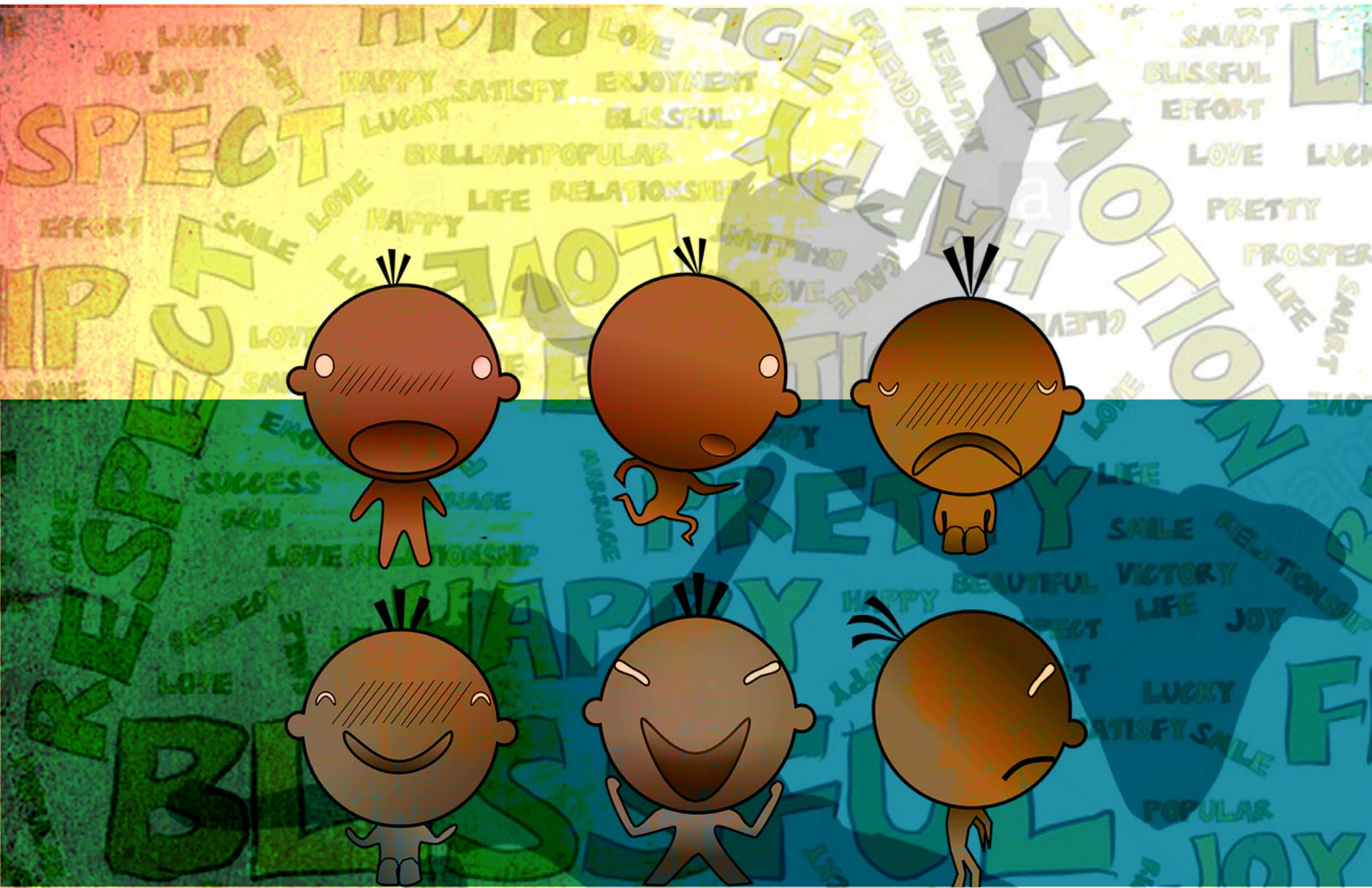


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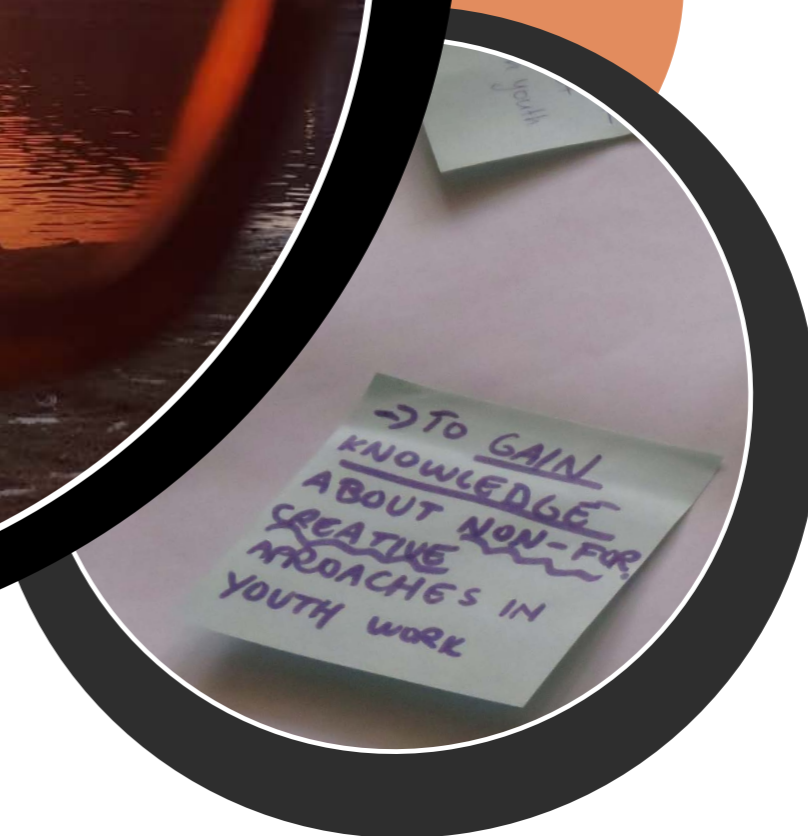
EMPOWER VULNERABLE YOUTH: THEATER, CREATIVE WRITING AND EMOTIONS IN FOCUS



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BOOKLET

EMPOWER VULNERABLE YOUTH: THEATER, CREATIVE WRITING AND EMOTION IN FOCUS

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Thanks to all participants for the contribution of making this booklet and for making this training course a success!

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Writing is an exploration.

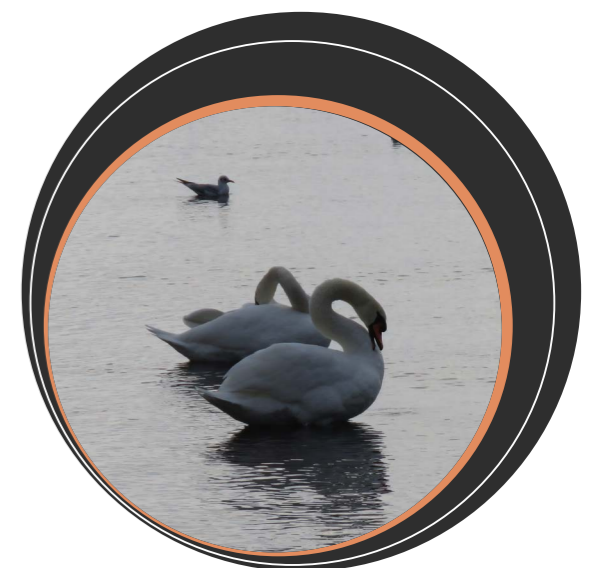
YOU

start from
nothing and learn
as you go.

- Types of creative writing:
- Poetry
 - Plays
 - Movie and television scripts
 - Fiction (novels, novellas, and short stories)
 - Songs
 - Speeches
 - Memoirs
 - Personal essays

CREATIVE WRITING

Traditionally referred to as literature, creative writing is an art of sorts - the art of making things up. It's writing done in a way that is not academic or technical but still attracts an audience. Though the definition is rather loose, creative writing can for the most part be considered any writing that is original and self-expressive. A news article, for example, cannot be considered creative writing because its main goal is to present facts and not to express the feelings of the writer. While a news article can be entertaining, its main purpose is to present the facts



PROJECT SUMMARY

The project 'Empower Vulnerable Youth: Theater, Creative Writing and Emotions in Focus' was initiated and submitted by 'Art of the Box' to the National Agency of Belgium. It consists of a Training Course, an Advanced Planning Visit and a Youth Exchange, and it connects 6 partners representing Belgium, Republic of Macedonia, Croatia, Spain, Greece and Latvia. The project responds to the needs of organizations working with vulnerable youth, i.e. young people at particular risk

due to the additional challenges they need to overcome, and the fewer resources and support available to them. Young people who are at risk of not reaching their full potential. The project is composed of two key activities: a Training Course for youthworkers working with vulnerable youth and a Youth Exchange for young people belonging to the category of vulnerable youth. Part of the preparation for the Youth Exchange will be also an Advanced Planning Visit (APV).

THEATRE

Love art in yourself, and not yourself in art
— Constantin Stanislavski



DEFINITIONS

The following definitions have been created by the participants of the project "Empower Vulnerable Youth: Theater, Creative writing and Emotions in Focus" and they will be used during the whole project and the in the results of the project, including this booklet.

INCLUSION

is a process of involving, accepting, learning and embracing people's differences.

EXCLUSION

is a process in which you are taking away the chances of a person and not accepting differences.

DISCRIMINATION

is a process of giving less chances to a group because of different prejudice, stereotypes and label.

VULNERABLE YOUTH - people facing obstacles in their personal and professional development due to their different social, cultural, religious, sexual orientation or other background.

CREATIVE WRITING

Like the child, the creative writing student is posited as a centre of vulnerable creativity, needful of attention and authority.

ART

is the overflow of emotion into action
-Brian Raif-

LEARNING OUTCOMES

The project includes a Training Course and a Youth Exchange. Part of the preparation process for the Youth Exchange will be an APV in which group leaders of the youth exchange will be involved. The participants of both activities will increase their ERASMUS + PROJECT MANAGEMENT skills: knowledge of the Erasmus + Programme (especially Key Action 1), project management of youth projects implemented under the Erasmus + Programme (project phases, division of tasks and responsibilities between the partners, role of National Agencies, application and implementation process), reflecting on non-formal education as a key element of the Erasmus + Programme, raising awareness for recognition of non-formal education (role of the Youthpass certificate).

COMPETENCIES

NEEDED TO WORK WITH VULNERABLE YOUTH

The participants of the TC will obtain theoretical knowledge of concepts connected with work with vulnerable youth/young people with fewer opportunities, gain deeper insight into the methodology and have the possibility to experience theater and creative methods and techniques that are used when working with young people with fewer opportunities. They will have an opportunity to exchange practices and experiences, learn to adjust methods and techniques to specific needs and interests of their target groups. They will learn how to support personal and professional growth of vulnerable youth and their active participation in society. They will work on development of new project ideas. The participants of the Youth Exchange (young people belonging to the category of vulnerable youth themselves) will improve their capacities to deal with strong emotions, increase their self-esteem and self-awareness.

CULTURAL AWARENESS

They will have an opportunity for reflecting on the importance and benefits of cultural diversity and promotion of cultural diversity and tolerance in the communities of the participants' organizations, exploring links between cultural diversity, creativity, innovations and efficient leadership, intensifying personal contacts and organizations' cooperation between the countries.

All the world's a stage.

— William Shakespeare

MOVIES WILL MAKE YOU
FAMOUS, TELEVISION WILL
MAKE YOU RICH, BUT
THEATRE WILL MAKE YOU
GOOD!

Your emotions are the slaves to your thoughts, and you are the slave to your emotions.

- Elizabeth Gilbert

I DON'T WANT TO BE AT THE MERCY OF MY EMOTIONS. I WANT TO USE THEM, TO ENJOY THEM, AND TO DOMINATE THEM.



ACTIVE LISTENING & FEEDBACK SKILLS

Ability to actively listen, give and receive feedback, reflect on one's own role and involvement, as well as other of the participants of the TC: facilitate group feedback activities, develop competencies of young people to receive and give feedback as an important element of the learning process.

TEAM WORKING SKILLS

Developing consensus (work actively with a group to find solutions; limit or eliminate conflicts among group members; identify compromises between opposing viewpoints), working together (routinely offer useful ideas; take leadership in a group; find ways to honor group members' work; regularly monitor the group's effectiveness and offer suggestions to improve effectiveness), appreciating others (find ways to capitalize on the unique talents and abilities of individuals; praise and encourage contributions from others and understand their importance to group success)

COMMUNICATION SKILLS

Especially in a FOREIGN LANGUAGE (English): they will become more self-confident to use English as communication language and they will increase their CONFLICT MANAGEMENT SKILLS, especially their abilities to manage their own emotions. The participants of the TC will develop their capacities to deliver activities addressing the issue of managing strong emotions.

PLANNING SKILLS

Organization and goal setting (identify and carry out a successful project; identify clear steps and task responsibilities; share responsibility), adaptability (foresee potential challenges and find solutions to overcome obstacles; develop and offer strategies) and decision making (develop and suggest alternative solutions; work as part of a team to make informed decisions, reflect and make adjustments as needed; use knowledge to make changes in the community);



WORKSHOPS



The workshops are mainly focused on work with vulnerable youth, giving youth workers tools and methodology for encouraging youngsters to express their emotions and needs through creative writing and theatre.



WORKSHOP NAME

WORKSHOP NAME: OPENING OF THE TC. REVIEWING THE GOALS, AIMS AND THE PROGRAM OF THE PROJECT

TIME

90 MIN

AIM

To review and to clarify key project elements; to create supportive and open working atmosphere; to provide the participants an opportunity to get to know each other, to support interaction within the group.

PREPARATION AND MATERIAL

Short interactive presentation of the project team. Several name games and icebreaking activities will be firstly implemented with the aim to continue getting to know each other. Interactive presentation of the project goals and aims, and reviewing the planned activities of the TC.

Chairs, flipchart, markers, A4 paper sheet, pencils, printed cards in different colors with objectives, activities and learning outcomes of the project.

INSTRUCTION

1. Energizer

- Put chairs in the room equal to the number of the participants +1;
- Ask the participants to take a seat;
- Explain that the aim of the activity is not to allow the person standing to take the "free" chair; they have to quickly move from one to the other chair.

2. Presentation of the project team

- The participants are seat in a circle; post a flipchart with true sentences for each person of the project team, read the sentences, and ask the participant to make assumption which person of the project team the sentence refers to. Let them know the correct answer after each sentence.

3. Name and movement

- Instruct the participants to form a circle . First person says their name and then come up with one movement (e.g. a karate move or dance movement). The next person repeats the name and movement of the person before them, then says their name and adds their movement. The next person repeats the name and movement of everyone before them and then adds their own. Repeat until everyone in the group has participated.

4. Collaborative face drawing

- Create a circle in which the participants are seated;
- Give each participant A4 paper and a pencil;
- Ask them to draw the shape of the face of the person next to her/him clock wise; next, they have to pass the paper to the person seating next to them, and in this second round, they have to draw the person's eyes. Then they have to pass the paper to the next person, in this round drawing the person's hair, accessories and so on.

5. Presentation of the project

- Prepare cards in 3 different colors with the objectives, activities and learning outcomes of the project;
- Put the cards under the chairs, randomly;
- Ask the participants to stand up, to take a step forward, then to take a look under their chairs and to find their cards. Let them know that there are empty chairs as well.
- Ask the participants to read the card loud, asking them to read the cards color by color, explaining each card separately;
- When the card with the activity that is ongoing at the moment (for example, TC, YE or APV) is read, share the detailed program and activities
- Make sure that all things are clear and check if they want to make changes in the program.

QUESTION FOR REFLECTION

Ask participants if they have some doubts regarding the program, and if everything is clear. Make sure to give them space for comments and suggestions in order to make them feel that they are part of this project, that the TC is theirs and that they contribute to the creation of the project results.

WORKSHOP NAME

GETTING TO KNOW PARTICIPANTS FEARS AND EXPECTATIONS, GROUND RULES OF THE PROJECT

TIME

60 MIN

AIM

- To review the participants' fears regarding their participation in the TC;
- To get to know what the participants expect from the TC, so that the facilitators have information what participants' expectations they should try to fulfill;
- To set basic rules of behavior that should be respected during the TC in order to have a positive, comfortable atmosphere.

PREPARATION AND MATERIAL | Flipcharts, note papers in 3 colors, pens, marker

INSTRUCTION | Each participant is given two pieces of note papers in different color (e.g. red and yellow). On the red paper, each participant individually and anonymously writes what s/he fears that might be a reason for bad experience during the TC. On the yellow paper, each participant writes what s/he expects from the TC. Relaxing music can be on in the background.

After finishing writing, the participants stick the note papers on a flipchart.

QUESTION FOR REFLECTION | No specific questions. The facilitator goes through all the notes in front of the participants and replies about each of the notes, explaining what could be done to prevent their fears and to meet their expectations

At the end of the TC, the participants can be asked to go back to their notes with fears and expectations and check if they really happened.

WORKSHOP NAME

Interactive Presentation and Group Discussion on Non-formal Education in Practice and Key Learning Competencies

TIME | 150 MIN

AIM | To raise the participants' knowledge on non-formal education, Youthpass and key life learning competencies; to support creating open and safe working atmosphere.

PREPARATION AND MATERIAL | Interactive presentation tackling the key elements of NFE education follows and the participants are asked to share their experience in non-formal education field with the aim to create common understanding on non-formal education within the group. The next part of the session is focused on exploring key learning competencies. The participants are divided into 8 teams, and each team receives one competence and is asked to come up with possible learning results that would follow under each competence. After working in teams, each group presents their ideas and discussion follows. The session is closed with activity focus on the Youthpass. The participants firstly receive theoretical input on the role of the Youthpass in the process of recognition of non-formal education, and then the participants become familiar with the process of reflecting on their learning and filling in the Youthpass.

6 cards with common characteristic of non-formal, formal and informal education, each card referring to a different characteristic.

8 different stickers, 8 glasses tracked with crap track, and name of one drink and one of the 8 key competencies written on each glass.

INSTRUCTION



1. Non-formal, informal and formal education

- In a box put 24 items; you need to have 4 same items;
- Create a circle with the group, and ask each participant to pick up one item. Next, ask them to find their pair, and to each group give one card with a characteristic;
- Give them 15 minutes to discuss about the card that they have, to which type of education it refers;
- Come back in a plenary session and ask them to present a summary of their discussion and to which type of education the card belongs;
- Make a summary and bring up the definition of non-formal, formal and informal education;
- Ask them to provide an example for informal education, and then, step by step, move to examples of non-formal, then to formal education. For **instance**: Having a coffee with a foreigner, (learning foreign language), organizing language coffee (take elements from structured, timing, purpose and delivery venue, organizing event in the coffee bar, set time, people are coming with the purpose to learn language, organization staff prepares materials, and it happens once a month. In this moment, we have non-formal education. Next **example**: an organization gets accreditation from the state, prepares curriculum for the classes, it is approved by the national educational bodies, and afterwards puts strict timetable and criteria for enrollment of the students. We have formal school for languages in this example and this is formal education.

ENERGIZER

2. Back to back

Running the activity

- a. Instruct the participants to find a pair of similar size and weight
- b. Ask everyone to sit on the floor, back to back with their pair
- c. Ask the pairs to hold their arms while keeping their backs together
- d. Tell everyone that the goal is to stand up, while keeping the arms and backs together.

This activity is really fun. People will laugh. A few pairs will be able to stand up fast while others have a hard time.

3. Which side you are on ?

Instructions:

- a. Explain that the room is now divided into two sides and draw an imaginary line for all to see.
- b. The leader will call out two choices – the first choice will be represented by the left side of the room and the second choice by the right side.
- c. Participants need to quickly move to the side of the room that they prefer between the two choices. Or, they can choose to stay in the middle if they are not sure or neutral.
- d. The leader can come up with choices ahead of time that match the topic of the brainstorming session, or use some of these samples:



- City or country?
- Beach or mountain?
- Left-Handed or Right-Handed?
- Half empty or half full?
- Country or Rock-n-roll?
- Siblings or only child?
- Morning person or night owl?
- Elvis or The Beatles?

Energizer - NINJA

Have all players stand in a circle, facing each other, in the middle of a room. To begin, have everyone say together, "Ninja!" And then everyone can freeze in a ninja pose. At the beginning of the game, everyone must remember their turn order. Turns go clockwise; thus a person should remember who was before and after them.

Youthpass 8 key competencies

- In the box put 3 copies of 8 different stickers, and mix them;
- Ask the group to seat down in a circle;
- Instruct them to pick one sticker from the box;
- Instruct them to form a group according to the sticker that they have;
- Present the drinks in the glass, ask them to discuss in the group which drink they want to have;
- Giving them the chosen drink let them know that they have 10 min to discuss about the key competence that they have in the glass, what they can learn from this TC;
- Come back to the plenary session and present the summary of the group discussion.

Ask the participants to share their own view and opinion about the characteristics of the types of education, ask them to give example for each type of education in order to be aware for the difference. Ask how they feel about the discussion and if it was useful for them.



WORKSHOP NAME

NIGHT TEAM CHALLENGE - TEAMBUILDING ACTIVITY

TIME

1 60 MIN

AIM

1 To stimulate interaction between the participants.

PREPARATION AND MATERIAL

Participants are divided into several mixed teams and as a team they need to go through problem-solving and creative tasks with the aim to provide the participants an opportunity for reflection on their teamwork, leadership skills and ability to work in intercultural environment.

Puzzle, apple grapes, picture with nature, pens, paper, tree leave.

INSTRUCTION

Mission (im)possible:

- *Complete the puzzle;
- *Pass the apple to the next person in the circle using your neck only;
- *Take a picture with the nature in the background;
- *Divide them in 2 groups and make them race eating all the grapes in a plate, without using your arms, the rest of the group can use the arms;
- *Write a poem/song for this TC;
- *Find the tree leave on the table in the yard.
- *You have 50 min to complete the mission (im)possible

QUESTION FOR REFLECTION

Check if they have finished the tasks, ask how they feel. What was the main challenge that they had? Ask what they think about the tasks, time, and how much satisfied they are with the performance. Ask if they felt like a team during the completion of the mission impossible.

QUESTION FOR REFLECTION



WORKSHOP NAME	INCLUSION, EXCLUSION, DISCRIMINATION, VULNERABLE YOUTH: CREATING PROJECT VOCABULARY AND COMMON UNDERSTANDING ON KEY TERMS IN THE GROUP.
TIME	180 MIN
AIM	To clarify key terms of the TC and to create common ground.
PREPARATION AND MATERIAL	Energizer, interactive presentation on the key terms and terminology, creating the project vocabulary to ensure that the participants understand the key terms. Working in mixed teams, discussing and sharing cases from participants' countries and creating common understanding in the group on the key terms that will be used during the training course.
INSTRUCTION	<p>Energizer</p> <p>Find the leader</p> <ul style="list-style-type: none"> - all participants should be in a circle. Explain that one person in the group will be the leader and she/he has to make different dance movements, and the rest of the group should follow him/her. One person from the group should leave the group for few minutes. The rest of the group should choose the leader that will change dance movements. <p>The person that left the group for few minutes comes back in the center of the circle and should find who the leader is.</p> <p>2. In my shoes:</p> <p>In my shoes is a team building activity to create strong bond between people, while exercising empathy and active listening skills.</p> <p>Running the activity</p> <ol style="list-style-type: none"> 1. Divide the participants in two groups of the same size. 2. Ask one of the groups to leave the room and wait for further instructions. 3. Ask for the participants in the room to remove their shoes, leave it on a display, and wait for further instructions. 4. Ask the group outside the room to remove their shoes, leaving them near the door, and then enter the room. 5. Instruct the participants entering the room to select and wear a pair of shoes (either wear it, or just hold them in the hands). 6. The shoes owners should pair up with whoever got their shoes. 7. The pair should go for a short "in my shoes" walk and talk (time-box it for 10 minutes), in which the shoe owner talks, while the shoe holder must actively listen, without replying or talking back. The topics for the walk and talk are as follows: <ul style="list-style-type: none"> * What was the most difficult moment in your life? * What was the best moment in your life? * What was the most embarrassing moment in your life? 8. After the first walk and talk everyone should return to the room and leave the shoes there. 9. Then the listeners should go outside of the room and select a pair of shoes. 10. Go back to step 6 for the second round of walk and talk (now the talkers will be the listeners, and the listeners will be the talkers, although the pairs



might change.

Defining inclusion, exclusion, discrimination, vulnerable youth

1. Divide the group in 4 mixed subgroups, and each group should choose one word from the 4 key words, and in the small group they should discuss about the definition of the word, having in mind that this definition will be used for the project. Give them 20 min for discussion.

Next, come back in the plenary session and ask them to come up with the summary of their discussion, write down the key words of the debate on a flipchart, and after the discussion is finished, make a conclusion on a common definition and write it down on a flipchart.

2. Divide the group in mixed teams.

- Give them a task to make a simulation in which they will present situation representing one of the 4 key words. Give them 30 min for preparation of the simulation.

Come back to the plenary session, and each group should perform the Simulation that they prepared. Discuss the simulations.

QUESTION FOR REFLECTION

Ask the participants if they feel that they are authors of the definition.

WORKSHOP NAME

ROOTS OF DISCRIMINATION AND SOCIAL EXCLUSION:

HOW WE CAN FIGHT IT? SIMULATION ON EXPLORING THE ROOTS OF DISCRIMINATION AND SOCIAL EXCLUSION AND EXPLORING REALITIES ACROSS PARTICIPANTS' COUNTRIES - EXPLORING EXISTING PRACTICES AND TOOLS FOCUSING ON WORK WITH VULNERABLE YOUTH.

TIME

180 MIN

AIM

To identify the roots of discrimination and social exclusion, to get to know the realities in participant's countries; to identify differences and similarities; to increase participants knowledge on discrimination and social exclusion.

PREPARATION AND MATERIAL

Chairs, paper, pen, scissors.

INSTRUCTION

The session is divided into three stages:

1. Warm up.

Short warm ups aimed at helping the participants feel comfortable with each other, and with expressing emotions in front of each other, as having this kind of atmosphere, safe environment and trust is crucial when the participants will later be asked to present parts of their personality and motions:

- The participants stand in a circle and are asked to turn to their right and put the hands on the shoulders on the persons in front of them. Then, they are asked to massage this person for a minute. The same action is repeated by asking them to turn to their left.

- Participants are divided into smaller groups and form small "trust" circles, with one participant of each group standing in the middle of the circle. S/he is asked to close eyes, fold hands, relax, and slowly start leaning to one side, and

the friends around in the circle need to gently push her/him from one side to another to prevent her from falling on the ground. The person in the middle of the circle needs to trust their friends that they won't let her/him fall down. Several participants change turns in standing in the middle of the circle.

2. Introduction

A series of short theater exercises aimed at bringing the participants closer to the focus of the session: examining the roots of discrimination and social exclusion, as well as the possible actions to oppose them through forum theater/theater of the oppressed:

-The facilitator places four pieces of paper in each corner of the room, and each paper has a word of emotion written on it: love, fear, joy, anger. The participants are asked to choose one corner where they need to go and let themselves go deep into this emotion and show/demonstrate it.

-Image theater: the participants are divided into four groups and given by the facilitator a piece of paper with a word written on it. Then the participants have few minutes to prepare and together make a still image/sculpture of that word, and the other groups need to guess the word (possible words: (1 round) happiness, affection, satisfaction, dissatisfaction, (2 round) discrimination, indifference, pain, inclusion).

-As a continuation of the previous exercise, the facilitator asks few participants of the "Inclusion" image to stay as they are, demonstrating inclusion, and explains that now s/he is going to say different words, and that the rest of the participants are invited to join the "Inclusion" image in order to demonstrate the new word. For example, the facilitator says the word "laugh", and a participant positions himself/herself in the image making a sculpture of a person laughing. Whenever the facilitator says a word, a participant need to join the image and demonstrate that word.

Other words announced by the facilitator: help, domination, indifference, freedom, power, fear, authority, pleasure, friendship, life.

3. Performance

The facilitator explains to the group that he will set up an improvised Forum theater. Sets out a few rows

of empty chairs that recreate the layout of a bus. Asks for 2 volunteers to take on the roles of the antagonist and the protagonist. Explains that the facilitator will be the Joker and the rest of the group will be the audience. Informs the group that the scene is a late night bus. Briefs the 2 volunteers as follows, and then ask them to improvise the scene:

- The bus is empty except for the protagonist.
- The protagonist has no mobile phone.
- The antagonist enters and despite all the empty seats, chooses to sit beside the protagonist.

Once the volunteers have established this scene, as Joker, asks the audience to assess the situation.



QUESTION FOR REFLECTION

Briefs the volunteers that as the scene develops, the antagonist will display inappropriate behavior to the protagonist (e.g. invasion of personal space, various forms of intimidation and acting in offensive way) and ask them to improvise the scene. To deepen the exploration of issues of equality and discrimination the intimidation/offensiveness can also be based around gender, race, sexuality, social background etc. If the protagonist chooses to go to the driver or to go out of the bus, the Joker ask a member of the audience to play the driver. If neutral characters, such as the driver, are introduced, it is important to discuss how 'difficult' these actors can be in relation to audience interventions.

Once the improvisation of the scene is finished, the joker then says to the audience we will do this again, and if you would do something different than what the protagonist (not the antagonists) is doing, stand up and yell stop. The protagonist will then sit down and the audience member is invited forward to show their solution of the moment.

Depending on how the scene plays out, decides (as the Joker) when the time is right to ask the audience to intervene and replace the protagonist. Invites a member of the audience up to replace the protagonist and asks them to continue improvising to improve the situation. Continues to invite interventions from the audience, discussing the impact of each intervention with the group, until the audience consensus is that the situation has improved. If any of the interventions are beyond the boundaries of reality (e.g., a person magically produces a phone or something quite unrealistic happens), the Joker, or a member of the audience, can call, "Magic". If the rest of the audience agrees that the intervention was 'Magic', the person intervening must find an alternative approach.

Once the intervention is performed, the audience invariably applauds, and the Joker, in the stage of reflection, invites the audience to discuss the proposed solution, and to offer even more solutions.

Before the questions, the facilitator reminds the participants that we are not trying to find only one answer.

- What is the desire/will of the antagonist?
- What is the desire/will of the protagonist?
- Can this happen in the real life?
- What could the protagonist have done differently?
- What do other people in the scene think?
- What can be done to change the situation?
- What can you do in your own life to help ensure you will not be in the same situation as the main character in this performance? What advice would you give your own friends or family faced with a similar situation?
- What is at the root of the problem/oppression?
- What part of the system is supporting the problem/oppression? The state, law, institutions or rules of society?

WORKSHOP NAME	WORKING WITH VULNERABLE YOUTH: SERIES OF ACTIVITIES FOCUSING ON DEVELOPING INDIVIDUAL COMPETENCIES OF YOUTH WORKERS.
TIME	180 MIN
AIM	To develop individual competencies of the participants needed to work with vulnerable youth.
PREPARATION AND MATERIAL	- Large room / conference room, a piece of rope, at least 24 clothespins, pieces of paper, some chalk. If possible, an outside area, dixit-cards, at least 24 chairs, pens and/or crayons.
INSTRUCTION	<p>Introduction</p> <p>In this workshop, we try to look at our emotions and try to put them to words, to eventually form a poem. Through various energizers, activities and exercises we try to emulate different emotions and feelings. This way, we try to teach youth workers from other countries how to work with teenage youth and their feelings in a safe, responsible way. The whole workshop is building up towards the moment where we will divide the group in smaller chunks, in which we are going to try write a poem. This experience should be fun and enlightening!</p> <p>Energizer</p> <p>The whole group is standing in a circle. Someone starts by looking at another person and says a word (for instance "banana"). The other person has to call out another word which he or she associates with the word said by the first person, also while looking at another person. We repeat this, so we make a circle and everyone gets a turn.</p> <p>Clothespin</p> <p>We hang a rope down from the ceiling. Every participant is handed a clothespin, where they should write their name on. Next, everyone has to clip their clothespin onto the rope. The lower, the less energy you have and/or the less well you feel about yourself, while higher resembles a good feeling and/or a higher energy level. After this, we realign the circle, and everyone gets the chance to briefly illustrate why they chose said position on the rope, and how their energy level is at that point.</p> <p>It is important to note that all participants can change the place of their clothespin on the rope throughout the day. If their energy level has increased or dropped, it could be interesting to indicate this with the rope.</p> <p>Lots of teenagers experience a hard time expressing their feelings. In this way we are trying to lower the bar and create a safe environment to share the way they feel.</p> <p>Cross the line</p> <p>We draw a line on the floor of the room. One side of the line resembles "Totally agreed", the other side "Totally disagreed". The monitors read a statement for the group. The participants should move to a side, illustrating their standpoint on that statement. After each statement, we take a short time to discuss the matter, and people get the chance to share their point of view.</p> <p>The purpose of this game is to illustrate they are not alone in their opinion. There is no wrong or right. We try to create a safe environment in which they</p>

can express their point of view. It serves as a next step in the workshop to build up to the main activity. While opening these discussions, as a trainer you should defend the safe environment and keep an eye on this throughout the workshop.

Questions:

- I love poetry
- I know a lot of poets
- I never read poetry
- Poetry is important in my life
- To me, music is also a kind of poetry
- I like a poem more when it rhymes
- I don't get the concept of poetry
- Poetry is old fashioned
- I use poetry in my profession

"Under Pressure"

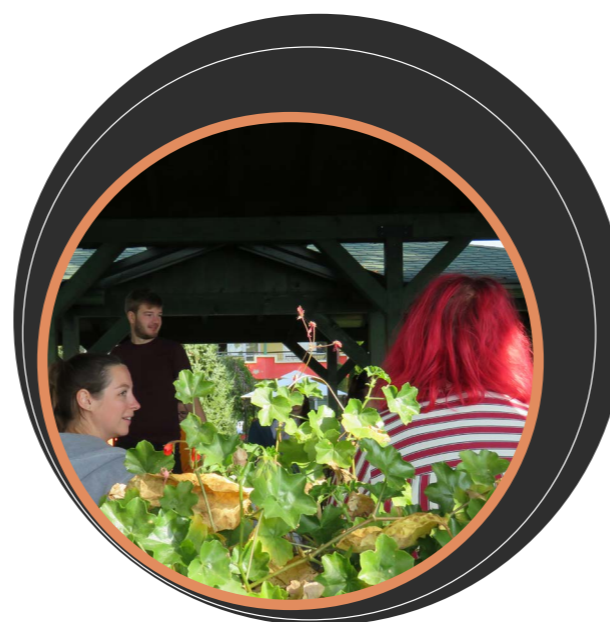
The group is divided into 4 smaller groups with each one Arktos-employee as monitor. We lay a ball in front of every group. One participant is told that it is absolutely forbidden to kick the ball away. The other participants have to try to convince the one person to kick the ball anyway. This way we try to re-enact how it feels like to be under the pressure of a group, and how difficult it can be to stay true to your own beliefs.

Energizer "Characters on the bus"

We align enough chairs for every participant, trying to re-enact seats on a bus. The first person taking part in this exercise will be the bus driver. Once seated, the next participant hops on the bus. When he/she does, he/she acts out a character (physical or psychological). This could be an emotion (angry, crying, laughing really hard) or an act (walking funny, crawling, beating your head). When a new person comes on the bus, everyone already sitting on the bus, has to adopt the act or emotion.

Writing a Poem

1. Divide all candidates in small groups, so every group has people from different countries. Every group has one Arktos-employee at their table to monitor the activity.
2. Every table gets a few DIXIT-cards on their table. All participants choose a card that reminds them of happy memory or a good time in their youth.
3. Once everyone has chosen a card, every candidate gets the time to explain to the others why they have chosen that card.
4. Now we go to the brainstorm-phase. Every participant gets a piece of paper and has the time to write down 5 words that come to mind when thinking about their card.
5. Next comes the writing-phase. Everyone gets the time to write 3 poetic sentences. The list of words written in the previous stage should be a helpful tool. It is not required to include the words from that list.
6. In this step, the group gathers all sentences written individually. If needed,



we can take a short time to explain the sentences to each other. Now we are going to try to make a poem. Use one sentence of every person each. This should be fun, since you can puzzle, and so many different combinations are possible. Take your time with the group to come to a result that is satisfying for every member.

You can add a last step, where all groups read their poem to the other groups, This, however, can also be included in the evaluation, as a fun interlude.

We do this workshop in all these steps to lower the bar to participate. By taking small steps in the process, the large goal of writing a poem becomes more achievable. Children and teenagers, but also adults can experience a hard time working on bigger projects. This can cause people to step back and make them afraid of participating.

Evaluation

All participants go sit/stand in a circle and have time to give their thoughts on the activities. As Arktos youth workers, it should be interesting to ask about the energy level of the participants. Next, everyone gets a last chance to re-position their clothespin on the rope.

Closer

We go stand in the circle again. Everyone says one word which describes the feeling they have after the activity.

WORKSHOP NAME

ACTIVATING AND EMPOWERING VULNERABLE YOUTH: DISCUSSION ON OBSTACLES PREVENTING VULNERABLE YOUTH TO GET ACTIVATED, SHARING AND ANALYZING SUCCESSFUL STORIES, WORKING ON IMPROVEMENT OF EXISTING PRACTICES IN PARTNERS' ORGANIZATIONS.

TIME

180 MIN

AIM

To raise the participants' knowledge on activating and empowering vulnerable youth; to identify the obstacles preventing activating and empowering youth; to develop participants' competencies to address these obstacles and to provide them with an opportunity to learn from existing practices.

PREPARATION AND MATERIAL

Energizer; the starting discussion will focus on identifying the obstacles preventing vulnerable youth to actively participate in various activities in their communities and/or preventing their empowerment. After identifying the key obstacles, the participants will brainstorm in mixed groups possible solutions and share their suggestions. In the next step, the participants will have the possibility to present successful stories from their communities leading to activating and empowering vulnerable youth. After each story there will be reflection with the aim to reflect on the way of transferring these practices in other realities. The session will be closed by work in national teams.

INSTRUCTION

Vulnerable Youth: Discussion on Obstacles Preventing Vulnerable Youth to Get Activated.

1. Divide the group in 4 mixed teams, and give them a task to find out 2 reasons why the youth is inactive, what are the obstacles; each group should come up with 2 reasons.
2. Come back to the plenary session, where each group will briefly present the reasons for the youth's passivity.
3. Pick up the cards with the reasons; now each group should find solution for the reasons stated in the card from the other group. Give 15 min for discussion and come back to the plenary discussion and have a short presentation of the solutions.

Sharing and Analyzing Successful Stories, Working on Improvement Existing Practices in Partners' Organizations.

1. Same groups, now have to prepare a theater with the best practices of their experience how the youth can be activated. Give them 30 min for preparation.
2. Performance of the theatre.

QUESTION FOR REFLECTION

Ask for their emotions and feelings during the session. Ask if they have different methods to explore best practices of the group.



WORKSHOP NAME

'SELF-DISCOVER'

TIME

| 45 MIN

AIM

To develop individual competencies of the participants needed to work with vulnerable youth.

MATERIAL

4 bottles, questions "truth or dare" on the flap, creative items: pencils, paper, glue, colors, guitar, photo camera.

INSTRUCTION

Awakening energizer: Hey Joe + Running in circles and when there is a signal, you have to stop and find your partner. 'I am unique because...': Everyone has to think about something that they think it makes them unique in the group. When they say it they have to step forward. If everyone else has the same, they also have to step forward. For example: I am unique because I have a twin.

The Globe: in small groups

- Live long through the future
- Activity goal: an introduction to thinking about the future in a creative and entertaining way.
- Through the creatively playable floor-going walkthrough, the member of the group will be able to move freely.
- The activity can be performed outside, so the contours of the imagined countries are dotted with chalk on the floor. At one time, members of the group stop and say their name, where they live now, where they would like to live, work, travel ...
- After each youngster finds their place on the imaginary globe and what they would like to do in life, to the future job they would like to do, schooling, college and employment.

2. Main part (in small groups)

- Spin the bottle: everyone has to spin the bottle and when the bottle points at you, you can choose truth or dare.
- **Truth:** everyone can pick any question, also if someone else has already chosen that question.
- If you won the lottery, what would you use the money for?
- If you could bring only 3 objects to an isolated island, what would you bring?
- Left or right
- If you had a superpower, what superpower would that be?
- If you had to choose one song that you had written, what song would that be?
- What do you think of a world without religions?

Everyone can pick a question and everyone can answer it for himself. An object will pass in the group and when you have the object you can speak. No one is aloud to give reaction of what he or she said.

- **Dare:** all the dares can be done only once



- Tell a joke
- Say to all the people 'I believe in myself'
- Kiss someone on the cheek
- Jump as high as you can
- Hug 3 people
- Do 25 push-ups

- Everyone has to find something in the surroundings that represents your future or past (you can choose yourself) and takes a picture of it with their cellphones. Then show the pictures in group and if they want to they can share something about it.

- Everyone can choose an artistic way that they feel safe to express something about themselves/future/past. For example:

- Letter to yourself
- Pantomima
- Writing a song
- Grow a plant
- Build something
- Make a paint
- Something handmade
- Photography
-

- Then we have a reflection in the small group: how was it to do this? Which emotions did come out?

WORKSHOP NAME

MIX-IT UP

TIME

| 45 MIN

AIM

Understanding emotions: The participants need to express and guess emotions. Youngsters also will realize in the reflection that when they send something in a text, it could be interpreted in a way that is different from the way they meant it.

INSTRUCTION

Youngsters will write random sentences on pieces of paper (if they can't come up with one you can use the "dixit" cards to give them inspiration). Then you divide the youngsters in small groups, then give them a box with emotions in it written on cards. They take one sentence and 2 emotions and read the sentence in those emotions and the others have to guess. After everyone has done it, you get in to bigger groups and do it again. After a while you come into the big group and ask who wants to do it in the big group. Then, to round it all, you take one sentence and read it out loud. One by one, the youngsters take a feeling and start saying that sentence in that emotion, so everyone will walk around and say that same sentence in a different way.

TIPS



TIP N.1

Prepare the evaluation form in advance; present it to the group at the very beginning altogether with the program and aims of the program.

TIP N.2

Design the program of the TC and post it on a visible place in the working area.

TIP N.3

Decorate the working space together with the participants of the TC making them to feel comfortable and in their own space.

TIP N.4

Emphasis the aim and objective of each activity that you are implementing make sure that participants are clear with the purpose of the activity and what were expected objectives they to learn from the activity. Explain it after the discussion of the activity.

TIP N.5

TC is common. Both sides are responsible for successful realization of it; make it clear with the participants. Empower participants to adjust the training course in the frame of the program of the TC.

TIP N.6

Make sure that you provide enough space for team building activities. Analyze the profile of the participant and give them at least 2 days for team building activities.

TIP N.7

Prepare a box with energizers, try to put energizers connected with the topic of the TC. Use the energizers in every 30, 40 minutes. In the afternoon session do more dynamic energizers.

TIP N.8

Active listening of the group reflection, everyday adjusts the program to the groups need in the frame of the project program.

TIP N.9

Sometimes not the whole group will be in the working mood, try to balance it with group work.

TIP N.10

Give freedom to the participants' creativity. Make sure to ensure safe environment in which they will alive their emotions, thoughts and needs.

TIP N.11

This is a TC, there should be theoretical parts, make sure that these sessions will more interactive and creative, and do not forget to explain to the group that this is something that should be realized within the program. Ask them for creative realization of this "boring" session.

SIMULATION

A simulation is an imitation of the operation of a real-world process or system. The act of simulating something first requires that a model be developed; this model represents the key characteristics, behaviors and functions of the selected physical or abstract system or process. The model represents the system itself, whereas the simulation represents the operation of the system over time.



FORUM THEATRE

Forum Theatre focuses on the moments that people meet daily but don't take into consideration as a habit. Unlike life, theater allows those who participate in it to observe the scene as an outsider, to pursue the tragic situation, such as a witness hid behind the curtain and to understand where the ignorance, carelessness, labeling or discrimination can lead.



THEATER

Theatre or theater is a collaborative form of fine art that uses live performers, typically actors or actresses, to present the experience of a real or imagined event before a live audience in a specific place, often a stage. The performers may communicate this experience to the audience through combinations of gesture, speech, song, music, and dance.



CREATIVE WRITING

Creative writing is any form of writing which is written with the creativity of mind: fiction writing, poetry writing, creative non-fiction writing and more. The purpose is to express, whether it be thoughts, experiences or emotions. Rather than simply giving information or inciting the reader to make an action beneficial to the writer, creative writing is written to entertain or educate someone, to spread awareness about something or someone, or to simply express one's ideas and opinions.



TO WRITE MEANS MORE THAN PUTTING PRETTY WORDS ON A PAGE;
THE ACT OF WRITING IS TO SHARE A PART OF YOUR SOUL WITH THE WORLD

**“WE MUST ALL DO THEATRE,
TO FIND OUT WHO WE ARE,
AND TO DISCOVER WHO WE
COULD BECOME”**

- AUGUSTO BOAL





MIX IT UP

Objective:

- **Understanding emotions:** the participants need to express and guess emotions. Youngsters also will realize in the reflection that when they send something in a text, it could be interpreted in a way that is different from the way they meant it.

SELFDISCOVERING

'I am unique because...':

Everyone has to think about something that they think it makes them unique in the group. When they say it they have to step forward. If everyone else has the same, they also have to step forward. **For example:** I am unique because I have a twin.

THE WORLD OF SONGS

Objectives:

- * Expressing yourself through music and creative writing
- * Emotional awareness
- * Intercultural learning (in case if working with international music and songs)

BODY POETRY

Objective: Body poetry workshop is used as a tool when you want to improve communication skills through opening yourself and expressing emotions by having fun.



NEW TOOLS

TO WRITE MEANS MORE THAN PUTTING PRETTY WORDS ON A PAGE;
THE ACT OF WRITING IS TO SHARE A PART OF YOUR SOUL WITH THE WORLD

“WE MUST ALL DO THEATRE,
TO FIND OUT WHO WE ARE,
AND TO DISCOVER WHO WE
COULD BECOME”

- AUGUSTO BOAL



NEW TOOLS

WORKSHOP NAME

MIX IT UP

TIME | 120 MIN

AIM | - **Understanding emotions:** the participants need to express and guess emotions. Youngsters also will realize in the reflection that when they send something in a text, it could be interpreted in a way that is different from the way they meant it.

PREPARATION AND MATERIAL | You can do this outdoors, indoors... best to do with a groups of youngsters where they feel comfortable in. The group should have done teambuilding before this excersice.

INSTRUCTION | Youngsters will write random sentences on pieces of paper (if they can't come up with one you can use the "dixit" cards to give them inspiration). Then you divide the youngsters in small groups, then give them a box with emotions in it written on cards. They take one sentence and 2 emotions and read the sentence in those emotions and the others have to guess. After everyone has done it, you get in to bigger groups and do it again. After a while you come into the big group and ask who wants to do it in the big group. Then, to round it all, you take one sentence and read it out loud. One by one, the youngsters take a feeling and start saying that sentence in that emotion, so everyone will walk around and say that same sentence in a different way.

QUESTIONS FOR REFLECTION | What was easy/hard/ uncomfy? And why?
Can you imagine it when you type a sentence, and someone understands it differently?
Have you experienced it?
Summarize the thing in one word.



WORKSHOP NAME

SELF-DISCOVER

TIME | 180 MIN

AIM | - **Understanding emotions:** Discovering your emotions better.

PREPARATION AND MATERIAL | 4 bottles, questions "truth or dare" on the flap, creative items: pencils, paper, glue, colors, guitar, photo camera.

INSTRUCTION | 1. **Intro**

45 minutes

Awakening energizer: Hey Joe + Running in circles and when there is a signal, you have to stop and find your partner.

'I am unique because...': Everyone has to think about something that they think it makes them unique in the group. When they say it they have to step forward. If everyone else has the same, they also have to step forward. For example: I am unique because I have a twin.

20 minutes

- The Globe: in small groups

* Live long through the future

* Activity goal: an introduction to thinking about the future in a creative and entertaining way.

* Through the creatively playable floor-going walkthrough, the member of the group will be able to move freely.

* The activity can be performed outside, so the contours of the imagined countries are dotted with chalk on the floor. At one time, members of the group stop and say their name, where they live now, where they would like to live, work, travel ...

* After each youngster finds their place on the imaginary globe and what they would like to do in life, to the future job they would like to do, schooling, college and employment.

2. **Main part (in small groups)**

45 minutes

- Spin the bottle: everyone has to spin the bottle and when the bottle points at you, you can choose truth or dare.

* **Truth:** everyone can pick any question, also if someone else has already chosen that question.

- If you won the lottery, what would you use the money for?

- If you could bring only 3 objectsto an isolated island, what would you bring?

- Left or right

- If you had a superpower, what superpower would that be?

- If you had to choose one song that you had written, what song would that be?

- What do you think of a world without religions?

Everyone can pick a question and everyone can answer it for himself. An object will pass in the group and when you have the object you can speak. No one is aloud to give reaction of what he or she said.

* **Dare:** all the dares can be done only once

- Tell a joke
- Say to all the people 'I believe in myself'
- Kiss someone on the cheek
- Jump as high as you can
- Hug 3 people
- Do 25 push-ups

- Everyone has to find something in the surroundings that represents your future or past (you can choose yourself) and takes a picture of it with their cellphones. Then show the pictures in group and if they want to they can share something about it.

1 hour

* Everyone can choose an artistic way that they feel safe to express something about themselves/future/past. **For example:**

- Letter to yourself
- Pantomima
- Writing a song
- Grow a plant
- Build something
- Make a paint
- Something handmade
- Photography
-

QUESTIONS FOR REFLECTION

How was it to do this?
Which emotions did come out?
Did you learn something about yourself today?
Did you feel safe?
Did you like the workshop?
What did you think about the trainer?

WORKSHOP NAME

THE WORLD OF SONGS

TIME

| 45 MIN

AIM

- * Expressing yourself through music and creative writing
- * Emotional awareness
- * Intercultural learning (in case if working with international music and songs)

PREPARATION AND MATERIAL

| Can be done in one big group or several smaller ones. Materials: lap top, speakers, music, flipcharts, markers.

INSTRUCTION

- * Listen to a song (it can be chosen based on things you want to work on. In case of international learning, choosing a song from different countries, if one wants to work on some emotions, choosing a song that can increase that emotion – sad, happy, aggressive...)
- * Self reflection after listening to a song – spending few minutes thinking on how it made one feel.
- * Making a collage based on emotions and things that were heard while listening to the song.
- * Collage exhibition – the ones who are open to share what is in their collage, can tell it to others.

QUESTIONS FOR REFLECTION

How did you like the workshop?
How did you feel during the song?
How did you decide what to put in collage?
Was this task challenging and why?
Did your emotions change during the workshop?



WORKSHOP NAME

BODY POETRY

TIME

| 60 MIN

AIM

| Body poetry workshop is used as a tool when you want to improve communication skills through opening yourself and expressing emotions by having fun.

PREPARATION AND MATERIAL

| Can be done in one big group or several smaller ones. Materials: lap top, speakers, music, flipcharts, markers.

INSTRUCTION

1) **Energizer** – Feel the hands: Whole group stands in circle holding hands. One of the participants starts the wave with squeezing hands – the point is that each participant after he/she got his/her hand squeezed squeezes the hand of the participant standing next to him/her and they can also change the direction of the squeezing hand wave. The objective is for everyone to become aware of other people in the group and to pay attention to something simple as a hand squeeze which connects the whole group together.

2) **4 emotions of the shoulder**: This activity is also for a whole group. The leader of the workshop says one of the 4 emotions in focus (joy, sadness, anger and fear) and explains to the participants that they have to find the person who is wearing some material or color that reminds them of that emotion. For each of 4 emotions they can pick one person/ shoulder. The aim is to show the participants how different people perceive differently the same emotion and vice versa in order to make them aware of the importance of respecting each other's emotions and different ways of showing and/or understanding them.

3) **Body as a tool**: The participants now have to divide in 4 groups. Each group chooses one paper on which there is written one of the before mentioned 4 emotions and 4 different ways of expressing/ showing that emotion (theatre, dancing, drawing, connected statue). The connections are made in the following way: the group which chooses joy has to express joy through body drawing, anger should be expressed through dancing, sadness through connected statue and fear through theatre. The participants should only use their own body and mimics and gestures and they're not allowed to speak. The task for each group is to choose one person who is going to be the leader and who is going to show the emotion written on the paper. The person who's giving instructions says to that person to imagine the moment in their lives in which they most felt that specific emotion so they could express it more easily. The rest of the group has to imagine the moment just before experiencing that emotion and to decide which emotion led to the one written on their paper (for example the group gets joy – the leader is showing joyful moment in his/her life, someone from the group was really nervous before the joy so he/she shows nervousness, etc.). The point is that each participant has to think about what came before the chosen emotion and to try to trace the root of that emotion so they could understand the main emotion more deeply. The aim of this (main) part of the workshop is to connect the 4 main emotions with the emotions which participants experienced before that so that they could

find the root of that emotion and that they could see how different people differently experience the same emotion.

4) **Energizer – Earthquake**: In this (last) part all of the participants stand together in groups of 3 people. 2 of the people stand looking at each other and holding hands while the third person stands in the middle between them. One person from whole group is the leader and he/she is telling orders to the groups. He/she can shout either left, right, middle, or earthquake. When he/she says left – the person which is left from the person standing in the middle is breaking up from the group and he/she tries to find another group; the same is for the right; when the order is middle the person in the middle is trying to find another group; when the order is earthquake every person in the group has to find another group. The person who's saying the orders also plays. The point is to find another group as fast as you can so you wouldn't stay without the group. The person who stays the last after all of the others found the group is the one who's saying the orders in the next round.

QUESTIONS FOR REFLECTION

| How do you feel after the workshop?

| Are your emotions different from the beginning of this workshop? can you explain if yes?

| Do you want to share something more?



LONGING FOR THE SOUTH

*If I had an eagle's wings
I would rise and fly on them
To our shores, to our own parts,
To see Stamboul, to see Kukush;
And to watch the sunrise: is it
Dim there too as it is here ?*

*If the sun still rises dimly,
If it meets me there as here,
I'll prepare for further travels,
I shall flee to other shores
Where the sunrise greets me brightly,
And the sky is sewn with stars.*

*It is dark here; dark surrounds me,
Dark for covers all the earth,
Here are frosts and snows and ashes,
Blizzards and harsh winds abound.
Fogs all around, the earth is ic,
And in the breast are cold, dark thoughts.*

*No, I cannot stay here, no;
I cannot look upon these frosts.
Give me wings and I will don them;
I will fly to our own shores,
Go once more to our own places,
Go to Ohrid and to Struga.*

*There the sunrise warms the soul,
The sun sets bright in mountain woods:
Yonder gifts in great profusion
Reachly spread by nature's power.
See the clear lake stretching white-
Or bluey darkened by the wind,
Look you at the plains or mountains:
Beauty's everywhere divine.*

*To pipe there to my heart's content!
Ah! let the sun, let me die.*

- KONSTANTIN MILADINOV -

TC VENUE

VENUE - STRUGA - MACEDONIA

Struga is a town and popular tourist destination situated in the south-western region of the Republic of Macedonia, lying on the shore of Lake Ohrid. Once known as "Enchalon" -Eel, Struga has a population of approximately 15 000 inhabitants. It has been known since... [read more](#)



THE STRUGA POETRY EVENINGS

The Struga Poetry Evenings started in 1962 with a series of readings by a number of Macedonian poets in honor of the two brothers, Konstantin and Dimitar Miladinov, great intellectuals, teachers, and writers, born in Struga in the beginning of 19th century. Konstantin Miladinov has been considered the founder of... [read more](#)

OHRID



OHRID - THE BALKAN JEWEL

According to myths and legends, it was founded during the times of other classical civilizations, such as Phoenicia and Troy, in the 2nd millennium B.C. Whatever the truth is, Ohrid was, and still is, a secret and sacred piece of land. It is a city where mysterious royal golden masks have been found, where the Goddess of destiny, Isis, used to have her cult, where grandiose basilicas were built as Christianity evolved, where the famous scholars Sts. Clement and Naum founded one of the first universities in Europe. Czar Samuil, where the founder of the first medieval Macedonian empire, had his throne. The Ohrid Archbishopric was founded...

[read more](#)

55749 **POPULATION**

695m **ALTITUDE**

2257 **SUNNY HOURS**
per year



LYCHNIDOS (the ancient name of Ohrid, meaning Light giving)

was built in the 4th century B.C

ERASMUS + SUPPORT EDUCATION, TRAINING, YOUTH AND SPORT IN EUROPE



ERASMUS +

Erasmus+ is the EU's programme to support education, training, youth and sport in Europe. Its budget of €14.7 billion will provide opportunities for over 4 million Europeans to study, train, gain experience, and volunteer abroad.

[WEBSITE](#)



AIMS

The aim of Erasmus+ is to contribute to the Europe 2020 strategy for growth, jobs, social equity and inclusion, as well as the aims of ET2020, the EU's strategic framework for education and training.

Erasmus+ also aims to promote the sustainable development of its partners in the field of higher education, and contribute to achieving the objectives of the EU Youth Strategy.

Specific issues tackled by the programme include:

- Reducing unemployment, especially among young people
- Promoting adult learning, especially for new skills and skills required by the labour market.
- Encouraging young people to take part in European democracy
- Supporting innovation, cooperation and reform
- Reducing early school leaving
- Promoting cooperation and mobility with the EU's partner countries.

INDIVIDUALS

Erasmus+ has opportunities for people of all ages, helping them develop and share knowledge and experience at institutions and organisations in different countries.

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ORGANISATIONS

Erasmus+ has opportunities for a wide range of organisations, including universities, education and training providers, think-tanks, research organisations, and private businesses.

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INTERCULTURAL NIGHTS



BELGIUM



A **cuberdon**, also known as *neuzeke*, *tsoepke*, *Ghent nose* or *top nose*, is a cone-shaped Belgian sweet from East Flanders that resembles a nose. In Belgian French this candy is also known as *chapeau de curé* ("pastor hat"). Often it has a purplish color, a width of about 2.5 cm and a weight of 10 to 18 grams. The outside is hard but the content is gelatinous. The cuberdon has a limited shelf life of about three weeks, after which the inside begins to sacrifice. Due to this limited shelf life the cuberdon is not exported and is therefore almost exclusively available in Belgium.

THE REAL HISTORY OF FRENCH FRIES

What we recognize today as Belgian 'frites' or 'friets' is thought to have originated in the Meuse region in the year 1680. The poor inhabitants of the Meuse valley area subsisted mainly on fish, but when the river Meuse froze in 1680, potatoes were cut into the shape of fish, fried and used as a substitute to their main staple – or so the story of Belgian fries goes.

The Belgian tourism board says that Belgian fries – 'les frites' – were incorrectly named 'French fries' by American servicemen when they came to Belgium at the end of World War I. The French fries mislabel was reportedly the result of naming the fries after the French language spoken in Wallonia.

There has been much disagreement over the origin of frites as the region lies in the heart of French-speaking Wallonia, forcing Flanders to desperately seek a Flemish origin to the food. But, as in most countries, food can define culture and in frites are generally accepted as a unifying force and thoroughly 'Belgian' – francophone or not.



FRENCH FRIES RECIPE

The best potatoes for French fries are fresh, never frozen, and with a medium-firm consistency that is not too firm nor too soft. In the best French fries recipe, frites are cut rectangular around 1cm square. The secret to the Belgian fries recipe is that the potato is fried twice. The Belgian tourism board recommends that the first fry should be done at 150°C and the second fry at 175 °C.

The result are golden perfect French fries that have a soft inside once your crunch through a crispy outside. You then just have to choose your frite topping or speciality fries sauces in Belgium, such as:

- mayonnaise, curry mayonnaise, curry ketchup
- andalouse sauce – a mix of peppers, mayonnaise and tomato paste, pickles
- samurai sauce – mayonnaise with Tunisian chili, spices, tomatoes and bell peppers
- pickel sauce – a yellow, vinegar-based sauce with turmeric, mustard and chunks of crunchy vegetable.
- sauce americaine – mayonnaise with tomato, chervil (French parsley), onions, capers, seafood stock and celery.
- sauce riche – pink, tartar-based sauce
- fromage – cheese.



MACEDONIA

AJVAR

Macedonian roasted eggplant-sweet-pepper mixture, sometimes referred to as vegetarian caviar. It can be mashed or left chunky, depending on personal taste, and served as a relish, vegetable or spread on country-style white bread like 'pogacha' as an appetizer. You can vary this recipe by adding chopped hot red chilis and onion and substituting red wine or red wine vinegar for the lemon juice.

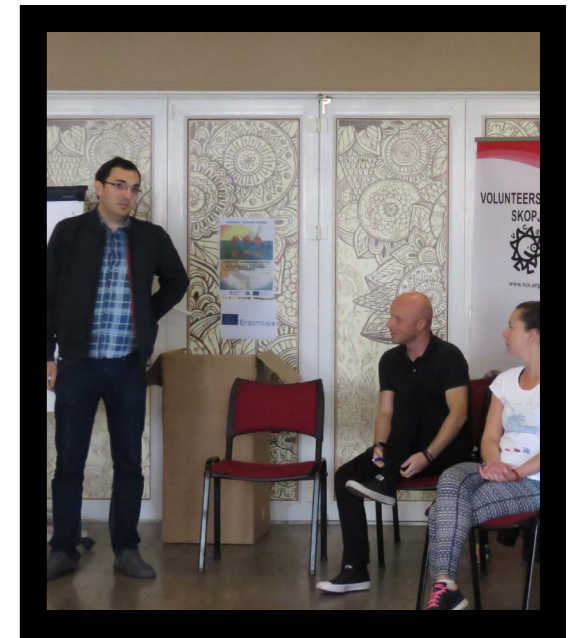
Ingredients:

- * 8-12 fresh red paprika (mild or medium-hot, to taste)
- * 4 medium-size eggplants
- * 1/2 to 3/4 cup olive oil
- * 1 large onion, minced
- * 3 large garlic cloves, chopped
- * 1 to 2 tablespoons lemon juice (or 1 tablespoon red wine vinegar)
- * salt and pepper to taste
- * Chopped fresh parsley for garnish



AJVAR PREPARATION:

Roast the paprika and eggplants over charcoal or a gas flame, or bake them in a preheated 475 F oven, until the skin is blistered and darkened. Place the roasted vegetables in a paper bag and let them steam in their own heat for 10 minutes. Peel off and discard the burnt skin along with the stems and seeds. Mash the peppers and eggplant pulp together to form a slightly chunky mass. You can do this with a fork or in a food processor. Heat 3 tablespoons of oil in a large skillet and saute the onion until very soft. Add garlic and cook for 2 more minutes. Remove from the heat and stir in the pepper-eggplant pulp, mixing well. Slowly drizzle the remaining oil into the mixture, stirring constantly to incorporate all of the oil. Add lemon juice or vinegar, and salt and pepper, to taste. Transfer to a serving bowl and garnish with parsley. Serve as an appetizer to spread on thick slices of country-style white bread or flat pita bread with chunks of feta cheese, or use as a side dish to accompany grilled or roasted meats. Yield: 6 to 8 servings, as an appetizer or side dish.



A cup of homemade **RAKIJA**, a cure for everything!

Rakija or Macedonian brandy comes under the category of natural medicine, a secretly popular weapon against many diseases, together with olive oil, garlic, honey and other local products..so they say ... For stomachaches, colds, flu and similar illnesses, they say there is no better medicine than rakija. It will destroy all bacteria and viruses. Also recommended for muscle pain, not to mention for disinfection of wounds. Usually, drank as an aperitif, for a morning wake-up, with cheese and prosciutto, before and after lunch, facilitates sleep, to forget or to cheer. However, they say that who doesn't drink homemade rakia, hasn't been drinking rakija at all!



CROATIA

PROCESSED CHEESE

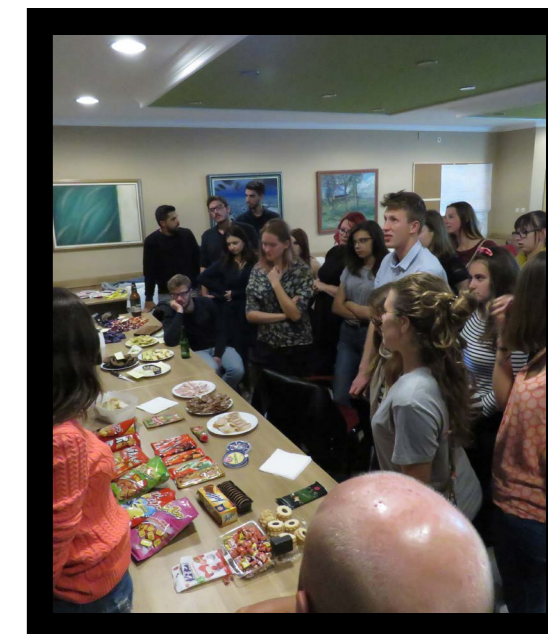
Zdenka processed cheese in triangles stands for the processed cheese in almost every Croatian household, the cheese we have always liked.

It is prepared according to the original recipe, with rich flavor and a creamy structure; besides being used as a spread, it is often used in cooking and as an ingredient in sauces and dishes. Choose a taste for yourself from the wide range of flavors: classic, Czardas, sandwich, champignons, special or light taste.



KRAŠ

Thanks to **KRAŠ**, the divine smell of chocolate began to fill the streets of Zagreb more than 100 years ago. Those were not only the first chocolate bars in southeastern Europe, but also among the first ones in the world. Although much has changed throughout the years, the creation of chocolate of superior quality has been the guiding thread for Kraš master chocolatiers over more than a century the company has been in existence. In 1996 Kraš chocolate bars were launched under the Dorina brand, and today Dorina brand covers a wide range of chocolate varieties. In order for Dorina chocolate to maintain a consistent quality, only cocoa beans of ultimate quality from Ghana are used. In addition to the finest ingredients, Dorina chocolate keeps pace with global trends in chocolate manufacturing industry to give a real chocolate experience.



SPAIN

TORTILLA

The most typical pintxo in Spain. It is made with potato, egg oil and salt and there is a great debate about whether or not you should carry onions.

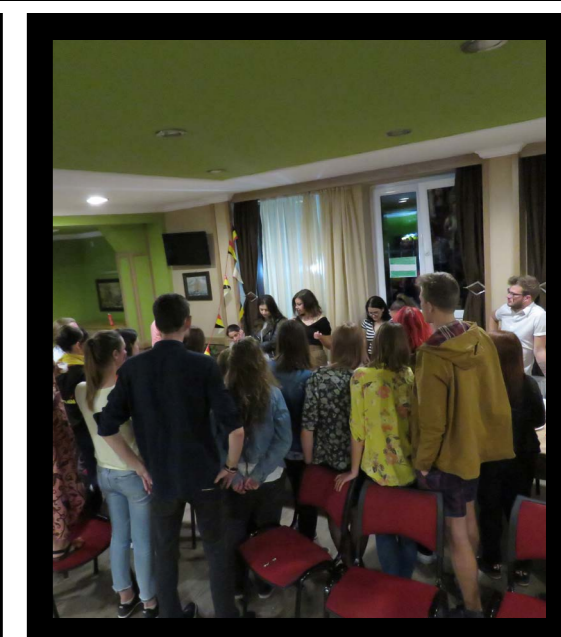
SANGRIA

Traditional Spanish drink. You have to put red wine, pieces of fruit and juices. To make it taste sweeter you can add sugar and a stream of rum.



EMBUTIDO

Preparation consisting of a gut with minced pork, bacon, cooked blood or other ingredients and condiments that usually have the shape of a sausage and that is presented raw, cooked, cured or smoked.

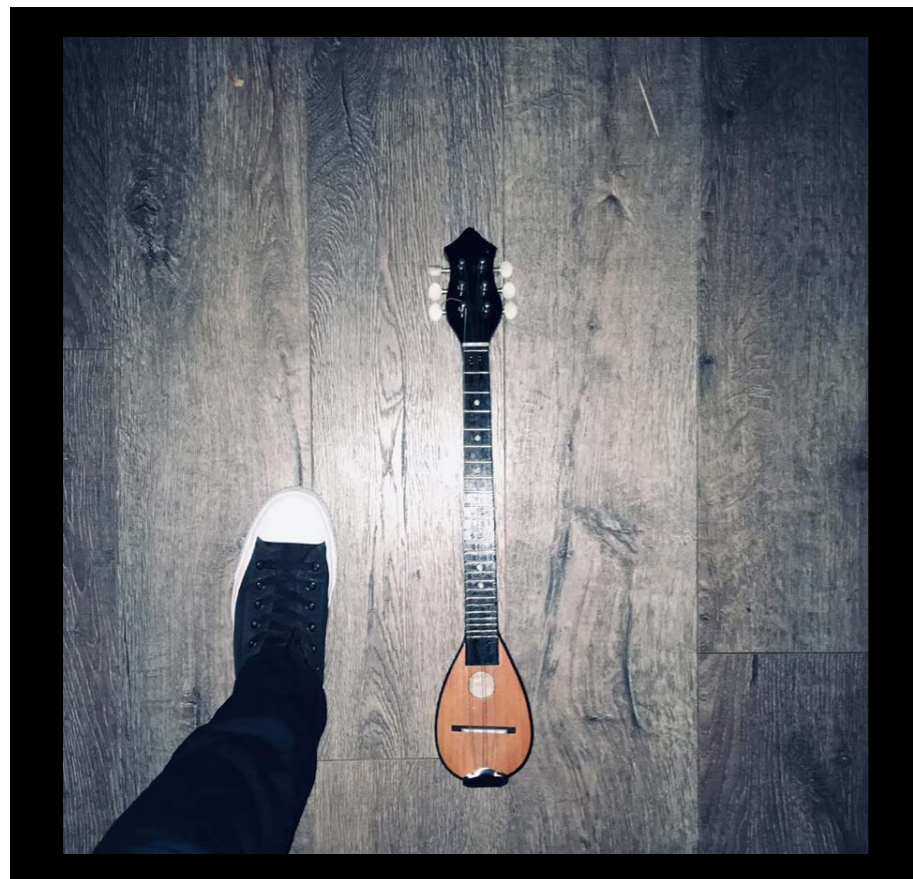
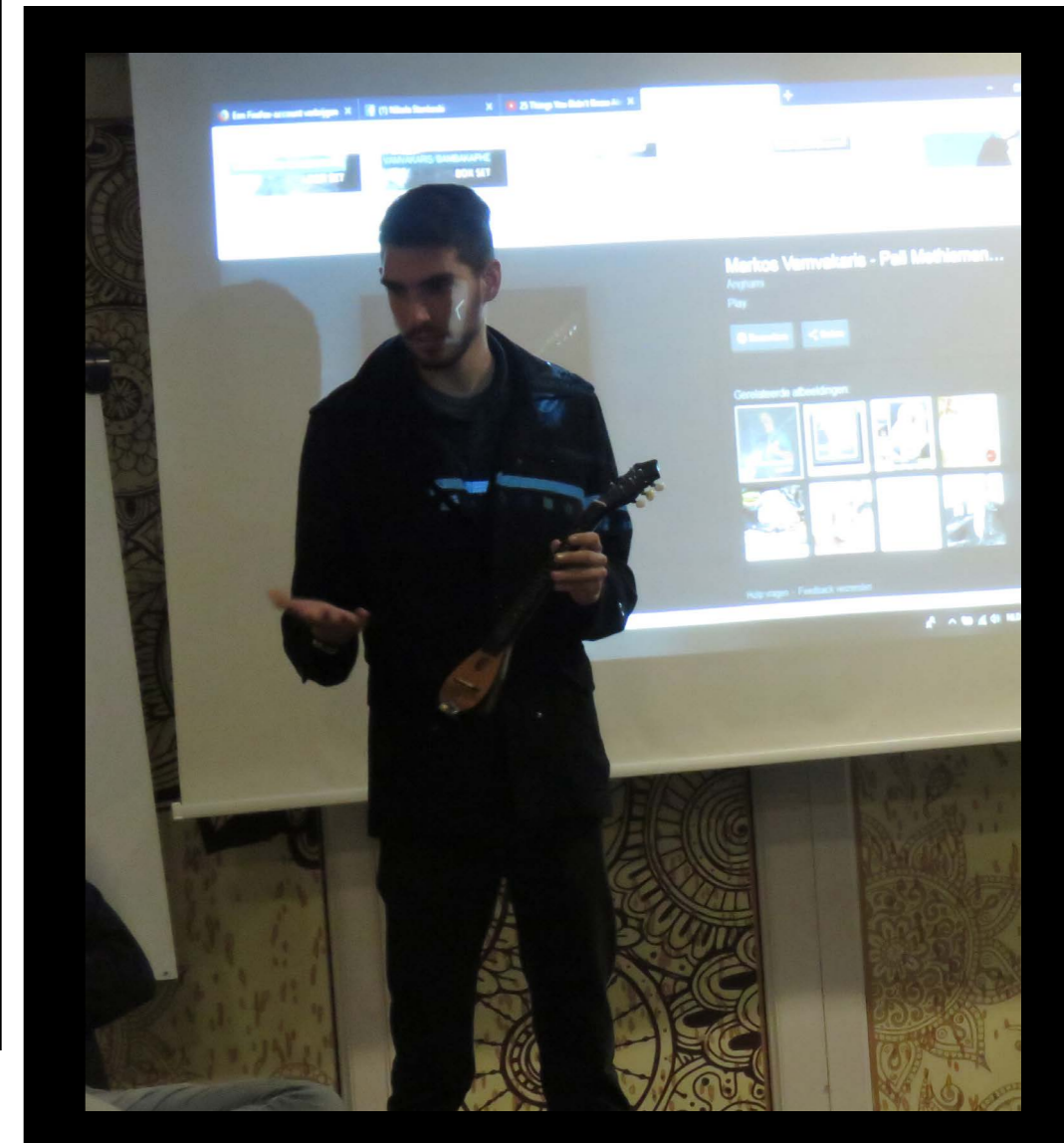


GREECE

BAGLAMADAKI

- a tiny Greek music string instrument.

During parts of the 20th century, players of the bouzouki were persecuted by the government, and the instruments were smashed by the police. The amusingly small size of the baglamadaki made it particularly popular with musicians who needed an instrument small enough to hide under a coat.



TZATZIKI

Traditional Greek tzatziki combines the true virtues of Greek cuisine as it is delicious and healthy. For this reason, this authentic tzatziki recipe is a must-try!

Tzatziki is a vegetarian sauce served with grilled meats or separately as a dip. Greeks also love to eat it with potato fries, vegetables, souvlaki, and gyros!





PIRAGI LATVIAN BACON BUNS

INGREDIENTS

- 350 grams bacon rashers diced finely
- 2 brown onions finely diced
- Ground pepper to taste
- 7 grams dry instant yeast
- ¼ cup warm water
- ¼ cup unsalted butter
- ¾ cup milk
- 2 tablespoons caster sugar, superfine sugar
- 1 egg beaten
- 3 ½ cups plain flour
- 2 teaspoons salt
- 1 egg, beaten
- 2 tablespoons water

INSTRUCTIONS

In a heavy non stick pan sauté onions and bacon until the onions are translucent and most of the bacon fat has rendered. Add ground pepper to taste. Leave this mixture to cool completely while you are making the dough. I usually make the bacon/onion mix the day before and leave it in my fridge until I am ready to use it. The bacon mixture is easier to work with when cold. Place yeast and water in a small bowl, put aside for the yeast to activate. It will froth up. In a small saucepan add butter, milk and sugar. Warm over a low heat until butter has melted and sugar has dissolved into the milk. When milk mixture has cooled to lukewarm stir through beaten egg, yeast and water. Place two cups of the plain flour and salt in a large bowl, pour liquid over and stir to combine. Once combined add the remaining flour. Mix until all ingredients have come together, then leave to rest in the bowl for 10 minutes. Once rested turn dough out on to a lightly floured surface and knead until dough is smooth and elastic, about 5 - 10 minutes. Place dough back in to a lightly oiled bowl and cover. Leave dough to raise, around 1½ hours or until doubled in size. Preheat oven 180 deg C (360 deg F) Once dough is ready, start pulling off a walnut size pieces of dough. Work them in to a ball in your hand then tease them out to a circle. Place a tablespoon of the bacon mixture, and bring the edges of the dough together. Seal the bun in a torpedo shape. Place formed buns on a baking tray that has been lined with baking paper. Mix the beaten egg and water together to make an egg wash. Brush egg wash mixture on buns. Place buns in oven and bake until golden, 12-15 minutes. Repeat with the remainder of the mixture and dough. Once out of the oven they are ready to eat. Piragi can also be frozen once cooled.

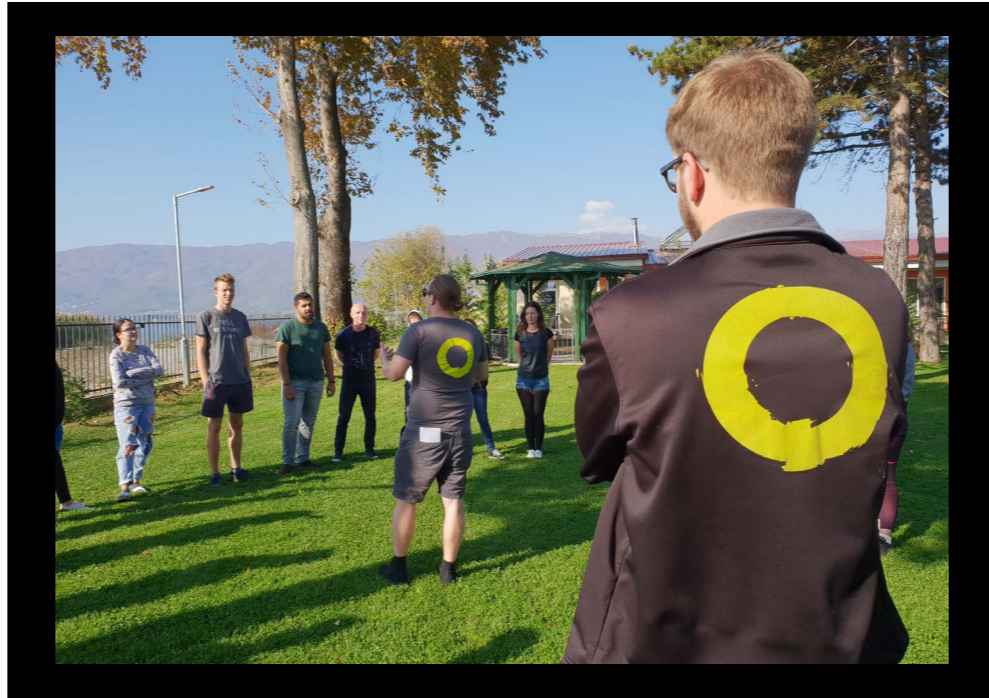
LATVIA

RIGA BLACK BALSAM

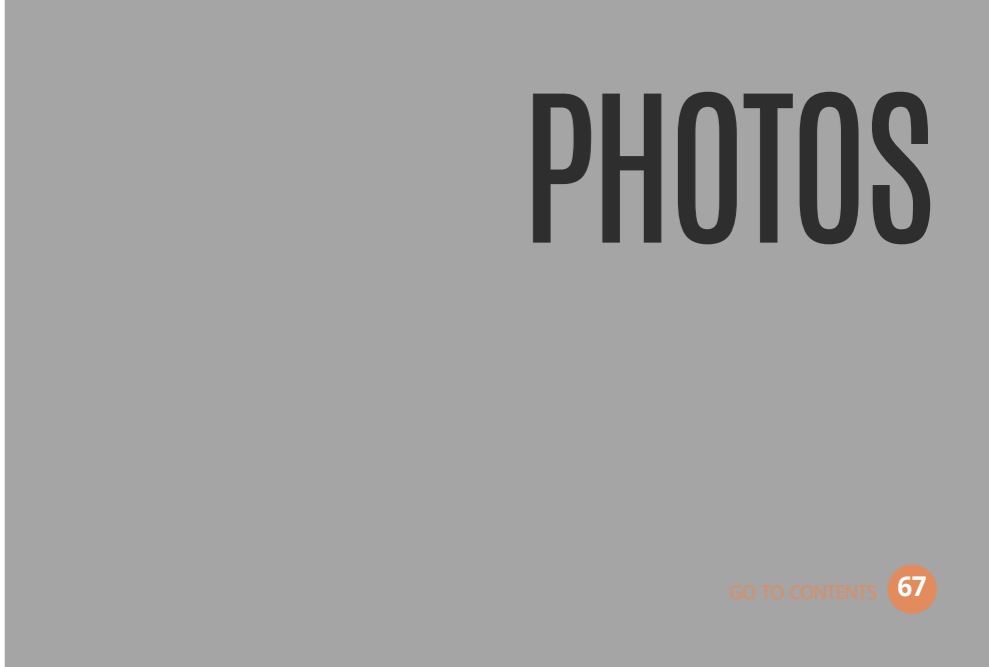
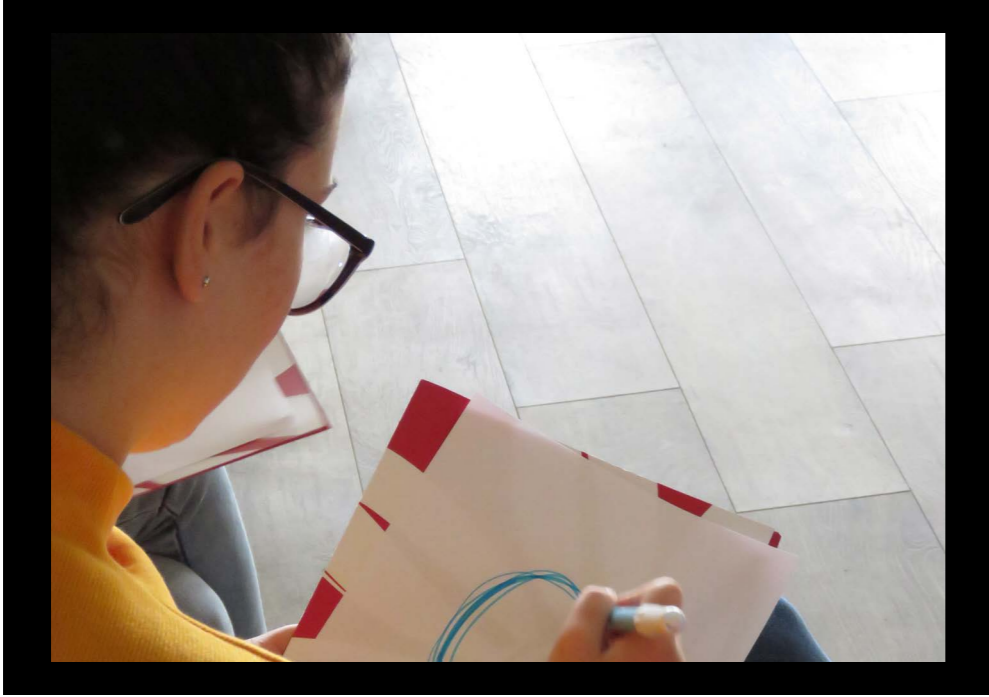
Traditional Latvian balsam made with many different natural ingredients. In the crafting process Riga Black Balsam is made using unique single-barrel infusion technology[clarification needed]. Botanicals are infused in spirit-water mix to create a so called "Riga Black Balsam essence". After that the essence is blended with the rest of ingredients, such as honey, caramel, natural juices and bottled in natural clay bottle that retains the original unique appeal and preserves the qualities of the drink.







PHOTOS



PARTNER NGO



BELGIUM



"ART OF THE BOX" aims to build a platform for creating a dialogue between the culture of Western Europe and the Western Balkans in an environment that is receptive to art and accessible to an audience that varies from young to old. Build a platform where people can share their beliefs, habits, stereotypes and their experiences. Inspire creative communities by bringing amateur artists (undiscovered talents) into contact with professional artists. Promoting executive, visual and creative art.

More info: www.artofthebox.be

MACEDONIA



Volunteers centre skopje (vcs) was the hosting organization of this training course. The main goal of VCS is to give non-formal educational possibilities to the young people, in different fields, in local and international level; to promote the idea of volunteerism and to connect young people without reference to their nationality, religion, political, economical or social status. We are putting effort to develop a multicultural civil society, to reinforce the existing democratic structure, to enhance the affirmation of young People through their individual abilities and skills, and to connect the young people with the purpose of their closer cooperation.

More info: www.vcs.org.mk

CROATIA



"Mladi za marof" is an organization with the aim to improve the quality of life of people in our town and region and to bring their social inclusion and activism on higher level. Our goals are also to develop cultural, democratic, social and ecological conscience among youth, to encourage cooperation of young people with different interests and activities and to increase influence of young people on work of local community. Young people from marof and surroundings do not have many opportunities to take part in quality free time activities. We aim to change it and provide young people an opportunity to take part in various quality free time activities aiming to support their professional and personal development.

More info: www.mzm.hr

SPAIN



Asociación mundus- un mundo a tus pies, with headquarters in the city of badalona (barcelona) is an association created by young Catalan people passionate about mobility and exchange, as well as cultural diversity and non-formal development for youngsters. The association begins his journey with the goals of implementing projects which facilitate the contact between cultures and With the idea of promoting a more inclusive and egalitarian society, it aims to give opportunities to young catalans and europeans To develop themselves, and learn through non-formal education.

More info: www.asociacionmundus.com

GREECE



Media Terra Nea It's A New Ngo Formed From Young People Long Active In The Field Of Youth Work. They Have Been Operating As An Informal Group Since 2007, With Main Aim To Contribute To The Sensitization Of Our Local Community About Current Social Issues, Cultivating And Promoting The Values Of Social Solidarity And Active Citizenship, And Specific Aims:

- To Promote Voluntarism And Social Work, Especially Among Young People;
- To Contribute To Social Solidarity And Tolerance;
- To Promote Humanism And Human Rights
- To Promote Ecological Awareness.

More info: www.mediaterranea.gr

LATVIA



Talsi region community foundation is the first community foundation in latvia. It's created with aim to develop purposive philanthropy traditions and to promote community development in talsi and region, to support public benefit projects and positive social changes in local society.

Talsi region community foundation:

- Attracts funds from local sources - interests in charity local citizens and companies;
- Opens project programs to give grants for public benefit projects;
- Promotes participation of inhabitants in improvements of life quality in their neighborhood;

More info: www.tnf.lv



RESOURCES

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- <https://en.wikipedia.org/wiki/Theatre>
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- <http://www.mygreekfoodrecipes.com/traditional-greek-tzatziki/>
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