approaches that help facilitators work more effectively with groups and make learning visible:

- LEGO® Serious Play, supporting reflection and dialogue through building and storytelling;
- Outdoor education, using experience and environment to support personal development and group processes;
- Graphic facilitation helping groups to structure ideas, support participation, and capture learning outcomes.

During the training, participants explored these approaches, practiced facilitation techniques, and worked collaboratively to create methods that can be adapted to different target groups and settings. The training also emphasised turning learning into practice through follow-up actions—ensuring that what was developed during the mobility continues to live in local youth work environments.

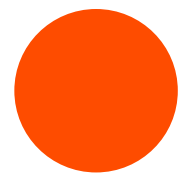


Introduction

The project's objectives were:

- Equip facilitators and youth workers with advanced, hands-on tools and methodologies for effective group facilitation:
- Familiarise educators with Lego Serious Play methodology
- Learn about the potential of outdoor education activities for personal development and growth
- Develop graphic facilitation skills
- Foster innovation and creativity in youth work by creating a collaborative space for participants to develop and experiment with new, engaging facilitation methods tailored to their unique educational and youth work contexts
- Enhance the quality of youth work and education by promoting effective experiential methods and tools that engage young people in creative, critical thinking, and problem-solving processes
- Promote networking and cooperation between youth workers and support follow-up initiatives





Introduction

Who this publication is for:

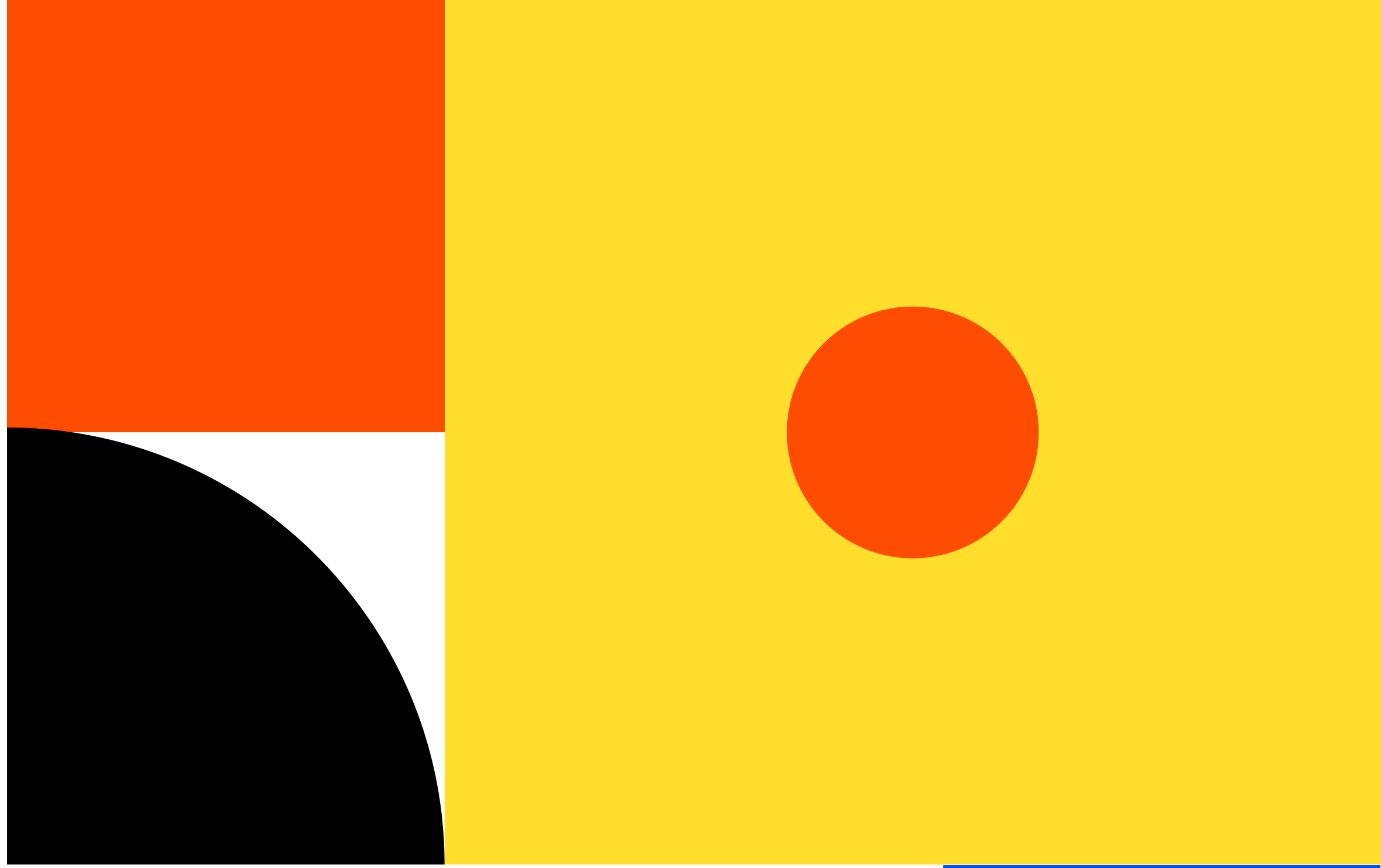
This manual is written for youth workers, youth leaders, mentors, trainers, facilitators, and educators working in non-formal learning contexts. Most activities can be used with groups aged 14+ (or adult groups) and can be adapted to different topics, settings, and levels of experience.

How to use this publication

You can use the content in three simple ways:

1. Choose one method as a stand-alone session for your local group.
2. Combine methods into a workshop flow (e.g., warm-up → core activity → reflection → next step).
3. Use the structure as inspiration to design your own activities tailored to your target group and context.

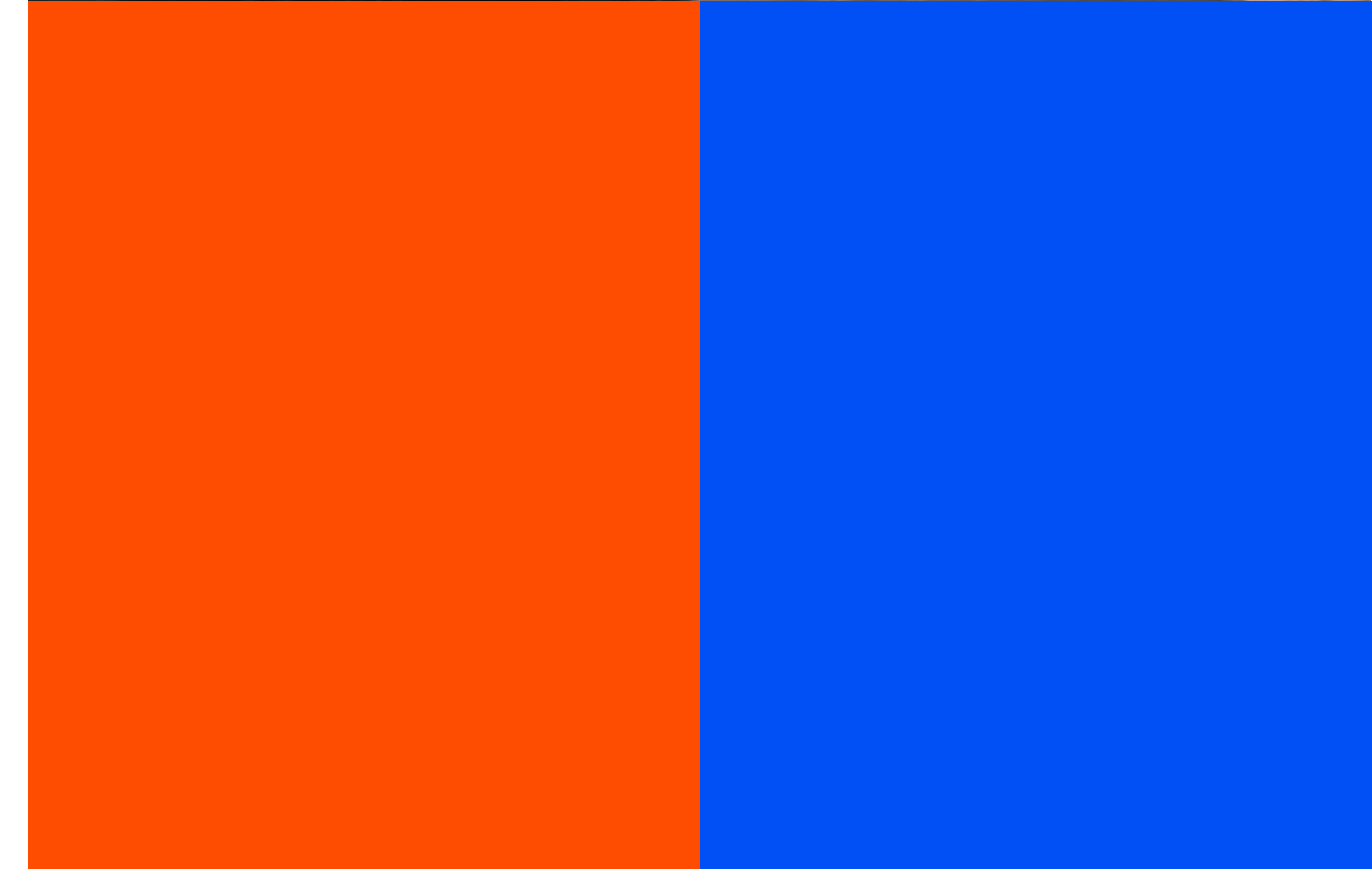
We hope this collection supports you in creating learning spaces that are engaging, meaningful, and easy to transfer into practice long after the training ends.



Collection of Educational Methods

Method 1 Hero's Journey

designed by Sebastian Günther



Topic

Story telling and creative confidence



Time

90-120 minutes (adaptable)



Number of
participants

6-12 participants



Educational aim

to build participants' skills in story making and story telling, to develop presentation skills



Location

a training room and some outdoor space

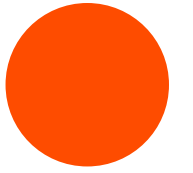


Materials needed

a video device to show short parts of films; a box of LEGO; some basic sport items like a rope (...) for the outdoor part



Step by step



The game starts by a short introduction of the concept of hero's journey: It's such a powerful tool because this structure of a story sticks to our brain like LEGO bricks to each other.

One reason is our long tradition of oral storytelling. The Epic of Gilgamesh is about 4,300 years old and is one of the oldest written stories we have. Homo sapiens sapiens has existed for roughly 250,000 years. This means that for only a small part of human history we have passed knowledge on through writing; for most of our existence, we have learned through telling and listening to stories.

Stories matter because they helped humans survive: through stories we shared experience, warned each other about danger, and learned what works and what doesn't.

EXAMPLE: Hero's journey of an African girl in stone age.

OUR MODEL: Lord of the Rings

In this activity, we use that same pattern to tell our own stories in a captivating and memorable way - just as successfully as storytellers have done for thousands of years.





Step by step ×

1. We need at least three figures: Hero, Anti-Hero and a Mentor. For our game, we also include a group of supporters (allies of the hero) as well as a trickser/shapeshifter character.
2. Divide the participants into two groups: Group A supports the hero, Group B supports the anti-Hero.
3. The game master **leads** hero and mentor.
4. Group A draws the Hero character (you can use the cards from a Similo game, or create your own) and gives them at least three qualities. At least one quality must be negative (it can be physical or psychological).
5. Group B draws a map with two key areas: a small, cosy “home country” where the Hero comes from and where they will also return at the end, a larger “adventure land” where the story takes place. The adventure land should include at least three adventures, and the final one must be the ultimate battle between good and evil.





Step by step ^x

6. The game master explains that, in the final battle, the Hero must overcome their weakness so they can return to their home country as a changed person with a new heroic quality. This is why the Hero has to face - and ultimately overcome - their greatest weakness or biggest fear. This transformation happens during the final battle.

7. Group A finishes by drawing the Hero, assigning their qualities, and presenting the character to the other group.

8. Group B then presents the map to the other group.





Step by step ^x

9. We switch to LEGO.

10. Group A builds an “adventure land” with at least three challenges the Hero must complete (e.g., crossing high mountains, escaping a volcanic eruption, passing through a dangerous forest or swamp). Their goal is to make the journey as difficult as possible for the Hero.

11. Group B also builds an “adventure land” with at least three challenges the Hero must complete (e.g., crossing high mountains, escaping a volcanic eruption, passing through a dangerous forest or swamp). Their goal is to make the journey as easy as possible for the Hero.



Step by step ^x

12. Swap the course: Group A makes Group B's course harder, while Group B makes Group A's course more doable for the Hero.
13. The game master provides LEGO minifigures to populate both countries with characters. This includes opponents the Hero must face, as well as supporters/allies who help the Hero along the journey.
14. The Hero's Journey begins. Group A chooses a narrator who tells the Hero's story. Group B chooses a narrator who describes the opponents: their aims, strengths, and weaknesses. In an ideal version of the game, the Hero faces a series of battles in which they gradually overcome their weaknesses until they reach the final battle. In the final battle, the Hero confronts their greatest fear / strongest enemy and gains the "elixir" - a new quality or insight. With this, the Hero can return home transformed: not the same person as before, but a Hero who has grown through the journey.

Step by step ^x

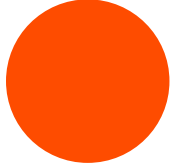
15. We return to the flipcharts used to draw the Hero and the map. On a new sheet, we record the Hero's Journey step by step, collecting all adventures in order. By the end, everyone should be able to act as the narrator and tell the Hero's story.
16. Group B chooses a narrator, and the Hero's Journey starts again - this time on Group B's LEGO course. The roles are swapped.
17. Group B also records the Hero's adventures step by step. By the end, everyone should be able to narrate the Hero's story.
18. Throughout all steps, the game master acts as the Mentor. They advise to help shape a strong Hero's Journey, and they also supervise the process from a meta-perspective (supporting flow, timing, and group dynamics). The game master can adjust the difficulty by introducing the Trickster/Shapeshifter character—for example, by making an adventure unexpectedly easier or harder.





Questions for × Debriefing/Reflection

Here are some questions you can use to reflect with participants on the experience (feel free to change/ adapt them based on the actual experience):

- *What was it like to create and share stories? what was the most difficult?*
 - *What makes a story memorable for you: a clear goal, obstacles, emotions, characters, or transformation?*
 - *After inventing a thrilling story in a fantastic world, how can we transfer it to real life and our local context?*
 - *How can we use the Hero's Journey structure in our daily work as youth workers/facilitators?*
 - *Is the Hero's Journey adaptable for job applications, product storytelling, organisational history, or presenting yourself in a CV/motivation letter? if yes, how do you see the applications?*
- 

Method 2 Mindfully online

designed by Tamara Jmukhadze,
Kseniia Kovalenko, Zowy van Oostrum



Topic

Self-awareness about the usage of the phone.



Time

60-120 minutes (depends on the amount of participants)



Number of
participants

*Depends on the amount of Lego available.
In our case it was 8 participants but this activity can be adapted.*



Educational aim

Creating self-awareness, and time management skills with the visualisation on personal screen time, using LEGO and encourage participants to find alternatives and engage in personal development.



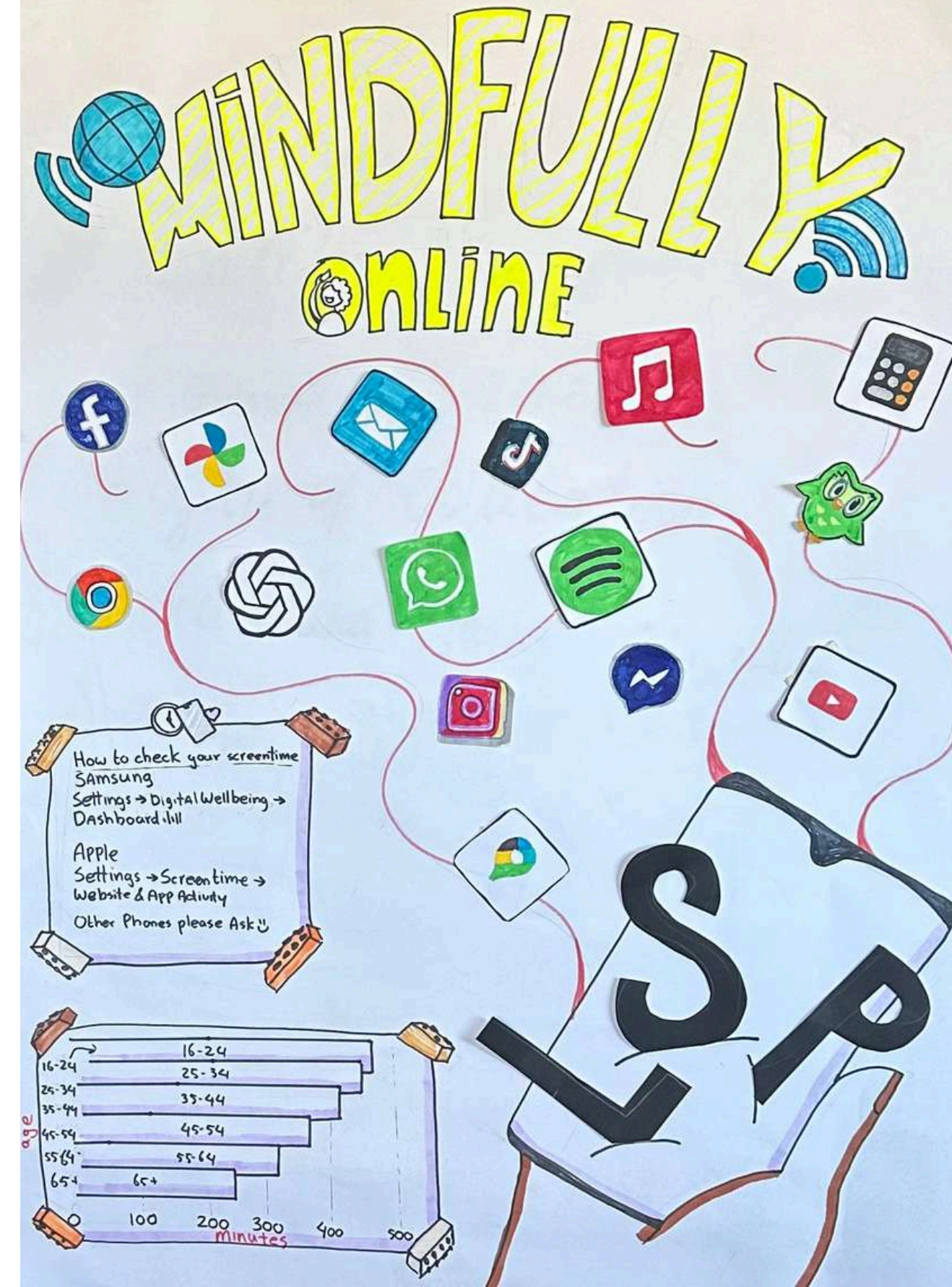
Location

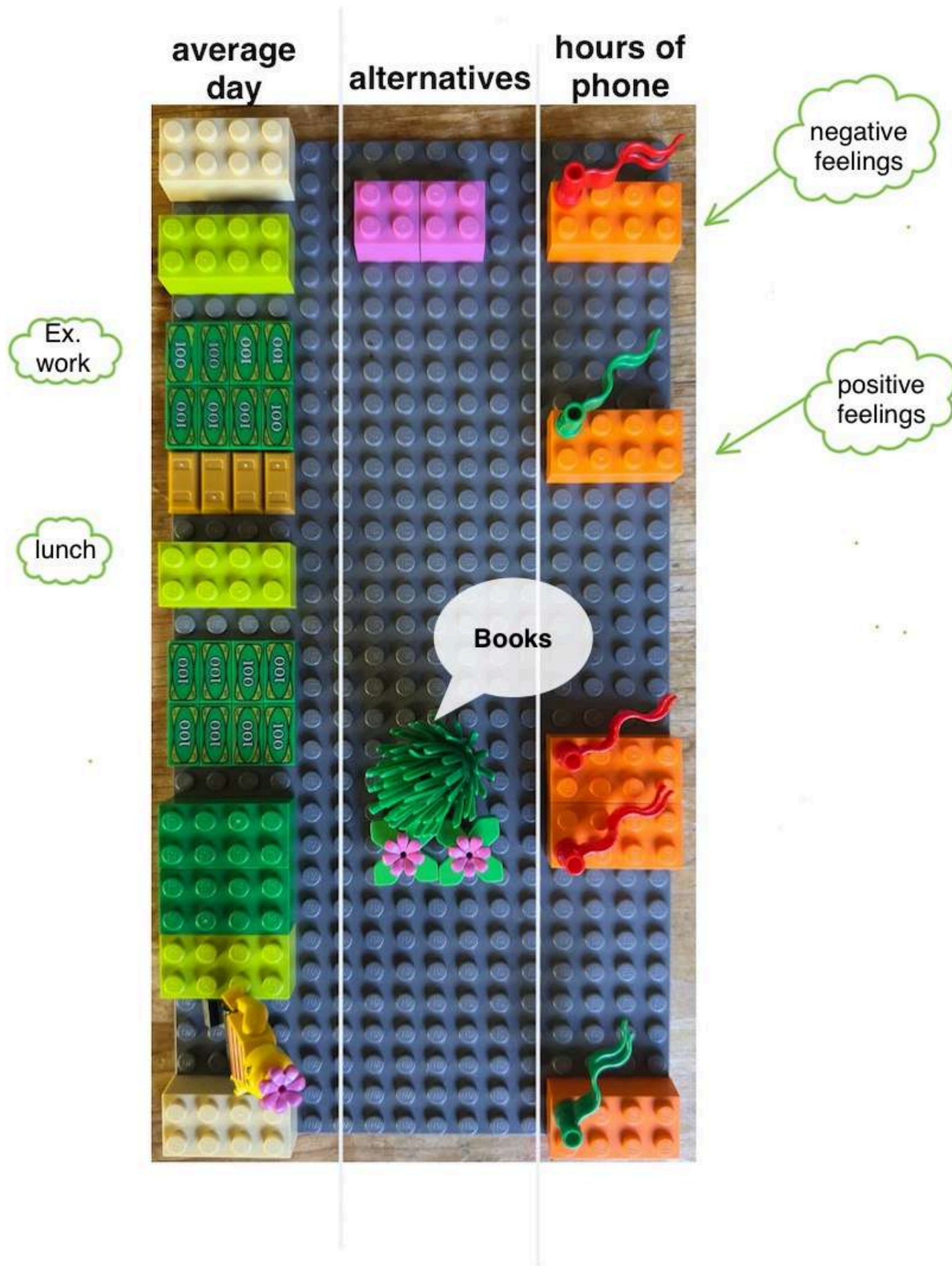
It is an indoor activity. You just need enough space for participants to work on their models



Materials

Legos /materials needed for visualisation





Step by step

1. Intro to the topic (5'):

Share the aim of the project. Clarify that using phones is not inherently a bad thing, but we need to learn how to use them responsibly and be mindful of our time.

2. What do you use your phone for (5')?

Participants use a visual method (drawing, keywords, simple icons, mind map) on individual paper to note what they use their phone for.

3. Which uses feel good, and which feel less good? (2' per person)

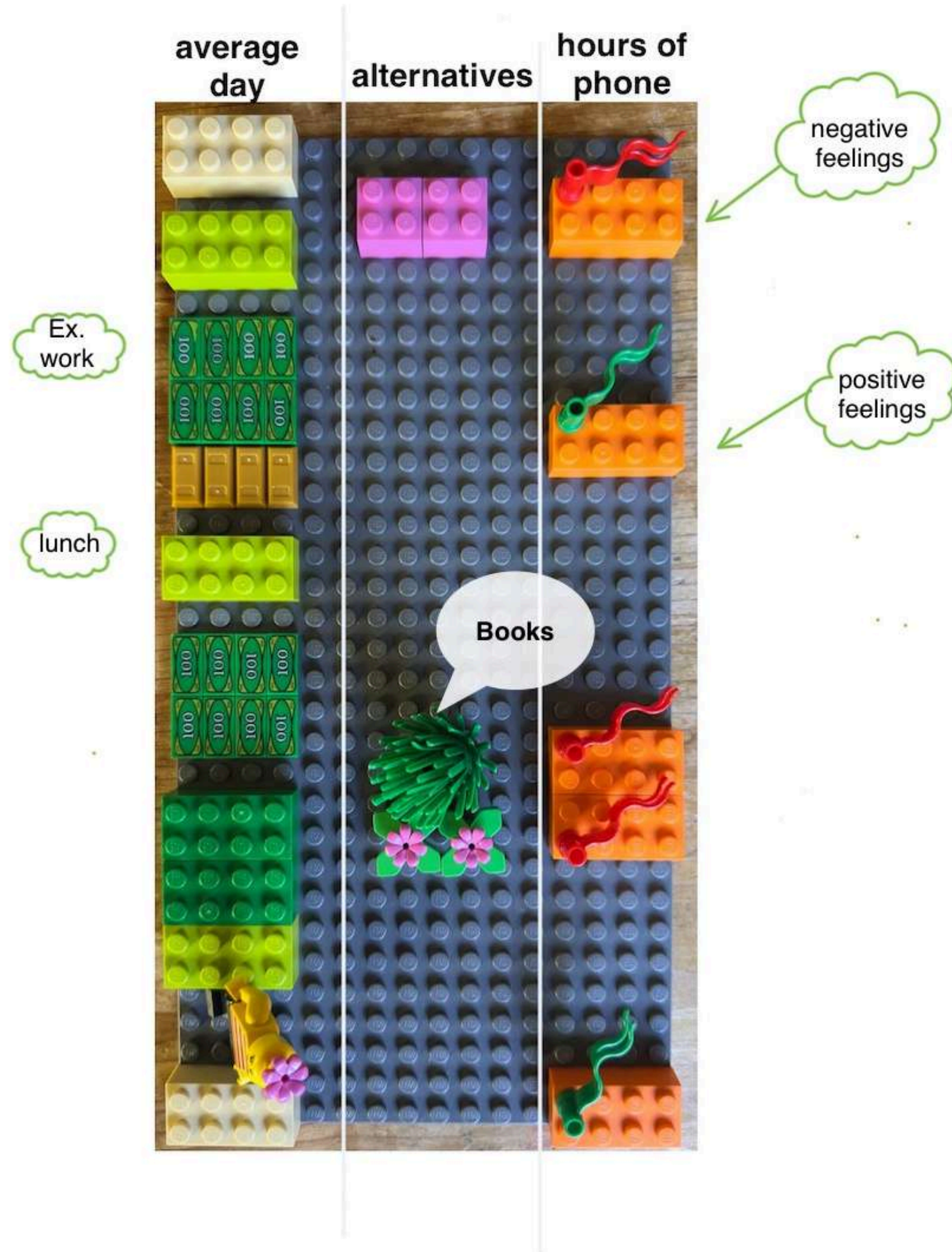
In small groups, participants share their notes. They highlight or mark on their paper which phone uses make them feel good/energised and which ones make them feel uncomfortable, stressed, or disappointed.

4. Build your "typical day" schedule (5')

Using the left side of the LEGO tablet (or an alternative surface), participants build a simple model of their average day (e.g., morning/school/work/afternoon/evening/night) using LEGO pieces to represent activities and routines.

5. Check screen time & place the "hours" (4')

Participants use their phones to find their average screen time. They take bricks corresponding to the amount and place them on the right side of the tablet at the times of the day they often use their phone



Step by step

6. Place Red/Green flags on phone usage blocks (2').

Participants place the flags on their screen time hour blocks.

- Red = not helpful/unhealthy / against their needs (e.g., scrolling when they should sleep)
- Green = helpful/intentional / supportive (e.g., using an educational app, planning, communication that matters)

7. Brainstorm alternatives (3').

Individually, participants write down activities they would like to do instead of (some of) their red-flag phone use (e.g., short walk, stretching, reading, journaling, calling a friend, preparing for the next day).

8. Create the middle row (2').

In the center of the tablet, participants replace the hours they use their phone with their new activities

9. Discuss the new schedule (2' per person).

Discuss and exchange ideas of alternatives.

10. Exchange ideas/tools to reduce your screen time. (5')

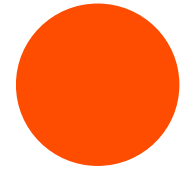
Participants discuss/visualise/note ideas to help manage their phone use *Ex:* Turn off notifications, apply time restrictions, self-made rules Using minimalistic phone etc.

Questions for Debriefing/Reflection ×

Here are some questions you can use to reflect with participants on the experience (feel free to change/ adapt them based on the actual experience):

- *How did this session feel: easy, difficult, surprising, uncomfortable? Why?*
- *Did the Lego bricks help you visualise your phone usage? How?*
- *What did you notice about your red flags vs. green flags? Any patterns (time of day, emotions, situations)?*
- *After this task, would you like to change anything about your phone use? What exactly?*
- *Which tool/strategy from the group discussion would you actually use (e.g., notifications off, “no phone bedroom”, app timer)? Why that one?*
- *How could you implement these ideas in your daily life?*



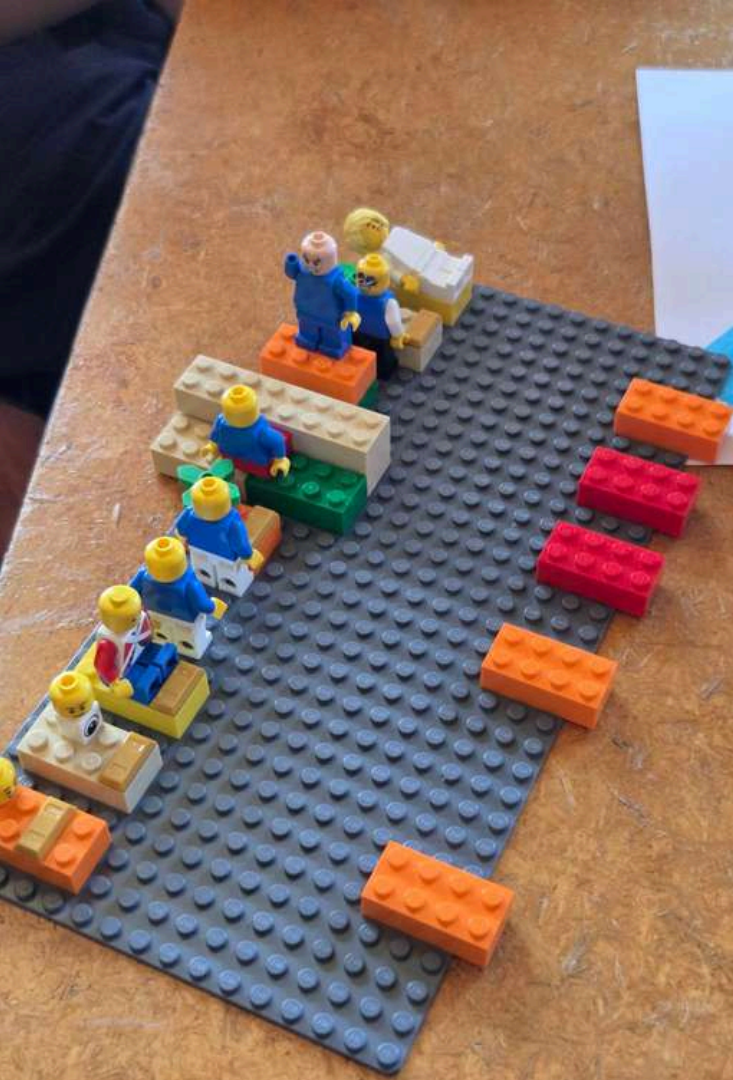


Variations



If there are no Lego materials, there are alternative items that could have the similar effect:

- 1) Using stickers for collages
- 2) Visual Graphic design, playing with fonts
- 3) Drawing



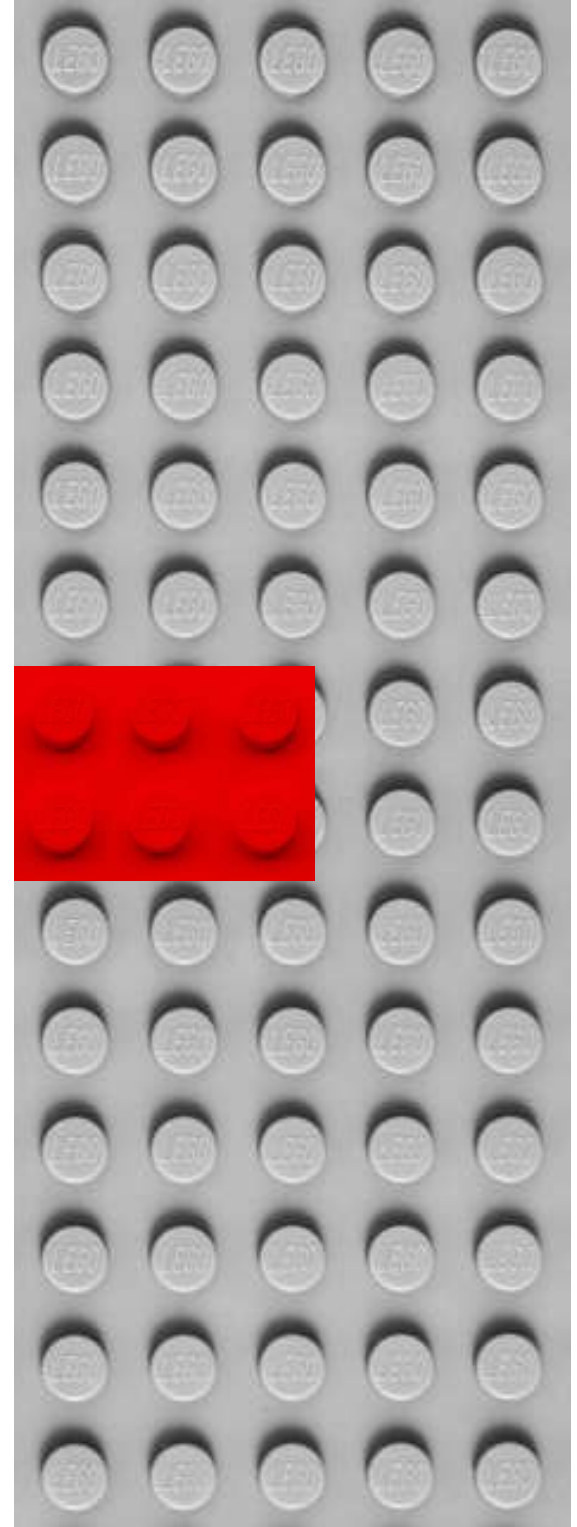
Handouts/ Printouts

For this activity, you don't need to prepare any Handouts/ Printouts.

Materials needed are:

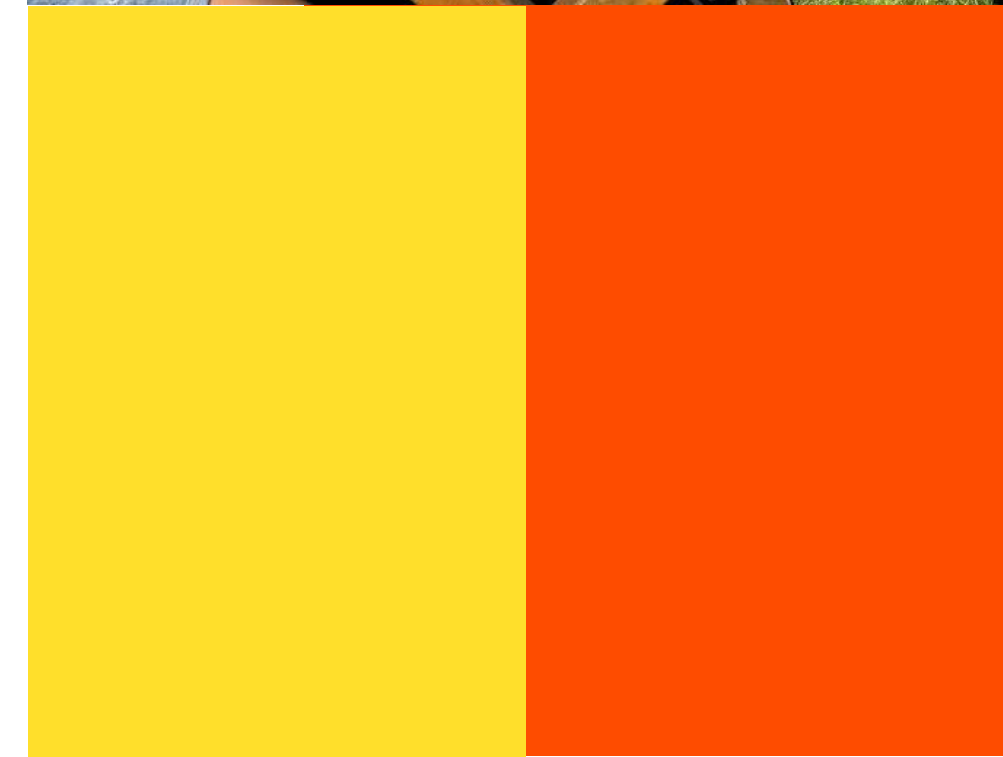
paper and markers to visualize different ways of using the phone

Divide LEGO into groups, but keep some creative freedom to not overwhelm the participants and keep time on track.



Method 3 Cultural Awareness

Designed by Eltun Aliyev,
Saadat Tahmazzade, Tornike Gigashvili, Sara Babazade



Topic

intercultural awareness



Time

45+ minutes



Number of participants

12+



Educational aim

to increase participants' adaptability and cultural awareness, develop non-verbal communication, flexibility



Location

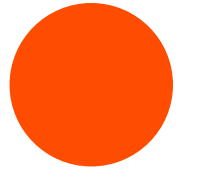
both (indoor, outdoor)



Materials needed

cards, tables-chairs (optional if outdoor), pens, paper,

Step by step



Once you know how many participants are in your activity, divide them into groups of four. For each group, prepare a set of rules. We have provided some example rules, but you are free to adapt or modify them. For instance, you might decide that 'A is stronger in the game' or 'A is not allowed,' or create something similar. You can find sample rules for each group below. Before participants join, place the rules, cards, paper, and pens on their tables. You may also remove any cards you feel are unnecessary.

Group A-C

- There has to be a loser and a winner
- Each round must take maximum 3-5 minutes
- The **winner** has to switch the table
- Create your own card game according to these rules

Group B-D

- There has to be a loser and a winner
- Each round must take maximum 3-5 minutes
- The **loser** has to switch the table
- Create your own card game according to these rules





Step by step



For each group, give 10–15 minutes to create their own game using the cards. During this time, they can design and add their own rules. Once they are ready to start playing, tell them that they **cannot speak** (*don't forget to explain this part only after they have prepared their game*). Then, allow 3–5 minutes for practicing. When they feel confident, they can begin playing according to their rules. To make it more exciting, ask them to switch places, which adds a fun and surprising twist to the activity.

If you notice that some participants are not changing their places, you can step in and move them yourself. You can also stop the game halfway through. This unexpected interruption may feel shocking or even a bit frustrating for them, but that's exactly the point it creates a powerful experience that helps them reflect on how sudden changes and unfamiliar rules can feel.

Questions for Debriefing/Reflection ×

Experience of the Game

- How did it feel to play your own game with the rules you created?
- What was it like when you were not allowed to speak?
- How did it feel when you had to switch places or someone else moved you?
- Were there moments of confusion, frustration, or surprise? How did you react?

Collaboration and Group Dynamics

- How did your group make decisions while creating the game?
- Did everyone in your group feel included? Why or why not?
- How did your group handle unexpected changes or disruptions?

Lessons Learned

- What was the most surprising or memorable part of this activity for you?
- How could you apply what you learned from this experience in everyday life or in working with others?
- Did this game change the way you think about rules, communication, or adapting to new situations?

Rules and Communication

- How did the rules affect your strategy or behavior?
- Did you notice any differences in how your group interpreted the rules compared to other groups?
- How easy or difficult was it to follow rules that you didn't create?
- How did you communicate without speaking, and what challenges did you face?

Connection to Real-Life / Cultural Awareness

- How does this game relate to real-life situations where people follow different rules or norms?
- Have you experienced a situation in real life where rules were unclear or changed suddenly? How did you respond?
- What does this activity teach us about understanding and respecting other people's perspectives and cultural differences?

PS: These questions are examples feel free to change, add, or select the ones you like. You don't need to use all of them.









Variations

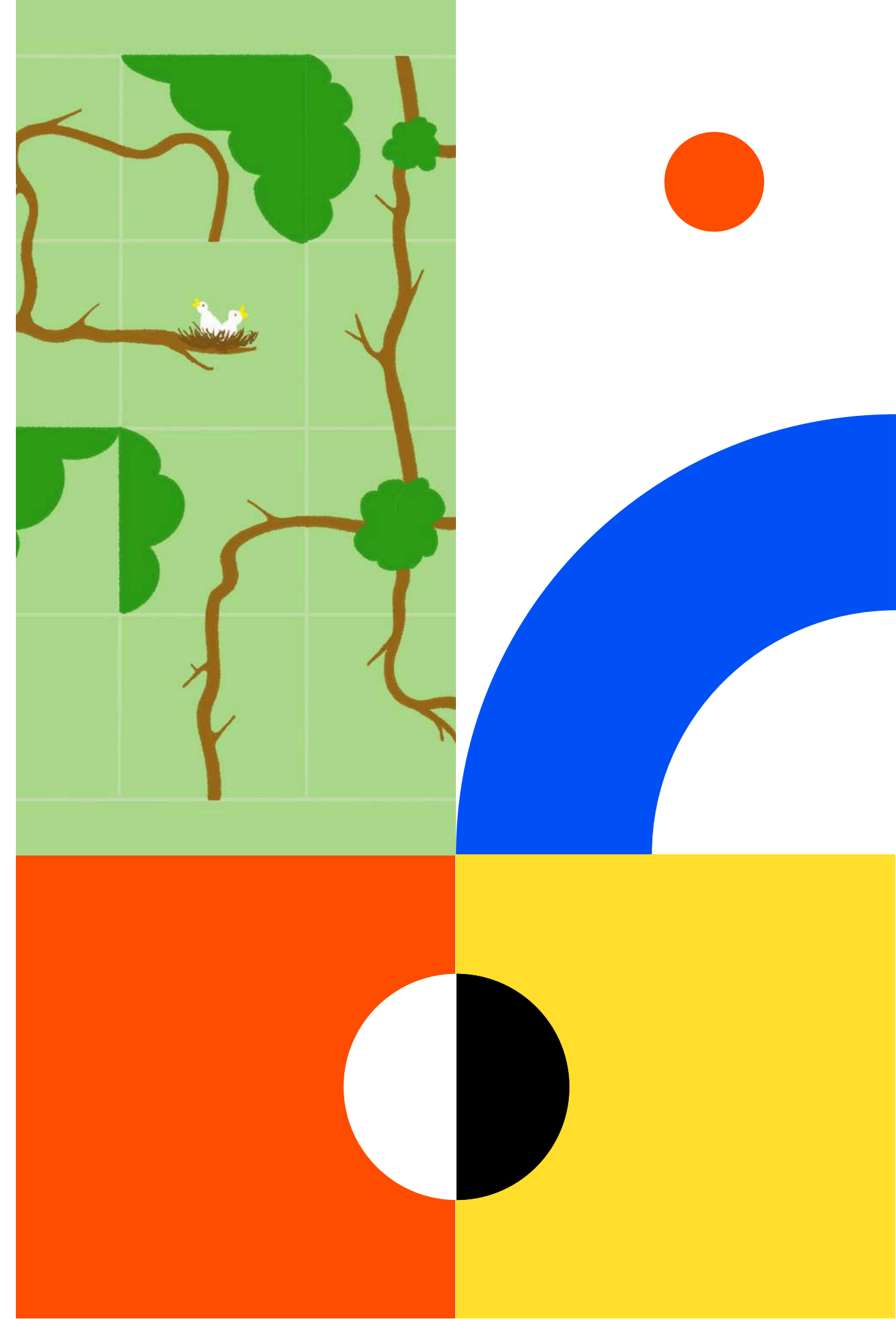
- *Limit the number of cards or rules each group can use.*
- *Simplify the rules or allow speaking during the game.*
- *Have groups compete against each other at the same time.*
- *Assign specific cultural norms or behaviors to certain cards.*
- *Reduce the time for creating and practicing the game to make it more intense.*

This activity was inspired by 5 tricks simulation, feel free to check it out [HERE](#) or [HERE](#).

Method 4: GAIA game

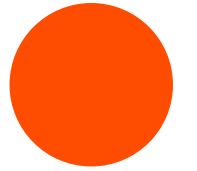
designed by Hania Papiernik & Rita Patela

	Topic	<i>Environmental awareness, eco friendliness</i>
	Time	<i>40-60 minutes</i>
	Number of participants	<i>2 to 5 participants</i>
	Educational aim	<i>Developing cooperation skills, environment awareness</i>
	Location	<i>Controlled environment, table</i>
	Materials needed	<i>Printed material (counting board, squared tiles, scissors), 8 meeples per person and 10 small objects (will be pollution)</i>





Step by step



1. Set up the game: each of the participants gets their meeples, put the map tiles in piles upside down. Put the starting tile in the middle of the table and choose one participant to start: draw a random tile from the pile and add to the starting tile, so sides fit.

2. From now on participants draw tiles one by one adding it to the map, tiles represent either bushes, branches or animals. After a participant puts down a tile they can claim ONE of the parts that are shown on the tile, by putting their meeple on it. Participants can claim a part that appears on their tile. If there's a started bush/branch, they can add their tile to it, but it can be claimed if there are no meeples of the opponents. The animal tile can be claimed just by a person who put it down. When putting down the tile, be sure that at least one side of the tile touches a started map. Corner is not enough.



Step by step



3. **Pollution** (10 pieces)

In the bushes, there can be found black pollution pictures. Whenever the tile with pollution is drawn by a participant, it must be added to the map, and one pollution marker is put on the bush. If there are two separate bushes with two separate trash pictures on the tile, each of the bushes gets a marker. When the bush gets closed, the trash marker from this bush is moved to the pollution pile, where it can be drawn again. If all pollution pieces are simultaneously on the map, the game ends and **EVERYONE LOSES!!!**

4. Points:

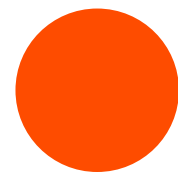
Bushes: points are counted after the bush gets closed on all sides (no open tile left). Points are given to a person who has the largest number of needles in the bush. If there is more than one player with an equal amount of needles, the points are split. Depending on the amount of trash markers in the bush, the points are:

no trash - 3 points per tile

2 trash - 1 point

1 trash - 2 points

3 or more - 0 points



Step by step ×

Branches - they don't contain trash. When a branch is finished (with an animal or bush) a participant owning the branch gets 1 point per tile. If there's more than one participant having an equal amount of meeples, they get split.

Animals (6 in the game) - they don't contain trash. After the animal tile is surrounded by 8 tiles in a square, the owner of a meeple standing on the animal gets 9 points.

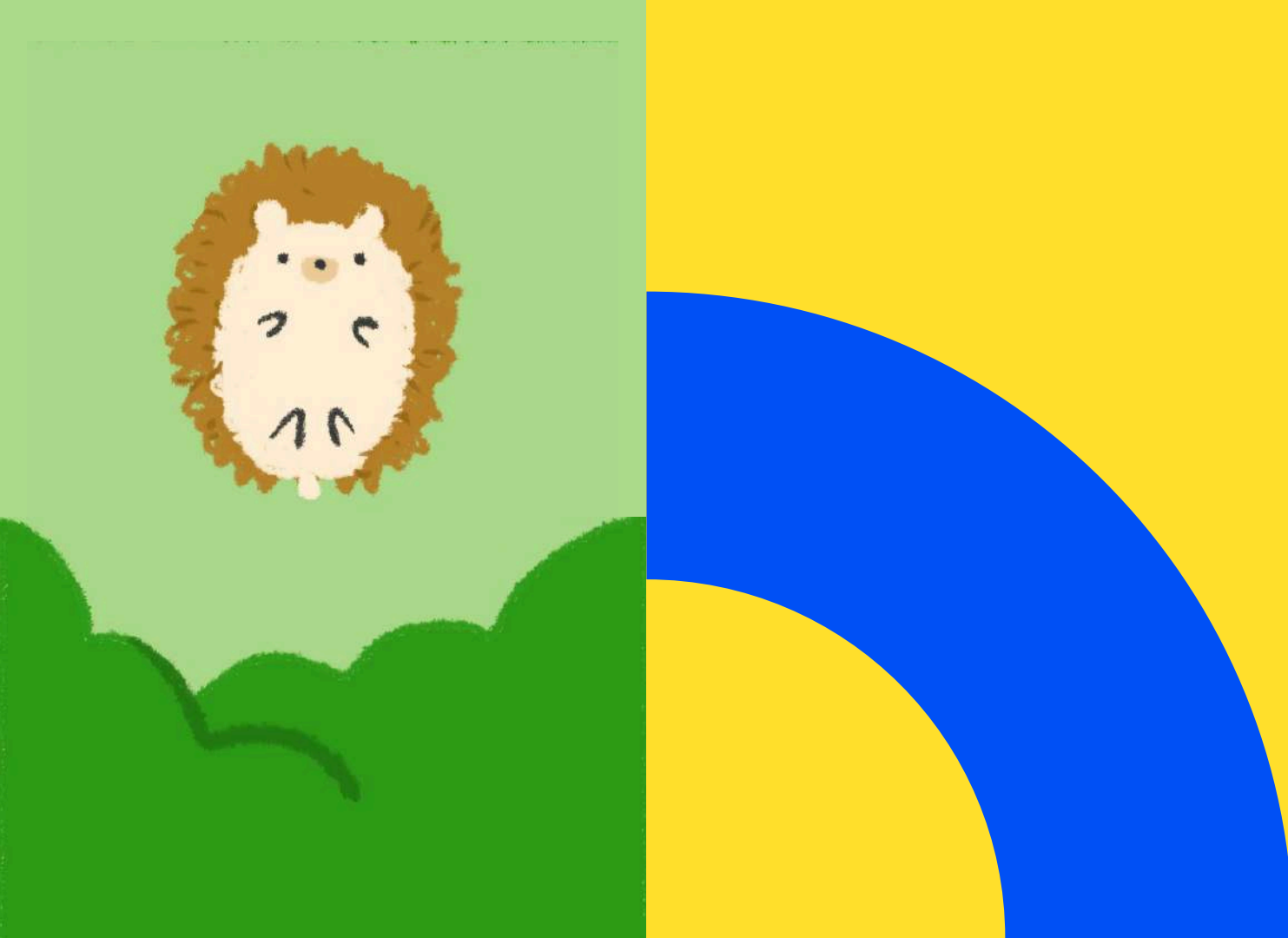
After finishing any of the parts (branch, bush, animal), the meeple comes back to the owner.

5. The game ends when all the tiles are used or when all pollution marks are in the map. In the first scenario, we count points of unfinished parts of the game:

Bush - 1 point per tile if 0, 1, or 2 pieces of trash are in the bush. If there are 3 or more pieces of trash, then 0 points per tile.

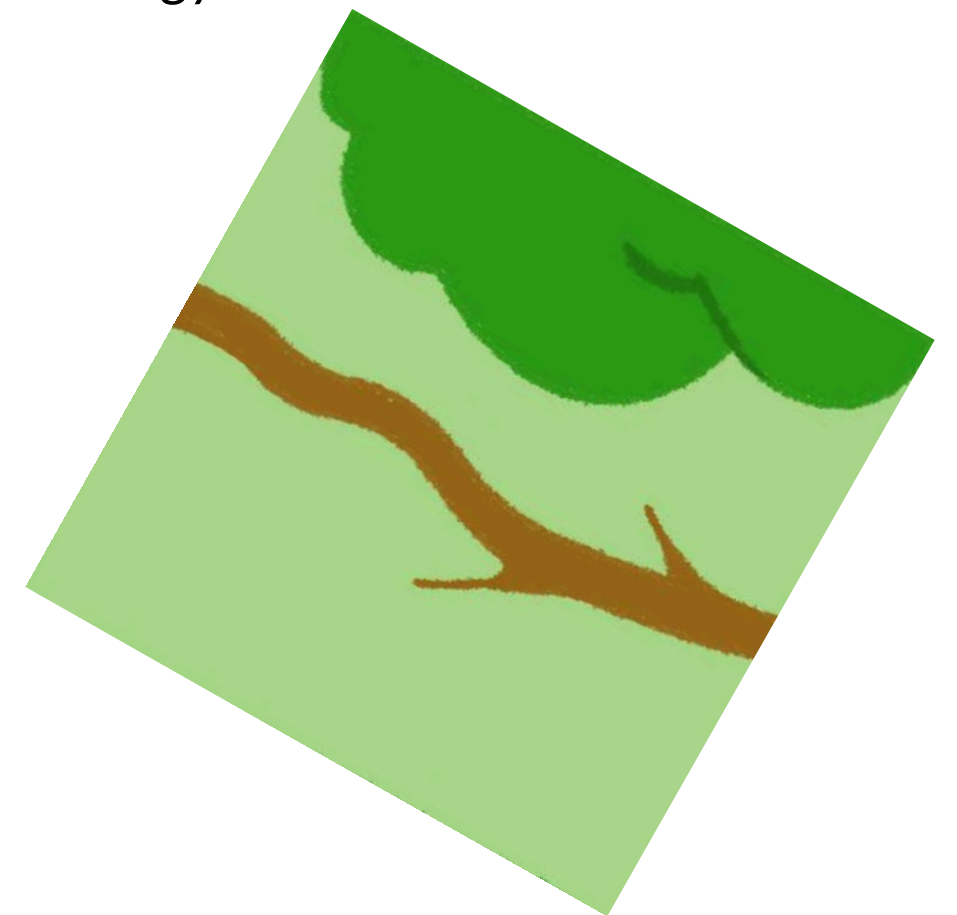
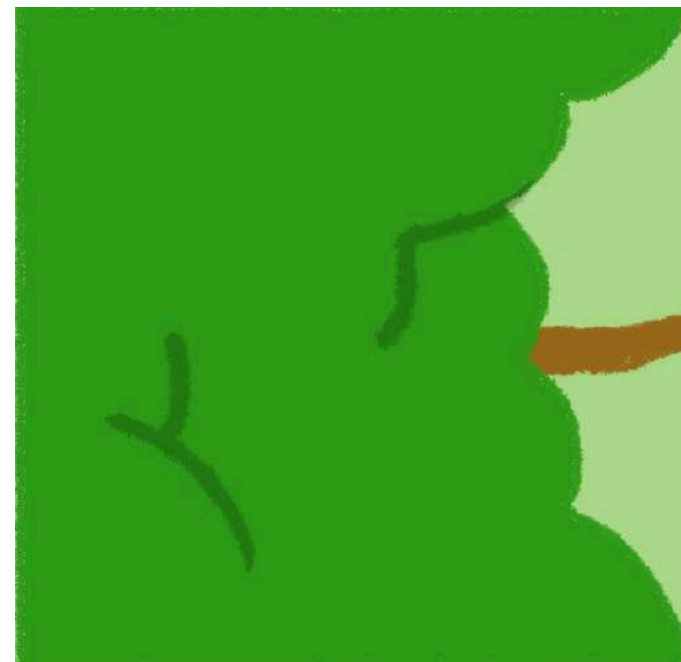
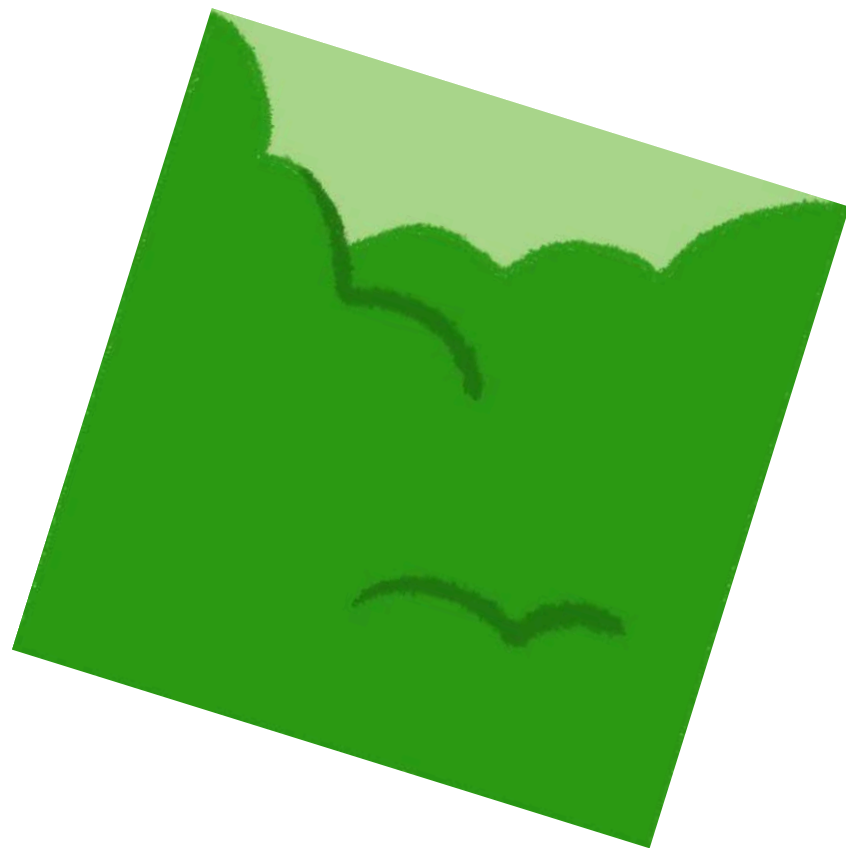
Branch - 1 point per tile.

Animal - 1 point per tile surrounding the tile with an animal.



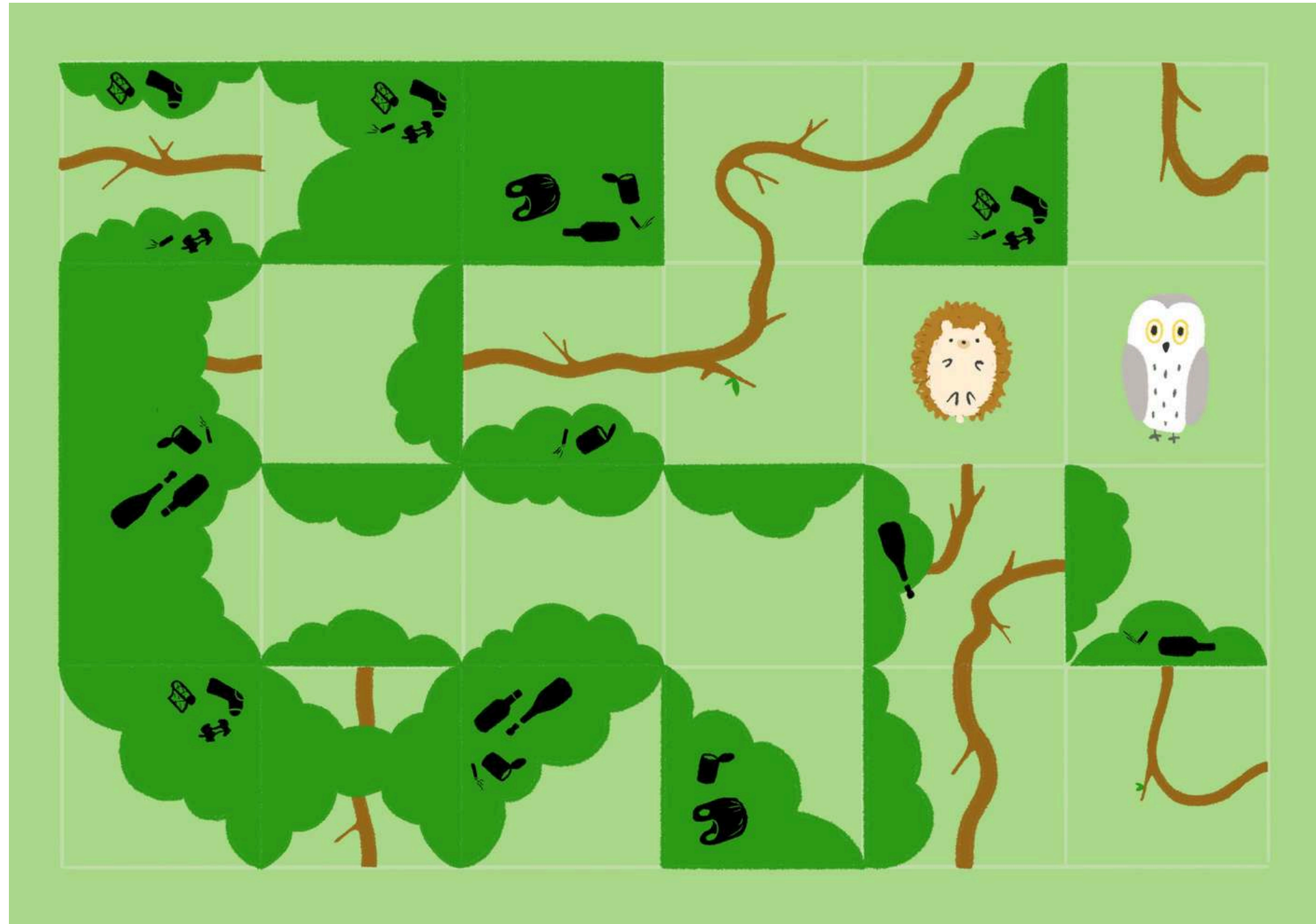
Questions for Debriefing/Reflection ×

- *Did you enjoy playing GAIA?*
- *What did you feel while playing it?*
- *Did you find you were more competitive or collaborative? Please explain.*
- *What did this game teach you regarding the environment and collaboration?*
- *Would you play GAIA again? If you would, would you change your strategy?*

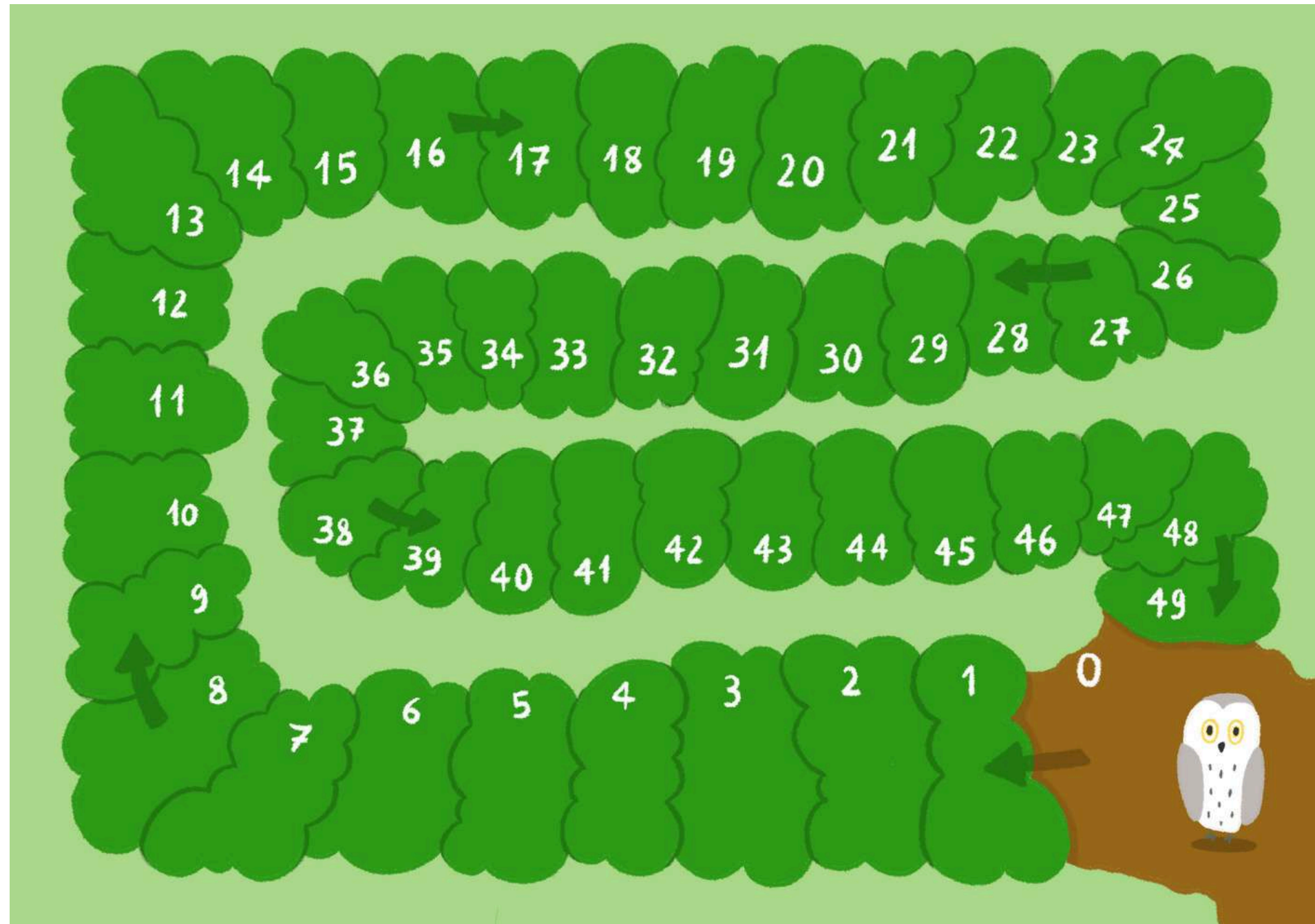
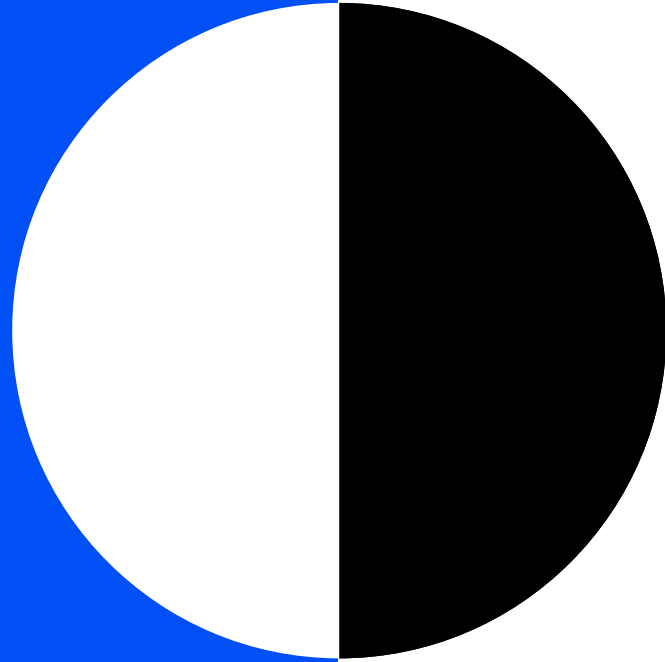


Handouts/ Printouts ^x

x



Handouts/ Printouts



Method 5 Super Puper Game

storytelling game for different targets, ages, topics

designed by Anna Vinchevska



Topic

Creativity, storytelling, self expression



Time

30-45 min



Number
of participants

6-12 participants



Educational aim

*Developing creativity and imagination, improving storytelling skills,
promoting teambuilding*



Location

indoor and outdoor

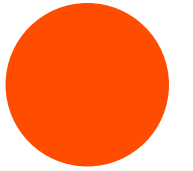


Materials needed

*Good mood, various pictures, paper and pen for the
team*



Step by step



First, decide who you want to play with and what topic you want to explore with the participants. This will determine which cards you need to prepare. Whether the topic is chosen intentionally or at random will set the tone of the game and influence the type of feedback and learning you can generate.

For example, the theme could be hiking and travel, chemistry, history, the journey of a magical hero, or even a ballad about the friendship between a giraffe and a flower—there are no limits. The more varied the cards are, the more surprising and unpredictable the story will become, and the more engaging the game usually feels for participants.

The mission of this game is to enjoy the creative process as much as possible.

As a bonus, the facilitator can embed an educational purpose in the design—so participants have fun while also developing specific skills or exploring a chosen topic.



Step by step

The number of participants can be as many as you like. The activity works well in small groups (4–6 people) and can also be adapted for larger groups (10–20 people).

1. Form teams: invite participants to divide into teams.
2. Draw cards: Once teams are formed, ask each team to choose cards randomly. The cards will serve as prompts for creating a story that the team will later present to the others.
3. Number of cards: Each team takes 5–7 cards. This is usually enough to build a complete story. You can increase or decrease the number of cards depending on the topic, the age group, or the time available.
4. Build the story “thread”: The cards the team has chosen are placed in an order—one by one—on the “story thread”. Based on this sequence, participants create a storyline, write down the key points, and prepare to present it.

Step by step

×

Participants can tell their story through song or pantonima, or read. Participants are in no way limited in how they present the team's history; their imagination is free.

To be honest, all methods are good, you can offer them options or let them be creative and come up with their own best way to share their story.



Something that will help you to facilitate the game

Cards







You can draw them yourself or print them out based on the theme of the game. Or you can use story cubes, or Dixit cards or any other metaphorical cards (e.g. [HERE](#)).

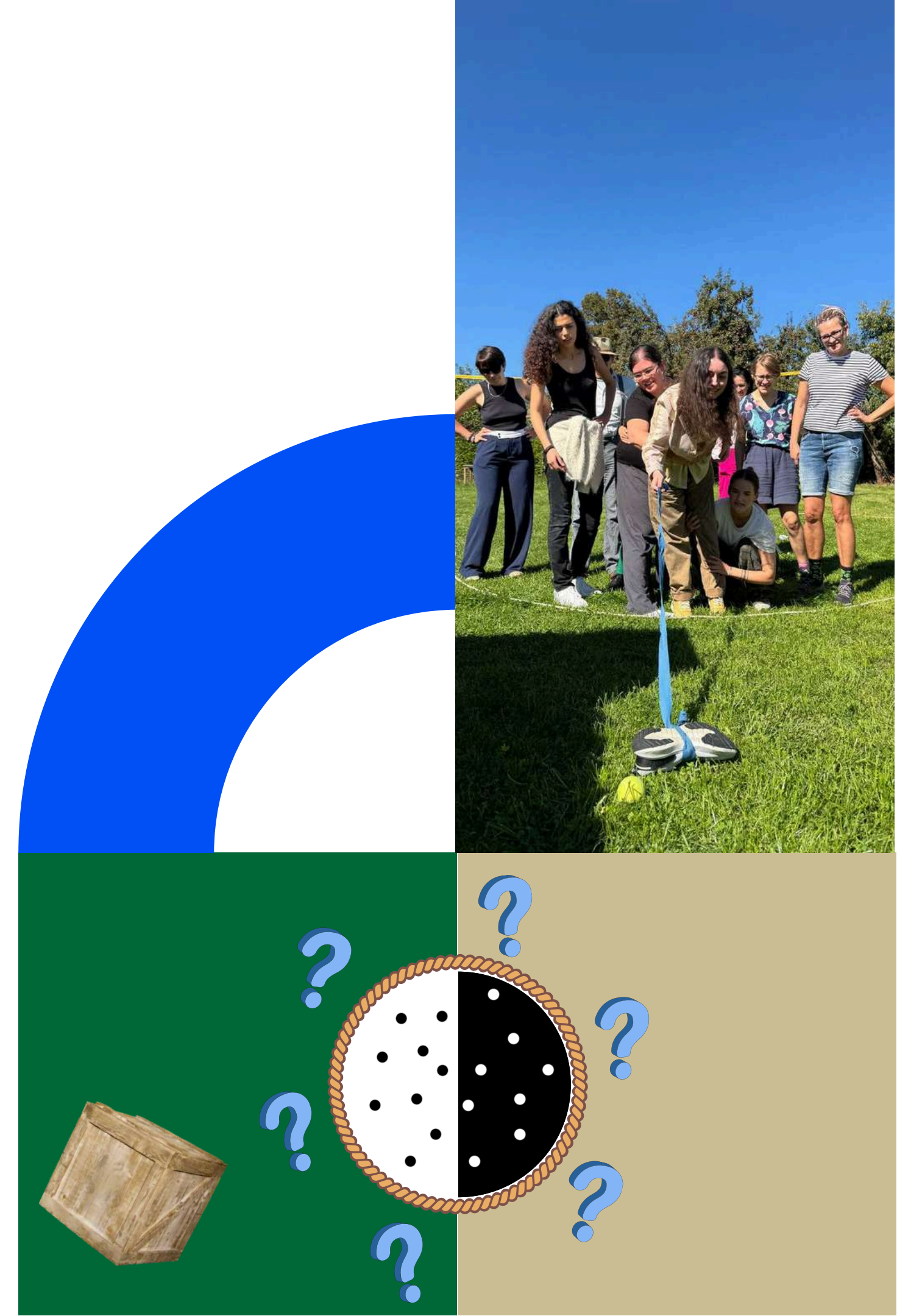
You will need **paper** to write down your story ideas. Also, you need markers, pens, crayons, pencils - everything is suitable for writing. And the most important thing you need is to create a relaxed atmosphere for the participants of the game so that they can fully devote themselves to the process.



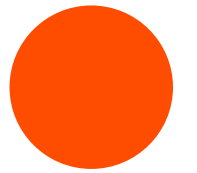
Method 6: Lost Island

designed by Elza Sipola, Olena Maniv-Holovetska,
Guilherme Macedo, Vasile Sidor

-  **Topic** *Team building, trust creating*
-  **Time** *30 minute + 15 minute for reflection (45 in total), depends on participants number*
-  **Number of participants** *6+*
-  **Educational aim** *The objective of this educational activity is to foster trust, creativity, inclusiveness, team building and stress management.*
-  **Location** *Outside, inside or outdoor*
-  **Materials needed** *Objects (toys), 25 meter rope, 1 meter rope, pen, paper and 4 mystery boxes*



Step by step



Setup & Objective

- Island: outlined with rope/string; all participants start on the island.
- In the water: objects placed within 1.5-1.8 m from the island borders. (depends on participants' age and height)
- Key rule: each participant may collect only one object (one attempt).
- Total time: 20-25 minutes.
- Objective: the whole team must cooperate so that each participant brings back (collect) exactly one object to the island. They can use whatever they have (clothes, shoes, each other's support).

Rules

- Team discusses strategy and assigns roles before collecting.
- Participants collect objects one by one (without touching the water).
- When opening a Mystery Box, the team must apply the effect immediately.

Important!

- Start with safety instructions.
- Check comfort with touch (ask before).
- Ask about fears or phobias (water, balance, etc.).
- Ensure respect & inclusion - no forcing.
- Monitor time, fairness, and safety.



Step by step ×

Penalties

- Opening a Mystery Box → 2 minutes loss from total time.
- If someone touches the water → 1 minute loss from total time.
- Forbidden: using objects as support on water (e.g., stepping on a shoe).

Mystery Box effects

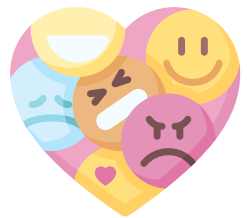
- **Rope** – useful tool.
- **Fruit** – everyone must stay silent for 5 minutes.
- **Storm** – all objects drift 20 cm closer to the island borders.
- **Second chance** – one player who picked an easier object must put it back into the water and instead collect a harder-to-reach object, leaving the closer one for someone else.



Questions for Debriefing/Reflection



What did you experience while trying to fish for your resource?



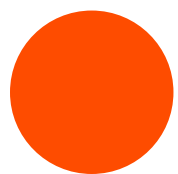
How did it feel knowing the team depended on your contribution?

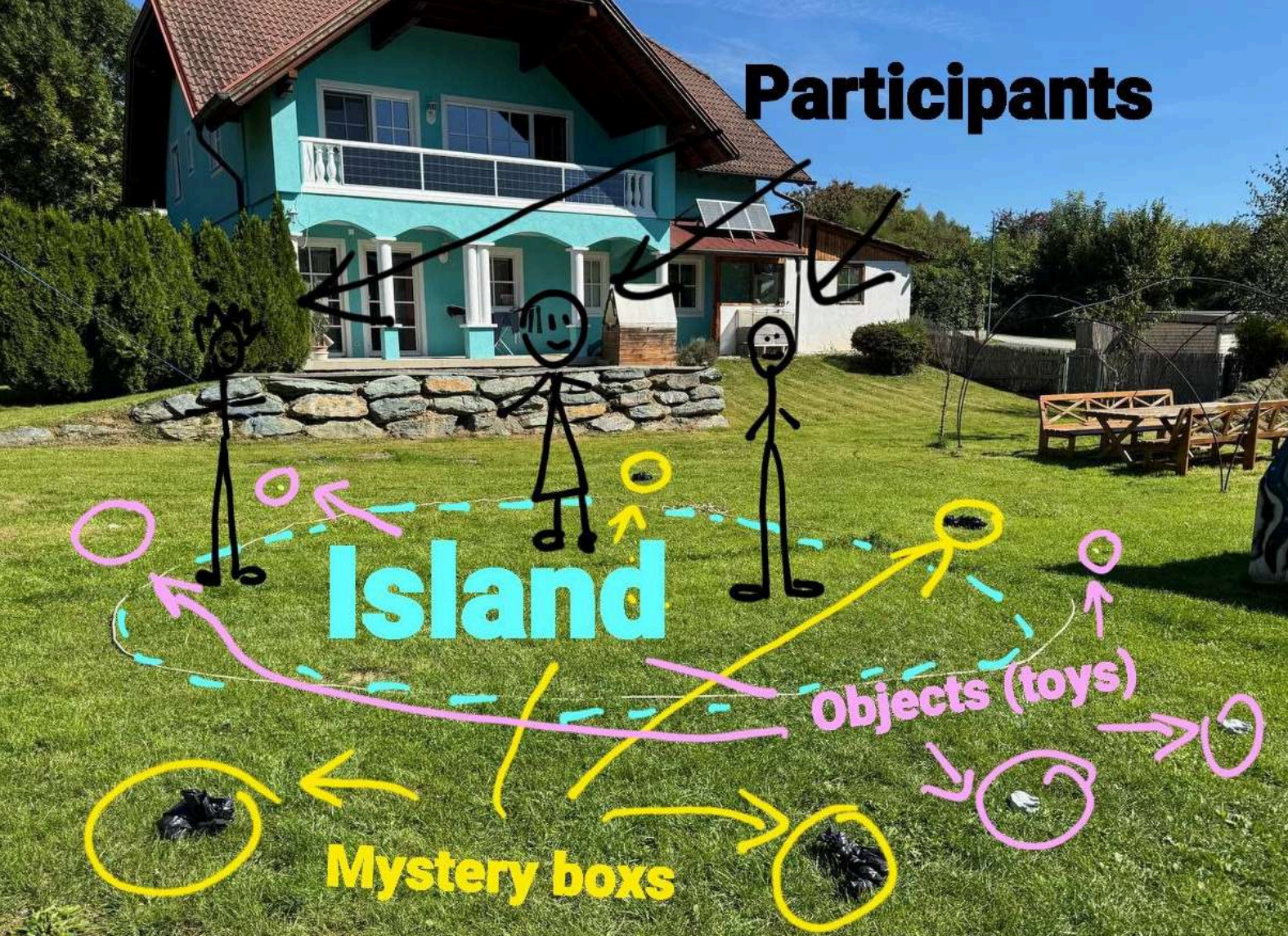


What did you discover about the role of each person in the team?



How can these lessons help in real-life situations with limited resources?





Participants

Variations

×

> 10

10 and more participants

- Place 4 Mystery Boxes + (n° of total participants - 4) other objects.
- Together, the total number of objects (including Mystery Boxes) = the total number of participants..

< 10

Less than 10 participants

- Place 2 Mystery Boxes + (total participants - 2) other objects.
- Again, the total number of objects (including Mystery Boxes) = the total number of participants.



Facilitator Tips



- Minimum materials: rope or string to mark the island; small items or toys as objects to be collected.
- Spread objects evenly, maximum 1.8 m from the shore; explain penalties clearly before the game starts.

Method 7-Feel & Draw

Authors: Kasia Drzewiecka , Vladimer Jikia



Topic

Power of self expression: feeling and drawing. To show how different people translate the same quote into different emotion on canvas



Time

60 minutes



Number
of participants

6-15



Educational aim

Building a bridge between thoughts and feelings, promote self-expression and creativity



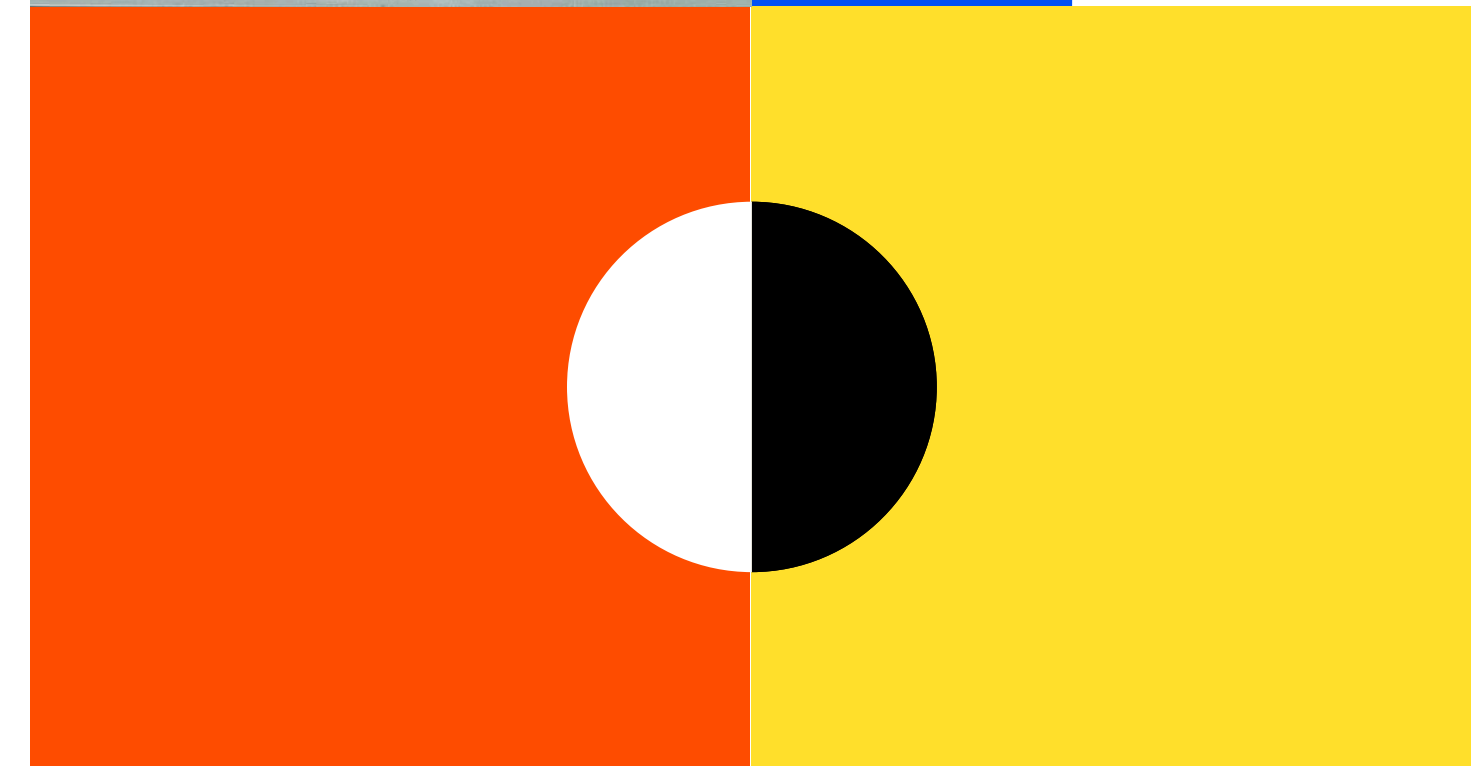
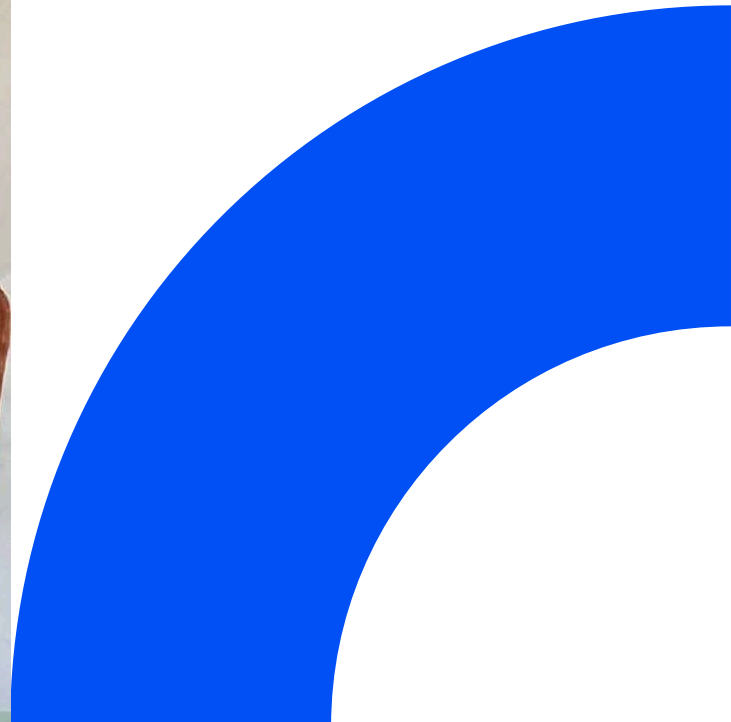
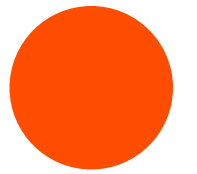
Location

Closed space



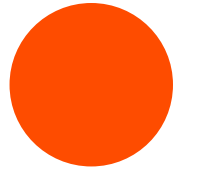
Materials needed

*Paper, pencils, crayons, markers... music
Possible to use legos, clay, any creative instrument*





Step by step



1. Introduction with calm music and tone. Deep breath and focus. Quick highlight that every emotion is acceptable and creating safe space where participants could go anytime to take time and relax if emotion weight them down
2. Sharing the pre-chosen quote and letting them feel it
3. Giving the participants 20-25 mins to draw the picture
4. Debriefing 20-25 mins

Important note:

The activity is kept simple but it can be emotionally powerful and can weight people down. Be attentive while choosing the quote.

It can a sensitive activity for participants who do not have trust built yet.



Questions for × Debriefing/Reflection

How are you feeling?

I invite you to share your drawings...

Could you find the connection between the drawing and the quote?

What could be one thing you could take away from this experience?

How could you use this experience in future?





Variations



As an alternative, you could use lego bricks.

If there is more time, you could also ask participants to express themselves through different means of art (music, literature, cinema so on and so forth).



Handouts/ Printouts









A single Feel and Draw flipchart.

A quote from “The little prince”: “All grown-ups were once children... but only a few of them remember it.”

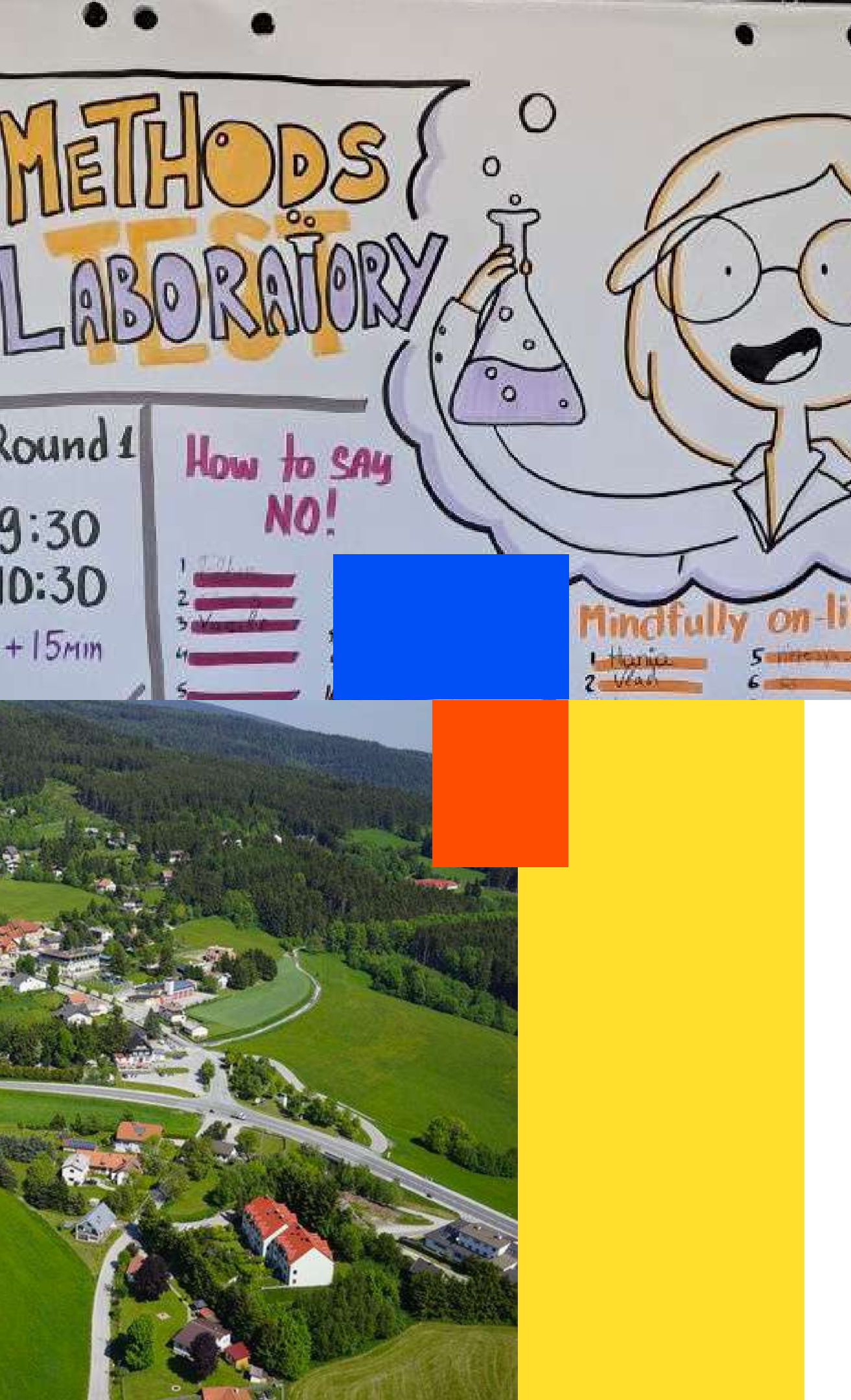
Note: this quote immersed participants into their childhood, which can be a sensitive topic. Excercise care.

Method 8: How to say "NO"

Designed by: Marta Vasluian, Oksana Urban, Mihaela Iurcovscaia

	Topic	<i>Developing the ability to say „NO” in a health, assertive and conscious way</i>
	Time	<i>60 minutes</i>
	Number of participants	<i>10 - 12</i>
	Educational aim	<i>To strengthen participants ability to set healthy boundaries and communicate assertively.</i>
	Location	<i>a training room with enough space for arranging chairs in a circle, tables to set up for the LEGO activity.</i>
	Materials needed	<i>* paper and pens/ markers. * scenario cards * flipchart and markers * lego bricks * tables and chairs</i>





Step by step ●

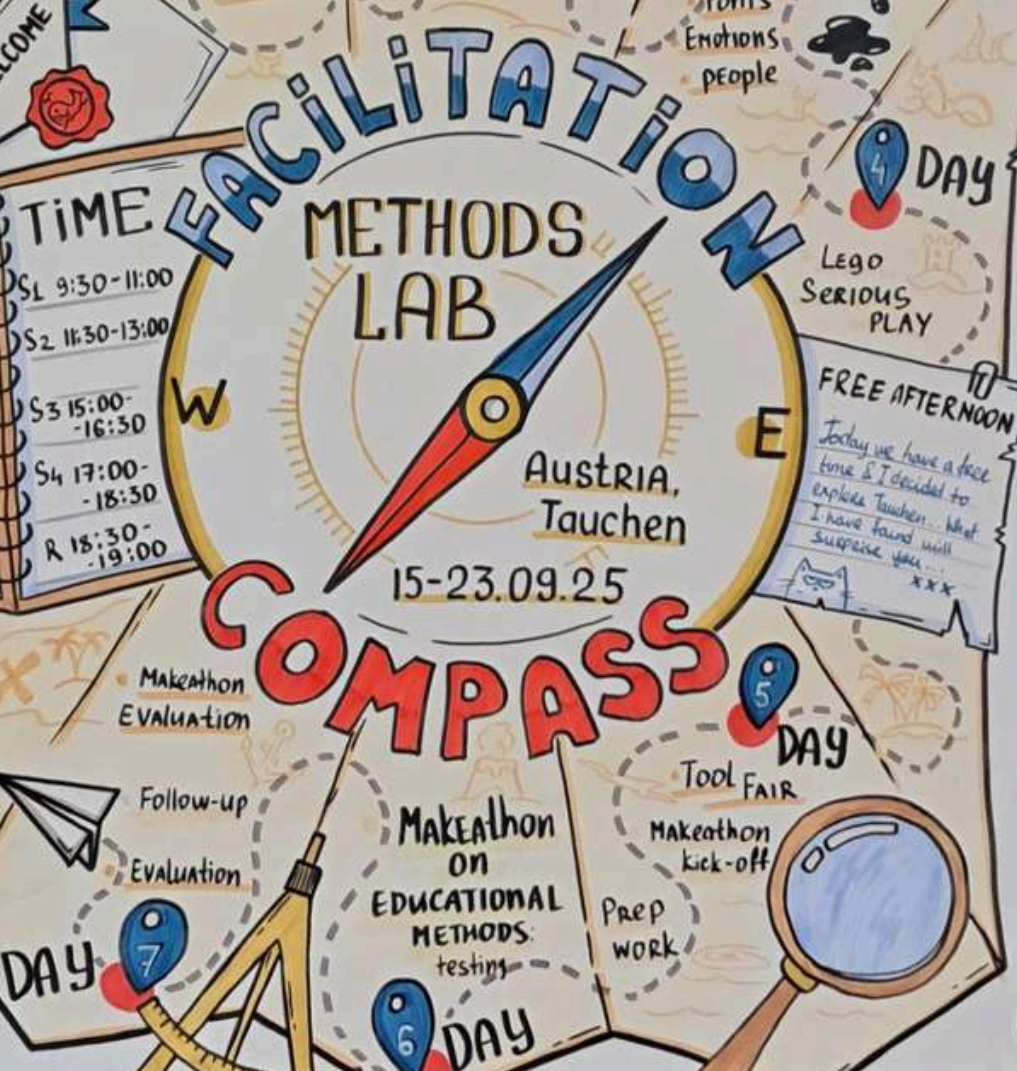
Icebreaker & Introductions (10 min)

Method: “16 words about me” – each participant writes 16 words that describe them.

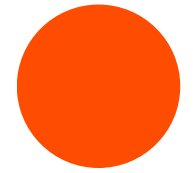
(main purpose: a quick, personal introduction and general getting-to-know-each-other activity)

Icebreaker: “The weirdest ‘no’ you’ve ever given” – each participant quickly recounts a funny or strange situation in which they said “no.” It can be real or made up, but it should be short (30 seconds to 1 minute per person).

(purpose: a warm-up directly connected to the theme “How to Say No,” fostering connection and opening up discussion about refusal).



Step by step



Introduction to the Topic (10 min)

Facilitators give a short input (max 5 min) about the importance of saying “NO,” for example:

- * setting personal boundaries,
- * self-respect,
- * consequences of a forced “YES.”

Open discussion: “Why do you think it’s hard for us to say NO?”

Small Group Work (15 min)

Participants are divided into groups of 3-4. Each group receives specific scenarios (annex).

Task: find at least 2 different ways to say “NO” – one assertive, another creative/indirect. Groups prepare to present their solutions to everyone.





Step by step

LEGO® BRICKS(15 min)

Each participant receives a handful of LEGO bricks.

Instruction: “Build a model that represents what it looks like for you to say NO.”

After building (5–6 min), each shares briefly with the larger group what their model symbolizes.



Sharing & Debriefing (10 min)

Each group presents their solutions to the scenarios.

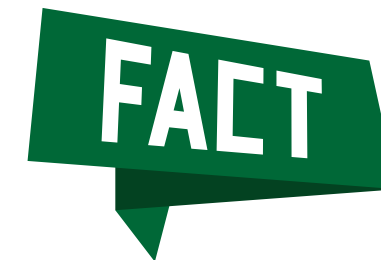
Facilitator prompts reflection with questions

Questions for Debriefing/Reflection ^x



*How did you feel when you had to say "no" in the exercise?
Was it uncomfortable, funny, or easy? Why?*

*What actually happened during the activity?
Who reacted unexpectedly and how?*



insights

*What did you discover about your style of saying "no"?
Did you notice effective or ineffective strategies among your colleagues?
What type of refusal suits you best: direct, friendly, creative?*

*How will you use these lessons in real life when you need to say "no"?
What could you do differently next time to refuse more clearly or easily?*



Handouts/ Printouts



Scenario

1. A classmate asks you for your completed homework and blackmails you by saying that if you don't give it, you are no longer their friend.
2. A friend insists that you go with her to a party, and if you refuse, she says you'll be left alone and excluded from the group.
3. A younger sibling wants your favorite toy and says that if they don't get it, they won't love you anymore.
4. A coworker asks you to cover for them when they are late and claims that if you don't, you're a bad and careless colleague.
5. A parent asks you to do something you don't want to, adding that if you refuse, it means you don't respect them.
6. A boss asks you to stay after hours and warns you that if you don't accept, it will show disloyalty to the team.
7. A partner asks for a personal sacrifice and says that if you don't make it, it means you don't really love them.
8. A teacher wants you to join an extra activity and suggests that if you refuse, it means you don't care about your studies.
9. A close friend asks you to reveal a personal secret, saying that if you don't, it means you don't trust her.
10. A neighbor asks you to help with heavy physical work and accuses you that if you refuse, you're not a good neighbor.

Method 9: PERSONAL SPACE & BOUNDARIES

designed by: @viktorija.lismane 



Topic

Self-reflection activity to self-reflect on how we create safety for ourselves and how we interact with others' spaces.



Time

40 - 60 min (depending on material chosen)



Number of participants

4 +



Educational aim

Reflecting on main elements of personal space, awareness of other's personal space. Learning & Exploring interactions with others' boundaries.



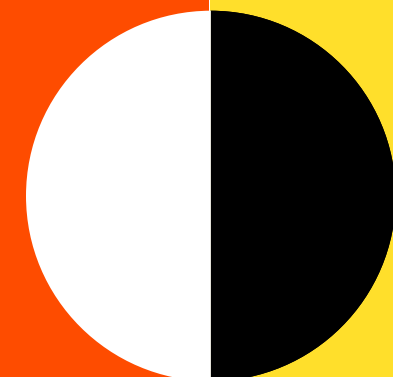
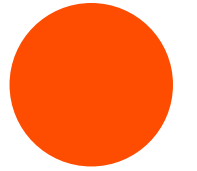
Location

Calm place indoors

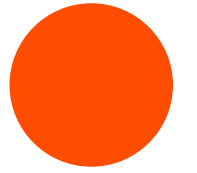


Materials needed

Paper & pen, Creative materials: Lego OR Magazines for collage OR paper & post-it notes OR adapt any other, Calm, ambient music



Step by step



Opening (1 min)

- We'll use LEGO to explore boundaries and personal space. Self-reflection activity. We'll build models that reflect how we create safety for ourselves and how we interact with others' spaces. Your model is your story. There are no right or wrong builds. Try to switch your thinking & judging brain off and let your hands build. Use metaphors freely, a brick can be a wall, a person, or even an emotion.
- Paper and pen to reflect. Not a journaling but if you have an idea to write off, do so.
- Might be personal.

#1. Create Yourself (~2 min)

Please take LEGO bricks or a mini-figure and build a version of yourself. Don't overthink with exact photographic copy of yourself, better focus on defining features - it might be size, shape, or colour, or some attribute that feels like you.

Just decide for yourself - what feature you decide to emphasize, and why. Now that you've created yourself, let's give you a safe space to be in.



Step by step

#2. Create Your Safe Space (2- 5 min)

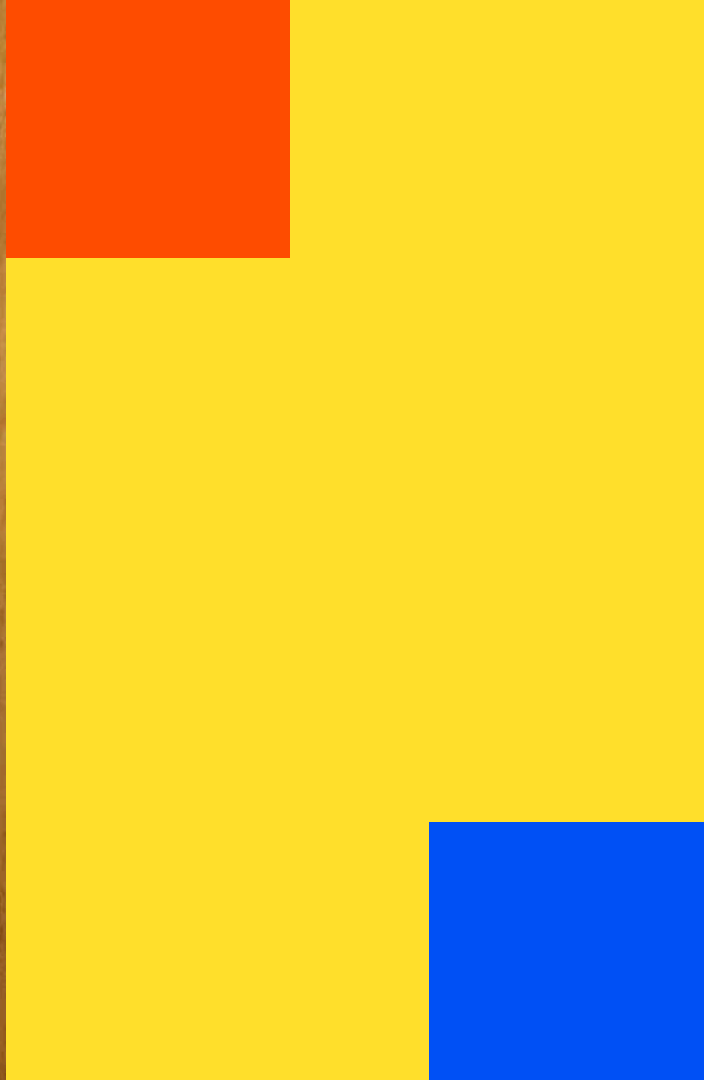
Build a space that represents safety for you. Later we will add three things in total that belong there. Therefore avoid making it very small unless that feels right for you.

A place where you feel calm, relaxed, and confident. It can be specific place like your home, or maybe some place in nature. How does your space look like? What makes this space feel safe? You may add some decorations if you wish so. Think a bit how large or open is your safe space.

#3. Place Yourself Inside (1 min)

Now, let's see where you are inside this space. Put yourself into your safe space. Where are you? In the centre, a corner, at some high point, or maybe under soft and cosy blanket? Why did you choose that spot?

Now take a quick look at how others' safe spaces look. Are they bigger, smaller, or shaped differently than yours? Just notice. No discussions, no questioning, judging, just observing. Maybe this is a time to put some words on your reflection note.



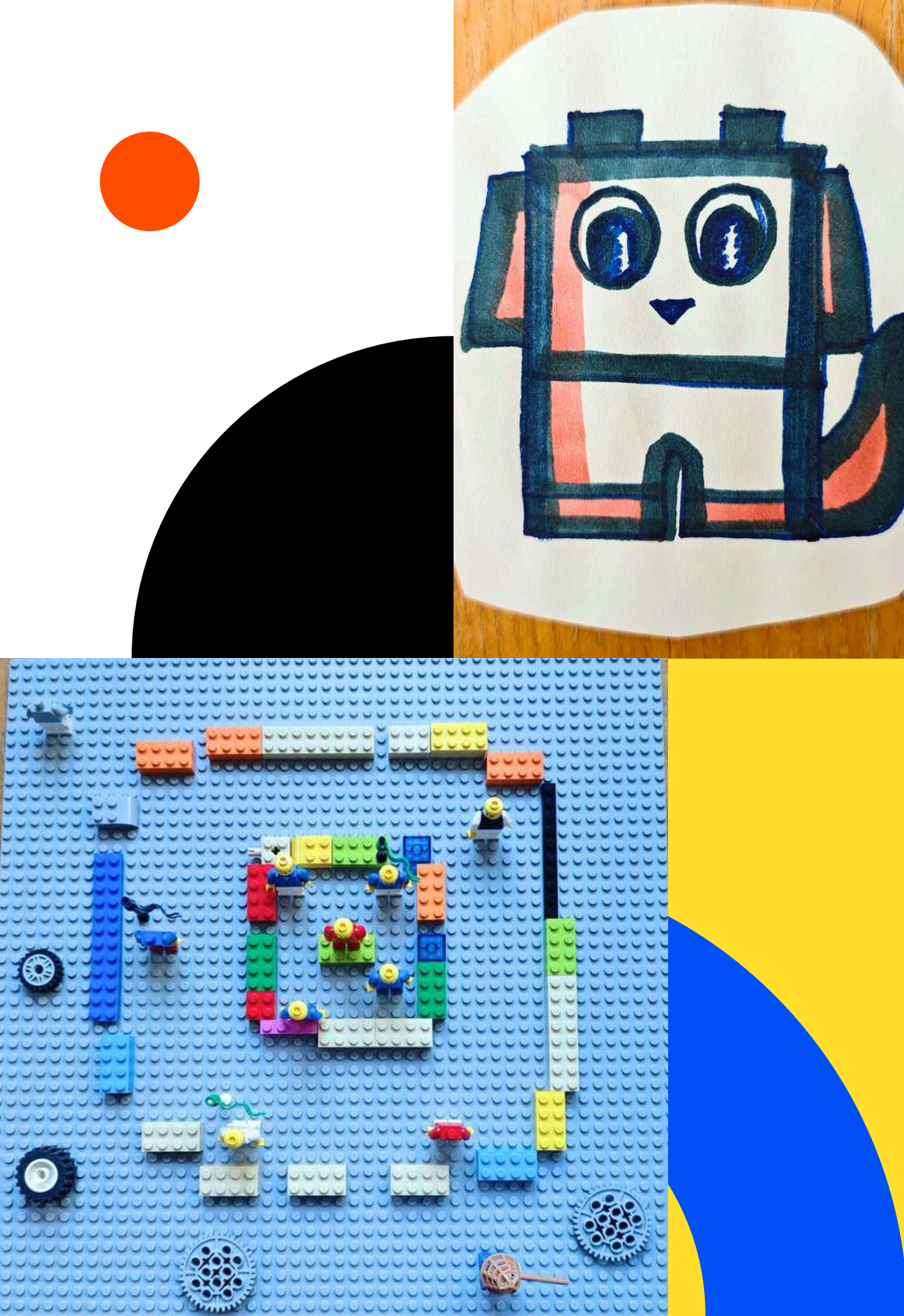
Step by step ×

#4. The Most Important Thing (2 - 5 min)

Now let's add the most important element. Build the most important thing you need in your safe space. Without this, your safe space would feel incomplete or completely different. It might be a person, object, emotion, sound - anything. Place it in your space when done. You can observe how does this most important thing play, fit with your safe space?

#5. Add Another Element (2 - 3 min)

Look at your safe space, there is you and your most important thing there. Is this enough? Is something still missing there? Add another superimportant element for you. Another person, a pet, an emotion, or maybe a belief or attitude which makes a space safe for you? Build that and place it in your safe space. Now look at your safe space and notice - how things work in your safe space? Maybe one is bigger or closer. What do your colour choice reveal about your space? You can make some notes if you wish so.





Step by step ×

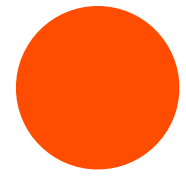
#6. Growth Element (2 min)

Finally, create one last piece: something that helps your safe space grow, expand, or open up. Place it in your safe space. Now take a moment to notice your feelings. Now observe your safe space and if you'd like - write down a word or two - the emotion you have when you look to your safe space Write down what exactly did you put into your safe space as the three most important elements.

#7. Silent Walk (2 - 4 min)

Now I invite you to quietly visit other safe spaces. In silence, walk around and look at others' safe spaces.

If you see something that deeply resonates with you, some another element which you find as important or just looking nice, gently take it and bring it into your safe space. You can take a many elements as you want, but be careful not to disturb or break others' models.



Step by step ×

#8. Personal Reflection & Small Group Sharing (6 min)

Now sit back down and look at your safe space again. Has anything changed since you last saw it? What new feelings come up now? How do you feel? Surprised? Unhappy? Shocked? What are your feelings when someone has crossed your boundaries and changed your personal safe space?

If your safe place has not changed - what do you feel - do you feel relieved? Or may be disappointed?

In your groups share what you added to your safe space and how it changed during the walk. What feelings it raised? Maybe what surprised you most about your safe space or someone else's? Please make sure everyone's voice is heard.





Questions for × Debriefing/Reflection

#9. Large Group Reflection (8 min)

- How easy or hard is to enter someone else's safe space?
- How can you protect your own safe space?
- How did it feel to take something from another's safe space?
- Do you want to return what you borrowed, or keep it?
- Did you have enough reason to go inside? Did you have time to think about it?

Thank you for your openness.

#10. Giving Back & Closing (2 min)

Safe spaces are personal and so much different. We often interact with others' boundaries, intentionally or not. Today's exercise was a way to explore how we build, protect, and share those spaces.

So the last reflection on what could you do differently when approaching another person's safe space?

One proposal what we can do right now.

Now, let's give back what we borrowed. Place it gently back into its original safe space.

[this part can be done during large group reflection]



Variations



You can use any other creative materials you have instead of LEGO:

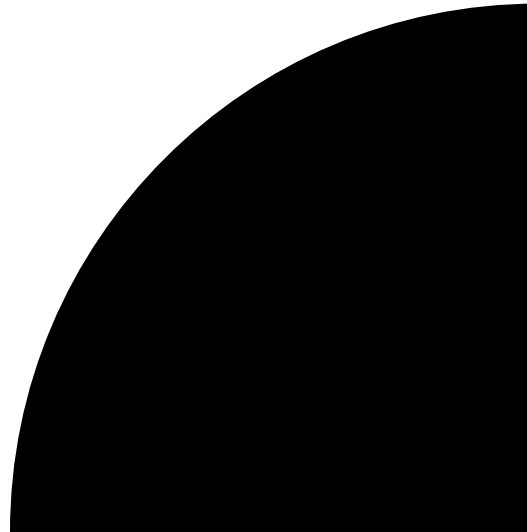
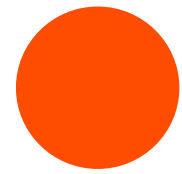
Simple:

- larger sheets of paper + postit notes where to write or draw symbols*

Creative:

- cut out collage from magazines. Then need glue for cutouts at the end of the activity*

You can support your activity with visuals or run without them.



Visuals



Title



#1. Create Yourself



#2. Create Your Safe Space



#4. The Most Important Thing



#5. Add Another Element



#6. Growth Element



#7. Silent Walk



#8. Personal Reflection & Small Group Sharing









#9. Large Group Reflection

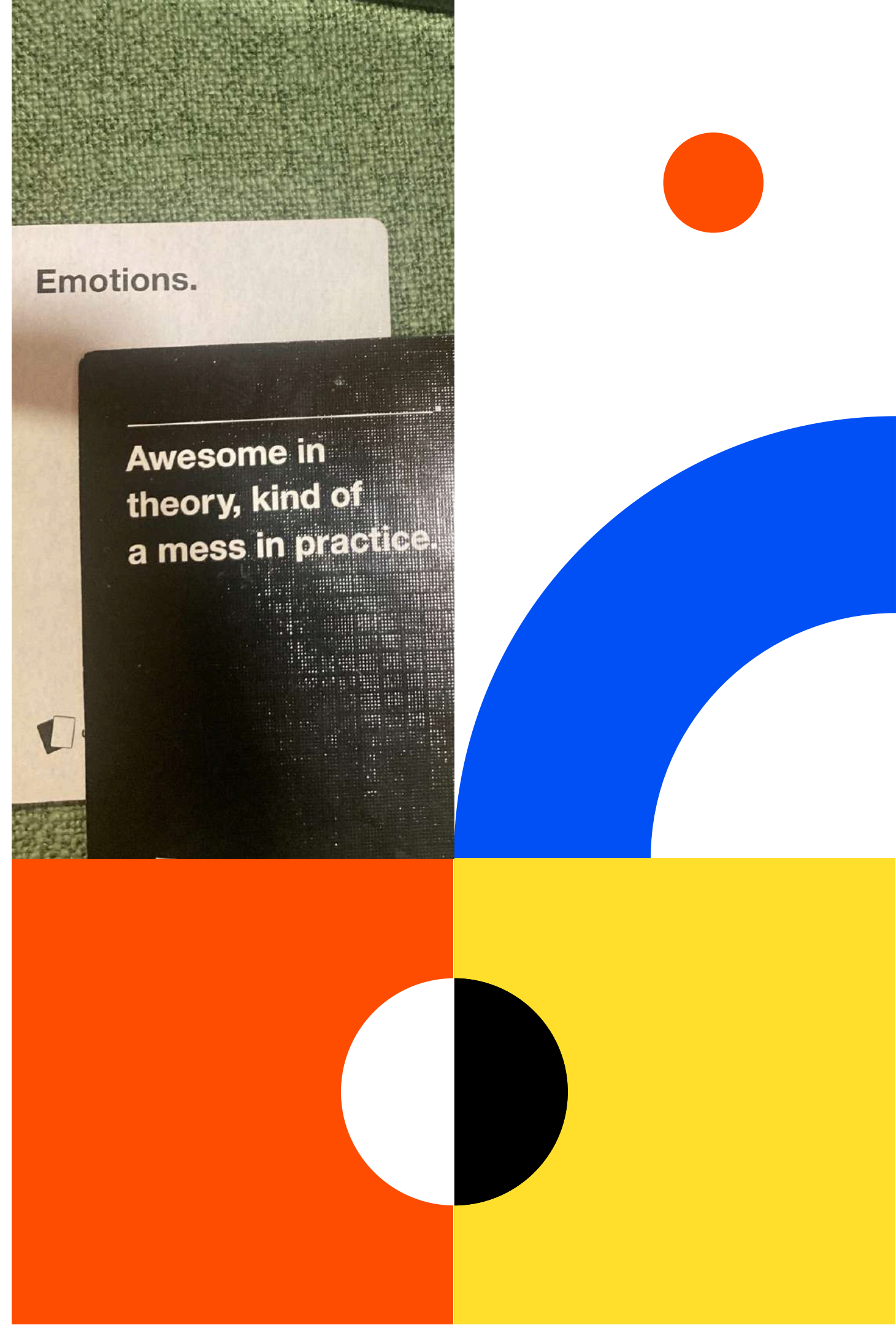


#10. Giving Back & Closing

Method 10: Play of Emotions

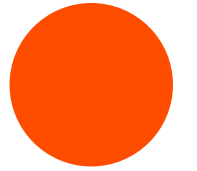
designed by Elza Funta & Nina Putynska

-  **Topic** *Understanding of emotions and needs*
-  **Time** *90 minutes*
-  **Number of participants** *6 to 25*
-  **Educational aim**
 - *Bring awareness to the spectrum of emotions*
 - *Increase the capability of participants to recognize and name emotions*
 - *Learn to recognizing and naming needs in yourself and others*
 - *Increase empathy*
-  **Location** *Spacious room*
-  **Materials needed**
 - *ambient music + speaker*
 - *printed Wheel of Emotions, Wheel of Needs*
 - *printed script of a dialogue from a famous book, movie*





Step by step

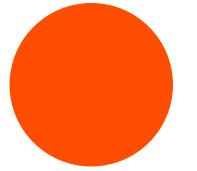


WARM UP

1. Instruct the participants to walk around the room freely.
2. Ask them to walk as if:
 - a. They are cold/hot or other sensations
 - b. They feel basic emotions from the wheel of emotions (angry/sad/happy). Then move to more complicated emotions from levels 2 to 3.
3. Slowly transition your participants to start walking normally again and then come to stop slowly. You can suggest closing their eyes to be more focused on their bodies. After feeling comfortable with hands movement, instruct them to add other parts.



Step by step



WARM UP

Ask them to dance as if:

- a. They feel emotions from the wheel of emotions in the same structure as in point 2.b.

4. Reflect with the participants about how different emotions felt in their bodies and introduce the wheel of emotions and the wide spectrum of emotions.
5. Pair participants up and instruct them to pick an emotion and show it to their partner with dance. The partner tries to name the emotion. Then they switch roles.



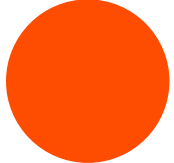
Questions for Reflection



WARM UP

Depending on your aim you can conduct the reflection in different directions.

Examples:

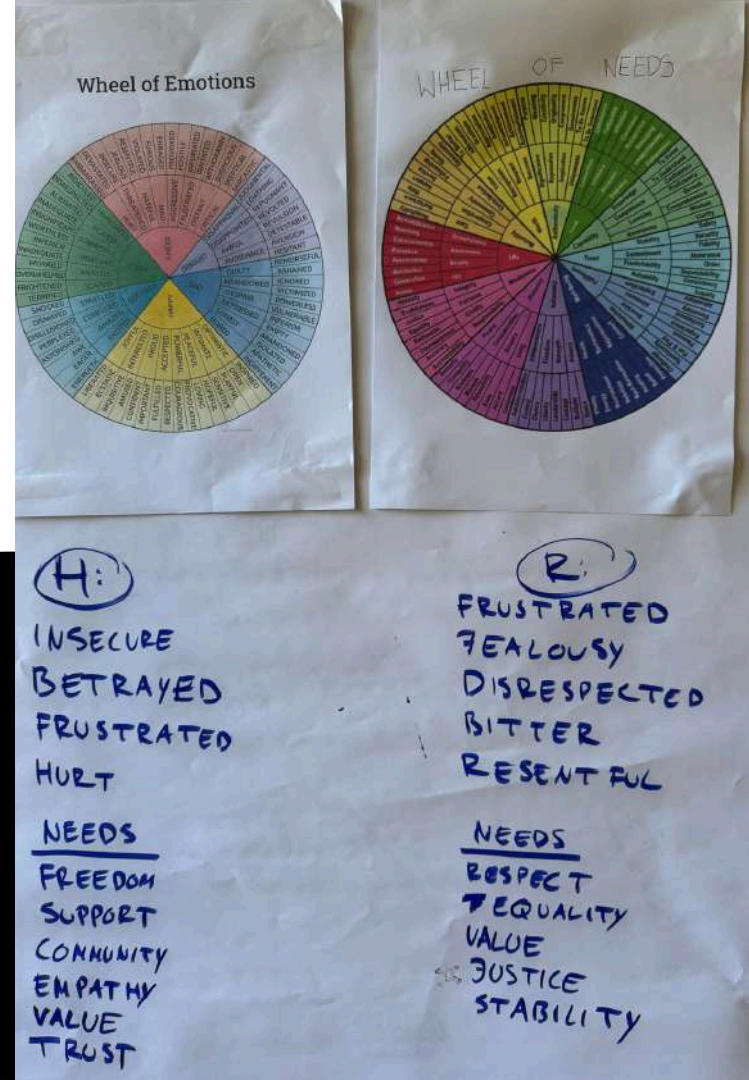
1. What was the differences between levels 1 2 3 in the wheel of emotions?
 2. How easy/difficult was it to embody the emotion?
 3. Did you see the differences between you and your partner in expressing emotions in body and how?
 4. Do you feel more aware about how you feel emotions in body?
 5. Did you learn some new name of emotions? How can it be useful?
- 

Step by step



TEXT

1. Ask 2 volunteers to read out the text from Harry Potter and the Goblet of Fire (J.K. Rowling). You can choose your own text for this part of the workshop depending on the age and needs of your group.
2. Conduct a discussion asking 3 questions:
 - a. What is the problem? (Try to sum up what happened in the situation in one sentence with your participants.)
 - b. What are the emotions of the characters? (Let your participants analyse the emotions by using the Wheel of Emotions. Write down the emotions for each character on a white board.)
 - c. What are the needs of characters? (Introduce the Wheel of Needs for this part. Let your participants find what needs are behind every emotion for every character.)






Step by step ^x



SOLUTION

1. Pair up the participants in the same pairs as in point 6 in WARM UP.
 2. Ask them to decide their roles (who is Harry, who is Ron).
 3. Instruct them to find their personal solution to the emotions and needs of their character and show it to their partner using dance.
 4. Instruct the participants to reflect in pairs about their solutions and combine both of them in one dance-based solution.
 5. Instruct each pair to perform their solution to other participants. Others can ask questions and share their interpretations.
- 

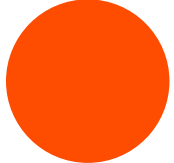


Questions for × Debriefing/Reflection

SOLUTION

Depending on your aim you can conduct the reflection in different directions.

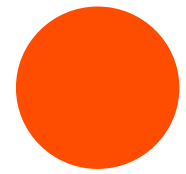
Examples:

1. How easy/difficult was it to combine solutions?
 2. Compare the solutions presented by pairs. What were the similarities and differences?
 3. What was important for you during this workshop?
 4. What part of the workshop was easy/difficult for you? How?
 5. How can this help in your life?
 6. How can you implement knowledge from the theory and exercises of this workshop?
- 

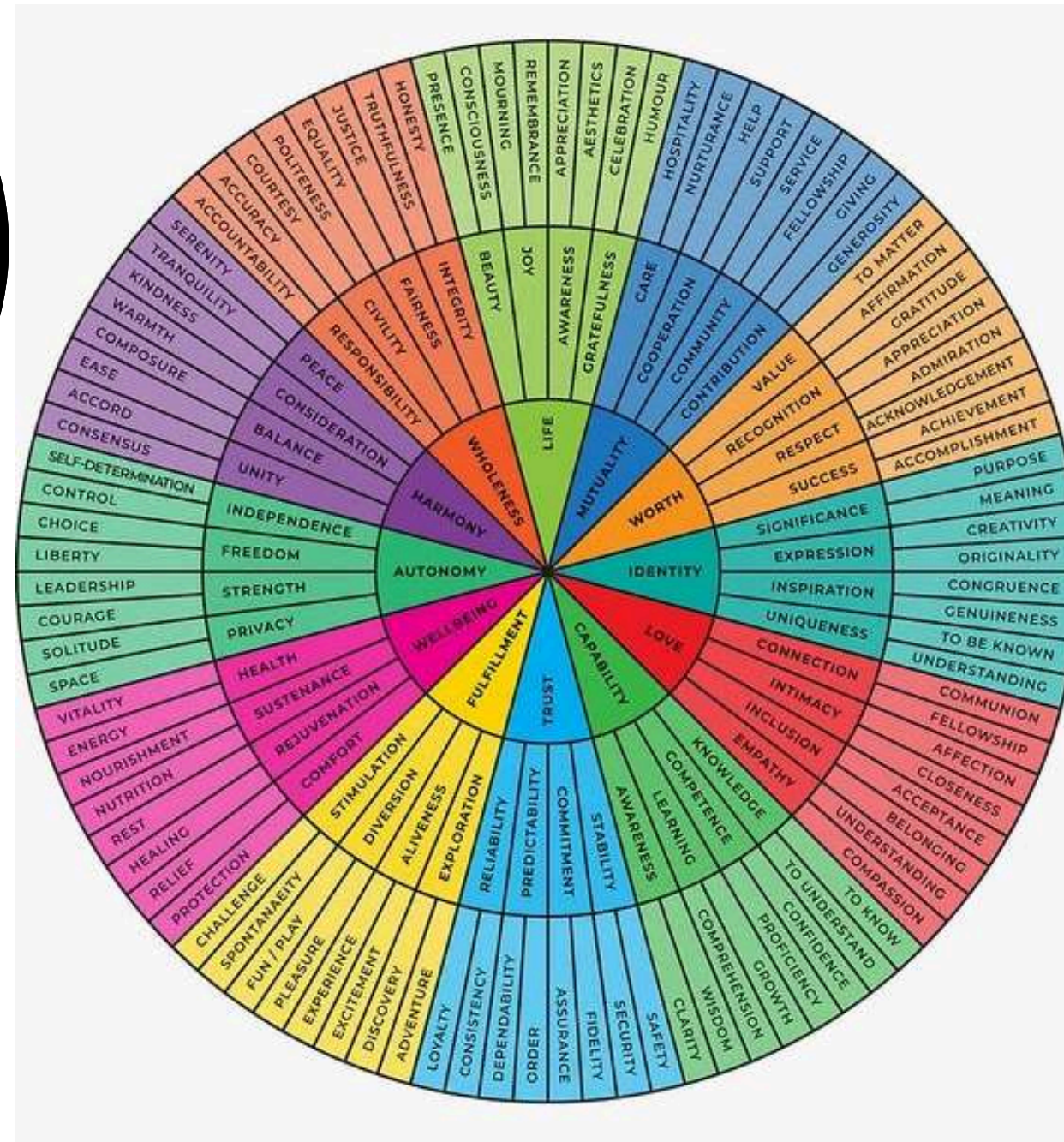
Variations



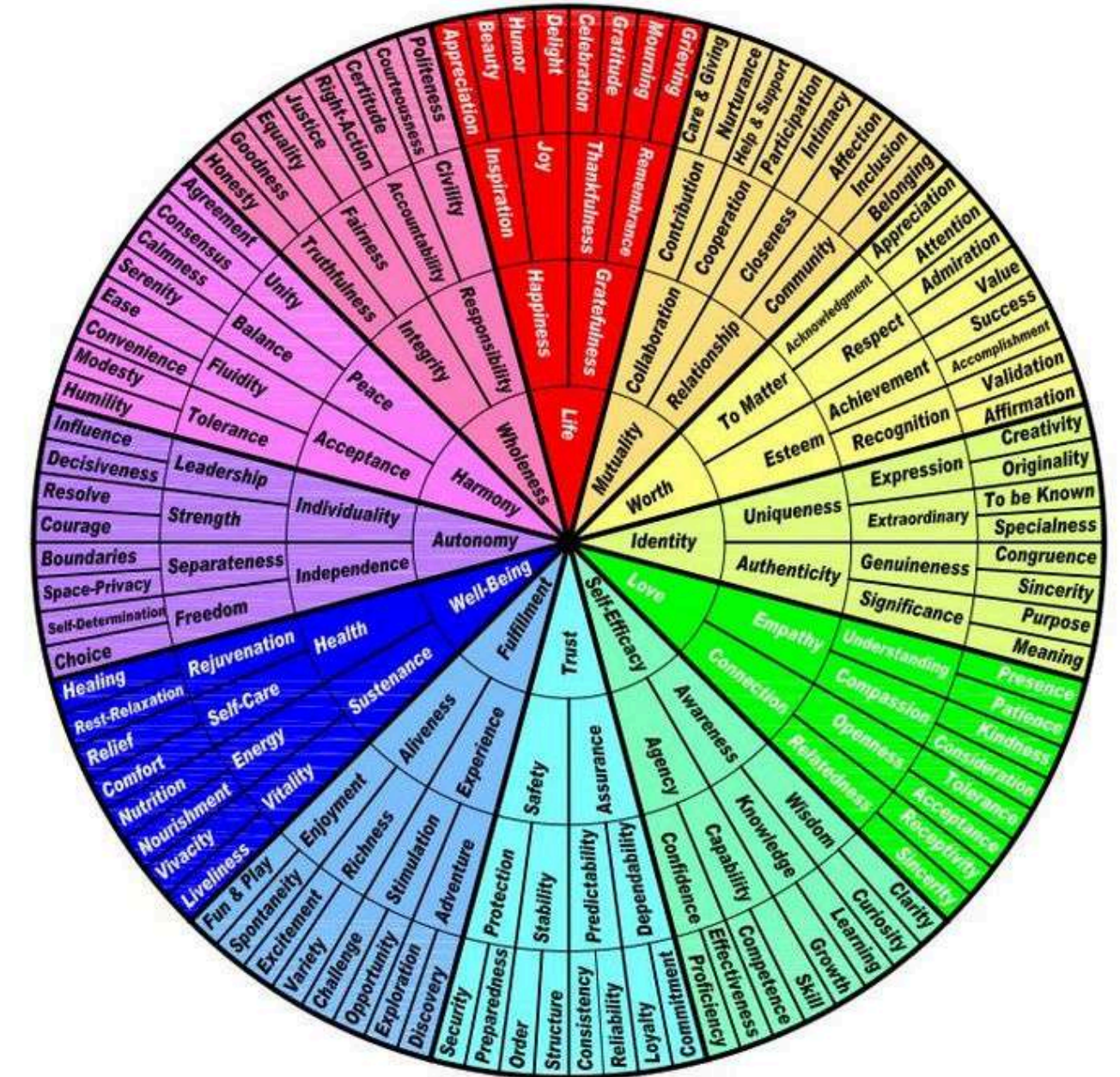
- You can treat this method as a skeleton. You can choose a specific part of it (warm up/text/solution) and explore it more deeply based on the aim you want to achieve. For example, you can create a whole workshop about embodiment (how emotions are held and expressed in body).
- This tool is best for teens and adults. If you are working with children, use basic emotions and needs and choose a simpler text.
- If you want to focus on a specific emotion or need, you can use only that section of the wheel of emotions for your workshop.
- If you want to increase the level of creativity and/or play, you can instruct the participants to act or dance out the text, instead of reading it.
- You can adjust the depth of each section of the workshop, depending on your goal.



Handouts/ Printouts x



Wheel of Emotions



Wheel of Needs

Handouts/ Printouts ×

Script

Harry Potter and the Goblet of Fire (J.K. Rowling)

(Chapter: The Weighing of the Wands)

Harry: “You could’ve told me about the dragons.”

Ron (hotly): “I suppose you think it’s just mewho’s not telling you stuff?”

Ron: “It’s not just me, you know. We’ve got a right to know – I suppose you reckon I should’ve told you about the gold in my vault, too, did you? That’s none of your business either!”

Harry stared at him.

Harry: “What are you talking about?”

Ron: “You know what I’m talking about!”

Ron: “You’re always so bloody special, aren’t you? Always getting all the attention, all the fame – I suppose you think it’s all fun, do you?”

And before Harry could reply, Ron turned on his heel and stormed off.

Acknowledgements

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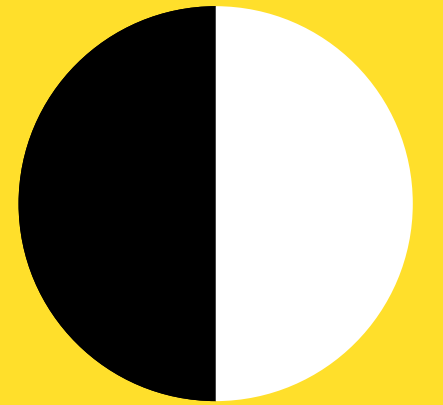
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THANK YOU!



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