

CREATIVE TOOLS FOR YOUTH EMPOWERMENT

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Methodological Handbook from
ARTepreneurial MOVEment & Youth Boost

CREATIVE TOOLS FOR YOUTH EMPOWERMENT



A HANDBOOK



Introduction and Purpose of the Manual

Welcome to the *Creative Tools for Youth Empowerment* handbook. This manual compiles the methodologies, activities, and reflections from two Erasmus+ training courses organized by Asociación Europa 2020: **"ARTEpreneurial MOVement"** in Puente Genil (Córdoba) and **"Youth Boost: Transforming Rural Communities in Europe"** in Cerro Muriano (Córdoba). Both training courses brought together youth workers, educators, and community leaders from across Europe to exchange innovative practices. The purpose of this manual is to **share the proven non-formal educational methods and activities implemented during the five working days of each course**, so that youth workers and educators can replicate and adapt these creative tools in their own contexts.

These training courses each had a distinct thematic focus yet shared a common goal of youth empowerment. **ARTEpreneurial MOVement (Nov 2024)** focused on *creativity, art, and sport as tools for social and youth entrepreneurship*. Participants explored how combining artistic and athletic disciplines can foster entrepreneurial mindsets and were challenged to design an educational game blending art and sport to develop youth entrepreneurial skills. **Youth Boost (Mar–Apr 2025)**, on the other hand, centered on *transformational leadership, active youth participation, and European project management in rural areas*. This course strengthened participants' capacities to lead and manage youth initiatives in rural communities, emphasizing practical skills in project design and community engagement.

In the following sections, you will find a structured presentation of the methods and activities actually carried out during the training days (excluding any initially planned activities that were not realized). Each training course is detailed with its **methodological framework, daily sessions with step-by-step activity guides, required materials, duration, and group size**, as well as reflections and facilitator tips gleaned from our experience. We have also included **inclusion and accessibility guidelines** to ensure these activities can be adapted for diverse groups, and a section on **Youthpass and recognition of learning** to highlight how learning outcomes were captured and validated. A **Photo Recommendations** section suggests opportune moments in each session to capture photographs that illustrate the methodology in action (e.g. group dynamics, creative outputs, intercultural evenings). Finally, an **Annex** provides sample activity sheets, templates, and checklists to support implementation.

How to use this manual: Youth workers and trainers can read it sequentially as a complete program or dip into specific sessions for inspiration. The handbook is organized as a practical reference, with clear headings and tables to organize session data for quick scanning. We encourage you to adapt these tools to your local reality – creativity and flexibility are at the heart of non-formal education. By sharing these



methods, we hope to boost youth empowerment across communities, continuing the ripple effect started by ARTEpreneurial MOVEMENT and Youth Boost.

Methodological Framework

Non-Formal Education Principles: Both training courses were grounded in non-formal education (NFE), employing interactive, learner-centered methods in a structured yet flexible format. Unlike formal classroom learning, NFE emphasizes learning by doing, peer exchange, and reflection. Facilitators created an inclusive environment where participants could learn from each other's experiences through games, discussions, and creative workshops. At the start of each course, trainers introduced the key principles of non-formal learning and how it differs from formal or informal education. This helped set the tone for a participatory course, where methods like small-group work, simulations, and team challenges were used instead of lectures. Participants were encouraged to take ownership of their learning, and content was always linked back to real-life youth work scenarios to ensure relevance. A brief presentation on Erasmus+ and its opportunities was also delivered in an interactive way, with participants working in groups to explore program priorities and project lifecycle, rather than passively listening.





Art and Sport as Educational Tools: The ARTepreneurial MOVement course specifically showcased how artistic expression and physical exercise can be powerful pedagogical tools. The methodology was built on the idea that **creativity and sports can foster entrepreneurial competencies** in youth by engaging both mind and body. For example, arts-based activities (like collaborative mural painting or theatre) were used to develop creativity, cultural awareness, and teamwork, while sport-based games cultivated leadership, strategic thinking, and resilience. The training highlighted real-world examples where art and sport intersect for social impact – from Olympic opening ceremonies blending culture and athletics, to community projects using sports themes in art – to inspire participants. Throughout the sessions, facilitators prompted participants to draw connections between the discipline of sports and the creativity of arts. This cross-disciplinary approach aligned with the project's aim to *"connect art and sport to teach entrepreneurship"*, demonstrating that tactics from one domain (say, the team strategy of a sport or the improvisation of art) can enrich youth entrepreneurial education. By experiencing these activities firsthand, participants learned how to incorporate art and sport elements into their own youth work practice to make learning more engaging and experiential.

Experiential Learning Cycle: Both courses followed an experiential learning cycle of **"Do – Reflect – Apply."** Each activity was designed not only for fun or skill-building in the moment, but also as a catalyst for reflection on deeper learning points. Facilitators devoted time at the end of every session – and formally at the end of each day – for participants to debrief their experiences and articulate what they learned. In fact, *each day concluded with a participatory evaluation and collective reflection session.* During these daily "learning circle" reflections, participants gathered to share feelings, highlight insights, discuss challenges, and propose improvements for the next day. This practice ensured continuous feedback and helped participants connect the activities to the course objectives and their personal learning goals. It also prepared them to describe their learning outcomes for the Youthpass certificate (discussed later). Facilitators tracked these discussions to adjust the methodology as needed and to document skill developments over time. This reflective habit culminated in the final evaluation, where participants compared their initial expectations to their achieved competencies, observing significant growth in areas like communication, teamwork, entrepreneurship, and leadership (on average a 45% self-reported improvement in key competencies). The experiential approach was further reinforced by the final step of application: participants in Youth Boost, for instance, created personal action plans ("My Next Step") to apply what they learned back home – thus completing the cycle by planning real-world application of new skills.

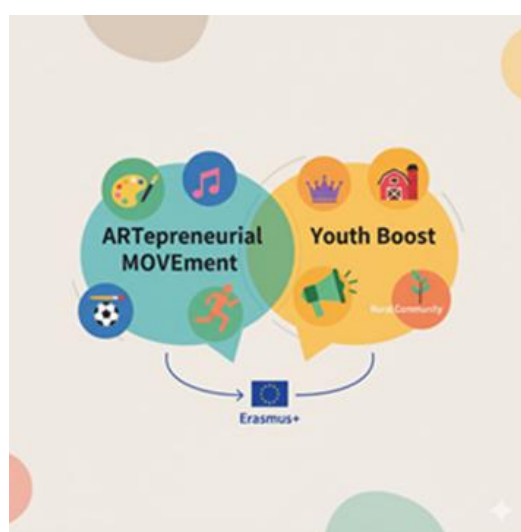
Inclusion and Safe Learning Space: A core principle of our methodology was ensuring an inclusive and safe learning environment. The activities were based on cooperation rather than competition (unless intentionally used in a fun context), and



ground rules were set to respect everyone's contributions. Ice-breakers and team-building games at the beginning of each course helped build trust and group cohesion. Additionally, special measures were taken to accommodate participants with different needs, in line with Erasmus+ inclusion standards. For example, in these courses there were participants with disabilities who were provided with professional assistive support, accessible accommodation, and adapted materials. By proactively addressing such needs (through pre-training surveys and continuous dialogue), facilitators created a space where all participants – regardless of ability, background, or experience – could actively participate and feel valued. This ensured that diversity (whether cultural, generational, or experiential) became an asset for peer learning rather than a barrier. The methodological framework thus embodied a commitment to “leave no one behind,” echoing one of Europa 2020's foundational objectives of full inclusion in international projects.

Overview of the Training Courses: Before diving into the day-by-day activities, the table below provides a quick overview of the two training courses whose methodologies are documented in this manual:

Training Course	Dates	Location	Participants (countries)	Key Themes
ARTEpreneurial MOVement (TC A1)	6–12 Nov 2024	Puente Genil, Córdoba (Spain)	28 participants (10 countries)	Art & sport as tools for youth entrepreneurship; creativity; game design
Youth Boost (TC A2)	26 Mar – 1 Apr 2025	Cerro Muriano, Córdoba (Spain)	~30 participants (9 countries, incl. local youth officers)	Transformational leadership; rural youth participation; project management and innovation





Both courses were funded by Erasmus+ (Youth KA1) and hosted by Asociación Europa 2020 in cooperation with local institutions. Throughout the manual, we will highlight how the methodologies implemented reflect the themes above. Next, we delve into each training course in detail, starting with ARTepreneurial MOVEment.

Training 1 : ARTepreneurial MOVEment

Summary of Objectives and Themes



ARTepreneurial MOVEment was a 5-day training course (plus travel days) that **combined ART and SPORT as educational media to foster entrepreneurship among youth**. The objectives were to equip youth workers with creative tools to develop entrepreneurial competences in young people, and to inspire innovative youth work practices by integrating artistic and athletic elements. Participants – who ranged from seasoned youth leaders to newcomers in the field – explored the strategic thinking behind entrepreneurship while aligning it with personal interests and values, often through physical and creative expression. A guiding theme was that entrepreneurial skills (such as initiative, perseverance, teamwork, problem-solving) can be learned in non-traditional ways: by engaging in collaborative art projects, sports challenges, and by ultimately **creating a prototype educational game** for youth. Indeed, a major outcome was for each international team to design a game (incorporating art and sport) that educates players in entrepreneurship or soft skills. The course content touched on understanding the *EntreComp* (Entrepreneurship Competence) framework, applying non-formal methods in entrepreneurship education, and sharing best practices among participants' organizations.

The training was structured into daily thematic blocks:

- **Day 1: Building the Team & Introduction to ARTepreneurship** – Ice-breakers, trust-building, introduction to Erasmus+, Youthpass, and the art-sport-entrepreneurship concept.
- **Day 2: External Exploration** – Study visits to local institutions (to see real-world support for youth entrepreneurship and culture) and creative challenges in a new environment (the city of Córdoba).

- **Day 3: Creative Entrepreneurship Workshops** – Sessions on art-based entrepreneurship and designing creative projects (including the “ARTepreneur revealed” and hands-on workshop).
- **Day 4: Game Development Challenge** – A gamified team competition and initial development of the educational game concepts (“ClashCraft of the Year” and brainstorming).
- **Day 5: Prototyping & Closure** – Final development of game ideas, pitching the concepts, and evaluating learning with Youthpass.

Throughout these days, art and sport were not just discussed but actively practiced: participants engaged in activities like collaborative painting, improvised theatre, and team sports/games, linking those experiences back to entrepreneurial learning. By the end of the course, participants left with concrete new methods (detailed below) and the confidence to “move” others – hence the *MOVEment* – towards creative entrepreneurship in their own communities.

Below, each session implemented during the training is described with instructions and tips for replication. **Only sessions that were actually conducted are included.** (Some planned activities were adjusted or replaced during implementation; those are omitted here.) The sessions are listed in roughly the order they occurred, though many can stand alone or be re-ordered as needed.





Session: "Hey, I Wanna Know You!"

Summary: This was an introductory ice-breaker and group bonding session to kick-start the training. The goals were simple: **help participants learn each other's names, initiate personal interactions in a fun way, and create a welcoming group atmosphere** from the outset. The session lasted about **90 minutes** on the first morning and included a series of playful activities that gradually built trust and team spirit among participants who had just met.

Materials: Flipchart or large paper, markers; balloons (one per participant); small paper slips or sticky notes; pens; and an open space to move around.

Step-by-Step Activities:

1. **Name Round with Alliteration (5 minutes):** To warm up, the facilitators welcome everyone and start with a quick name game. Each participant says their **name plus a word that starts with the same letter** (e.g. "I'm Alice and I like Apples"). Encourage fun or unusual words. As they speak, write each name-word on a visible large paper or board. This generates a word collage that not only helps remember names but also gives a snapshot of personalities (and these words can be reused in later games). *Tip: Keep a lively pace and clap after each introduction to set an energetic tone.*
2. **Balloon Question Exchange – "Get to Know You" Game (20 minutes):** Distribute sticky notes or paper slips and pens. Each person **writes a question** they'd like to ask someone (it can be light or deep but encourage open-ended questions – e.g. "What's a hobby you're passionate about?"). They then roll the paper up, **insert it into a balloon**, blow up the balloon and tie it. Once all balloons have a question inside, everyone brings their balloon to the center of the room. Now, for a minute or two, have the group **mix the balloons** – they can gently throw, bop, or kick them around to shuffle. After a good mix, the facilitator says stop and each participant grabs one balloon at random. On the count of three, everyone **pops their balloon** (by stomping or using a pin) and retrieves the question inside. Going around the circle, each person reads the question they got and gives their own answer to that question. This prompt leads to humorous and heartfelt anecdotes, letting the group discover personal stories about each other. *Facilitator note:* some participants may get their own question; if so, allow them to either answer it or swap with someone. Celebrate each answer with applause or a quick comment to keep the atmosphere supportive.
3. **Clock-Mate Dating (15 minutes + 15 minutes dating rounds):** This creative mingling activity ensures everyone interacts one-on-one. Hand each participant a blank sheet in their notebook or a template of a clock face (12 hours marked). Instruct them to **schedule "12 o'clock meetings"** with 12 different people: they must walk around and pair up, agreeing on a unique hour to meet (each pair writes each other's name in that hour slot). Continue until most have



filled all 12 hours (or as many as group size allows). Then announce that the “speed dating” begins: call out a random hour (from 1 to 12) as the current time for a meeting. Participants find the partner they booked at that hour and start a short conversation. To guide topics, the facilitator suggests a fun question or theme for each round, for example: “Talk about your favorite movie genre” or “Share the story of your first travel abroad.” Each pair chats for ~3 minutes. After time, call out a new hour (e.g. “It’s now 7 o’clock! Meet your 7 o’clock partner!”) with a new suggested topic. Repeat for several rounds (5–6 rounds is usually sufficient). This activity gets everyone interacting with multiple partners in a structured way and discussing both playful and meaningful topics. We also added a tech twist: after a lively chat, each pair took a quick **selfie** together and sent it to the group chat (optional, only if participants were comfortable). This created a shared photo album of new friendships. *Facilitator tip:* Ensure no one is left without a partner in any round – if there’s an odd number, the facilitator can join or trios can be formed for that round.



4. **Mission Impossible Team Challenge (20 minutes):** Now that names and initial bonds are formed, it’s time for a high-energy whole-group challenge. Announce that the group will attempt a “**Mission Impossible**” consisting of several tasks to accomplish collaboratively within a strict time limit (we used 15–20 minutes). Unveil a flipchart list of quirky tasks the group must complete together. In our case, tasks included: *“take a group selfie with 5 people not touching the ground”, “count every door on this floor”, “compose a poem using all the words from the name game”, “make at least 20 ponytails (hair ties) within the group”, “draw a small unique ornament on each participant’s cheek”, and “create a big picture that has everyone’s signature on it.”* Participants are

allowed to self-organize – they can split into sub-teams or all tackle tasks one by one, as they see fit. The only rule is they have to stop when time's up. The mission creates **instant teamwork**: you'll see natural leaders emerge, creative strategies (and lots of laughter). As facilitator, give a 5-minute warning and countdown the final 10 seconds to boost excitement. When time is up, check which tasks were successfully done. In our case, the group managed every task (!), so we celebrated with high-fives and a round of applause. *Even if not all tasks are finished, emphasize the fun and teamwork gained.* This game energizes the group and proves that together they can achieve "impossible" things – a nice metaphor for the rest of the week.

5. **Mobile Show & Tell (10 minutes):** As a cool-down, we formed small groups of ~4 people. In these groups, each participant took out their phone and shared **one personal photo** (any photo they like, such as a family picture, a travel memory, etc.) and told the short story behind it. This intimate sharing helps deepen connections and often reveals surprising commonalities or unique passions. After 1–2 minutes per person, we rotated groups once so people could hear from a few more peers. This simple activity allowed quieter individuals to share in a comfortable small setting and gave everyone a glimpse into each other's lives beyond the training context.

Reflection & Facilitator Tips: Despite being a light-hearted session, it set a crucial foundation for group dynamics. In the debrief, we asked how participants felt during the games and what they learned about each other. Many noted that the "Mission Impossible" showed them the value of communication and quick planning, while the balloon questions and photo sharing revealed personal dimensions that would have taken much longer to discover otherwise. For facilitators: *be mindful of cultural differences in comfort level* – ensure questions and tasks are inclusive (you may let participants opt out of anything too uncomfortable, like popping balloons if someone has anxiety with loud sounds, etc.). Also, keep an eye on time; it's easy for early icebreakers to run over if not managed. This session proved effective in **breaking initial barriers**





– by its end, laughter and team selfies indicated a positive, cohesive group attitude moving forward.

Session: “Kickstart: Intro & Clock Mate Date”

Summary: This session immediately followed the initial icebreakers on Day 1. It served to **introduce the training programme, establish the learning framework (Youthpass, Erasmus+ context), and continue getting to know each other** – essentially “kicking off” the content portion of the course. We cleverly combined the necessary introductory info with an interactive get-to-know activity (the Clock Mate Date described above) – hence the name of the session. By the end of this 2-hour block, participants had a clear understanding of the course objectives, logistics, and were already comfortable with each other.

Objectives:

- Formally welcome participants and present the team and project background.
- Clarify the training’s aims, schedule, and methodologies (so participants know what to expect).
- Introduce key concepts that will be used throughout, such as **Youthpass** (the EU recognition tool) and the **EntreComp** entrepreneurship competency framework.
- Break the ice further through engaging activities (some were already integrated in the previous session, as described).
- Address administrative basics: Erasmus+ KA1 overview, reimbursement rules (since many were project coordinators themselves, a brief on these practicalities was relevant).

Format: The session interwove presentation segments with interactive games. We can break it into two parts: (A) Introductory Presentation & Discussion, and (B) Interactive “Clock Mate Date” mixer (which we already described in the previous session, as it was seamlessly integrated).

Part A – Introductory Presentation (30 minutes): The trainers formally greeted everyone on behalf of Asociación Europa 2020 and local hosts. Using a short slideshow, we covered:

- **Project Aim & Context:** Recap the aim (*art + sport + entrepreneurship*) and why this project is important. We framed it as “We are here to explore new ways to empower youth – by mixing creativity and physical action with entrepreneurship.” We referenced how this training was part of a larger Erasmus+ accredited project, linking to EU youth goals.
- **Team Introduction:** Each facilitator and organizer introduced themselves, highlighting their role. We also introduced our local partners (like the Youth





Delegation of Puente Genil) who helped organize, so participants recognize key people.

- **Erasmus+ KA1 in a Nutshell:** A quick explanation of what an Erasmus+ training course is, the philosophy of learning mobility for youth workers, and the expectation that participants will share/disseminate what they learn back home. We also reminded them of the logistics: travel reimbursement conditions and the importance of full participation (100% presence) as per Erasmus+ rules (to reiterate what was in the info-pack, but now that everyone was present). This took just a few minutes.
- **Youthpass and EntreComp:** We introduced **Youthpass** as the tool they would use to reflect and record their learning outcomes. Many participants were already aware, but we clarified how during the week we'd help them identify growth in the 8 Key Competences. We also mentioned the **EntreComp** framework (Entrepreneurship Competences) which underpins our content – explaining that as they do activities, they're actually practicing skills like creativity, financial literacy, taking initiative, etc., which align with EntreComp. We let them know that at the end they'd receive a Youthpass certificate acknowledging these learnings. By stating this upfront, participants knew to be mindful of their learning process from the beginning.
- **Agenda Overview:** We displayed the agenda outline for the five days, explaining the flow (without detailing every activity – some were meant as surprises). Notably, we highlighted the study visit day and the final presentation day, so they could anticipate those. We also covered housekeeping: daily schedule times, meal times, coffee breaks, etc., and any important "rules" (for example, punctuality, respecting quiet hours at accommodation, COVID safety if applicable, etc.).

We kept this part concise and **interactive** by peppering it with questions: e.g., asking if anyone had previous Erasmus+ experiences to share (many did), or quizzing them on what they think Youthpass is for (to engage prior knowledge). This avoided a lecture feel.

Part B – Interactive Networking (Clock Mate Date & More, ~90 minutes): The second part was largely the Clock-Mate Date activity and other icebreakers which we have already detailed in the "Hey, I Wanna Know You!" session. In practice, we blended the two sessions: we started the Clock-Mate activity after the initial introductions, as a way to energize and avoid information overload from Part A. After a few rounds of the clock dates, we paused to continue the presentation (covering Youthpass, etc.), then resumed with more rounds. This zig-zag kept everyone alert. We also included a quick "Name and Favorites" game at the very beginning of Part A to break up the speaking – each person in a circle stated their name and a "favorite" prompted by the facilitator (e.g., favorite movie or a favorite food) **plus a silly add-on phrase** to provoke laughter. For instance, we had everyone say a favorite thing followed by the phrase "...in my pants!" which resulted in absurd combinations and eased any tension. (Use your





discretion with such humor – our group was receptive, but always ensure it's not offensive in any culture present.)

Outcome: By the end of Kickstart, participants knew what the week would entail and felt they were active contributors from the get-go. They also understood the support structure (Erasmus+ context and that this was a learning process for them, not an exam or competition). One important result was that introducing Youthpass early gave participants a “lens” to view the activities: they began to recognize when they were using, say, communication in a game or cultural awareness during an exchange. This made the final Youthpass filling much easier.

Facilitator Tips:

- Avoid making the intro presentation too long. We limited our slides and talked briskly, because lengthy logistics talks can kill the group's energy on Day 1. Only the essentials – you can always give detailed info in a printed welcome pack or info sheets (which we did as handouts for things like reimbursement rules so we didn't have to belabor it).
- Tie the introduction to participants' motivations. We did a quick poll: “What do you hope to gain this week?” and wrote their hopes/expectations on flipchart, which we revisited in the evaluation. This also helps align the program if adjustments are needed.
- During the Clock-Mate Date and other mixers, facilitators floated around to listen in. This helps you get to know individuals and also identify any very shy or left-out persons early, so you can gently support their inclusion in later tasks.
- The name of this session “Clock Mate Date” on the agenda piqued curiosity; using creative titles for sessions can signal the fun nature of the course (just ensure to also convey purpose when you run it).
- Finally, reinforce a **team identity**: we dubbed the group with a nickname (“Art-Movers”) right in this intro and used it in cheers, which made people feel part of something. Little things like that boost morale and buy-in from the start.

Session: “Mission Impossible”

Summary: This session was a fast-paced team game designed to **further consolidate group cohesion and break any remaining communication barriers**. Described briefly in the ice-breaker section, “Mission Impossible” was run in the afternoon of Day 1 as a stand-alone challenge (we listed it separately here because it can be used anytime you want to energize and unify a group). The concept: the entire group must accomplish a set of fun, creative tasks in a very limited time. It fosters teamwork, problem-solving under pressure, and heaps of laughter – all great for building a positive team dynamic early in the training.

Duration: 20–30 minutes (tasks + review)





Materials: A prepared list of quirky tasks on flipchart paper; any props needed for tasks (we mostly chose tasks that used materials at hand, like paper and pens, but we also had a bunch of hair-ties for ponytails and a camera for the group selfie). A stopwatch or timer is useful.

Activity Instructions:

1. Before the session, facilitators compile about 5–7 creative tasks that require multiple people to cooperate. We aimed for tasks that involved physical action, creativity, and interaction. Our list for ARTepreneurial MOVement's Mission Impossible was:
 - "Take a group selfie of the whole group **with five people not touching the ground.**" (They interpreted this as doing piggybacks and jumps in a group photo – hilarious results ensued.)
 - "Count every possible door on our floor (include all room doors, exits, closets, etc.)."
 - "Using the words from our name game earlier, **compose a short poem** and write it on flipchart." (Recall those random words on the large paper from the morning; they had to collaboratively make a coherent (or not) poem out of them.)
 - "Make at least 20 **ponytails** (hair) among the group members." (We provided a pack of hair elastics – soon nearly everyone, including guys with short hair, had tiny ponytails sprouting up!)
 - "Draw a small unique **ornament on each participant's cheek**, no two can be the same." (We gave a couple of face paint crayons – each person got a little doodle like a star, heart, squiggle on their cheek.)
 - "Create one big picture that includes **the signature of every participant.**" (They grabbed a large sheet, someone drew a random shape and everyone signed around.)
These tasks were posted on the wall for all to see.
2. We announced the mission: *"You have 20 minutes to complete ALL these tasks as a team. Go! The clock is ticking!"* Participants immediately jumped into action – some self-organized (a few took charge to delegate tasks), others gravitated to tasks that suited them (the artistic ones started the drawing and poem, the energetic ones started gathering folks for the selfie and counting doors). As a facilitator, step back and let them figure it out. Only give hints if they're totally stuck or if time is nearly up and a task is unnoticed.
3. Timekeeping is crucial. We gave a warning at 5 minutes remaining. Tension/fun builds toward the end – the last moments were frantic with counting the final doors and finishing lines of the poem. At 20 minutes, we called "Time's up!" and asked everyone to freeze.



4. **Review and Celebrate:** We then reviewed each task outcome quickly: show the group selfie (lots of laughter, and indeed 5 people were off the ground in ours – mission accomplished!), have someone read the poem aloud (which turned out absurd and funny), count if they got 20+ ponytails (we counted 22 tiny ponytails on various heads – applause!), check everyone's cheek art, and ensure all signatures are on the big paper. In our case, they **completed every task** within the time, which we played up as a big victory. Even if they hadn't, the key is to acknowledge their teamwork: e.g., "You might not have finished one task, but look how well you worked together on the rest." We then gave a **big round of applause** for the whole group, emphasizing "*Mission (almost) Impossible – accomplished!*"



Learning & Reflection: This seemingly silly game carries subtle learning points. In the debrief (later that day during reflection time), participants noted that no single person could have done these tasks – it took the whole group's diverse talents (artists, leaders, doers, jokers) to succeed. It also immediately shattered any cliques, as everyone was in it together. One participant remarked that when she saw the tasks, she thought "No way can we do all that," but then was amazed that by organizing spontaneously they did –



which boosted her confidence in the group. This is a useful mindset for the rest of the training: believing in the team's capacity to overcome challenges.

From a facilitator perspective, this game is an excellent early **group cohesion tool**. It can be adapted easily (just change the task list to fit your context or the size of group – for larger groups, you can add more tasks or make them harder). Our tip is to include at least one task that produces a physical keepsake (like the signed poster or poem) which you can then pin up in the room for the week, reminding them of their first achievement together. Also, be ready to capture the chaos on camera – it's great for the slideshow or memories. Mission Impossible injected a rush of adrenaline into the day and left participants feeling "we're one team now." After this, transitioning into more content-heavy sessions was easier because a foundation of collaboration was laid.

Session: "Artistry in Motion" – Harmonizing Art and Sport

Summary: "Artistry in Motion" was a signature workshop in the ARTEpreneurial MOVEMENT program, delivered on Day 1 evening. It epitomized the training's theme by **explicitly exploring the intersection of art and sport** and how their principles can enrich youth work and entrepreneurship. In this ~1.5 hour session, participants engaged in creative exercises that combined artistic expression with movement/sport elements. The session's objective was *"to explore the connections between art and sport through collaborative creativity"* – showing participants first-hand how an activity can be both artistic and athletic, and prompting them to reflect on applying this in their work.

Background: We were fortunate to have an artistic coach join us (a local dance facilitator) for this session, which made it extra special. However, it can be led by any facilitator with a bit of preparation. The structure consisted of an interactive ice-breaker, a collaborative art-sport brainstorming, a paired creative challenge, and a reflection.

Duration: ~110 minutes total (we did it in two 55-min blocks with a short break in between).

Activity Breakdown:

1. **Icebreaker – "Stick-a-Song" (10 minutes):** To get people moving and thinking creatively, we started with a fun musical icebreaker. Each participant secretly wrote the title of a **popular song** on a sticky note. We collected all notes in a hat. Then each drew a random song from the hat (no revealing yet!). The task: **give that song to someone in the room who they feel "matches" the song** – whatever that means to them – and explain why (if they know the song). For example, someone handed a note saying "Eye of the Tiger" to a participant and said "I give this to you because you have a sporty vibe and that song is energetic like you." If a person didn't know the song they picked, they quickly looked it up on their phone (headphones) to get a feel, then chose someone. Each person should both give away a song and receive one. The process had everyone up and circulating, making playful judgments like "you seem like a Dancing Queen!" followed by laughter. It loosened up the group and set a tone that this session is about **art (music) and interpretation** and that





there's no right or wrong, just personal connection. We noted how even through a simple music game, people used creativity and perception – bridging personal taste (art) and social interaction.

2. **Art & Sport Word Brainstorm (25 minutes):** Next, we shifted focus to the theme. We taped a large blank poster on the floor. We asked participants to *"think of any words that come to mind when you hear 'art' and any words for 'sport'".* They could be feelings, examples, values, etc. With markers, everyone gathered around and **wrote as many words as they could, all over the poster** – there was no order, just graffiti-style writing. Words for art that appeared included "creativity," "expression," "painting," "music," "freedom," and for sport: "teamwork," "competition," "discipline," "soccer," "energy," etc. We gave about 3–4 minutes for this free-writing until the ideas tapered off. Then the facilitators read aloud each word on the poster one by one. For each word, we asked if someone could elaborate why they wrote it or give an example. This led into a **group discussion about commonalities between art and sport**. We highlighted and participants mentioned: both involve passion, both require practice, both can unite people or convey culture, both involve creativity (e.g. strategy in sports, improvisation in art) and discipline. We also gave real examples to solidify the concept:
 - The **Olympic Opening Ceremonies** – how they blend artistic performance with a sporting event's spirit.
 - A street art project about soccer ("The Beautiful Game" murals) that uses art to celebrate a sport.
 - Local examples: we mentioned how in Puente Genil, the annual youth festival included a 3x3 basketball tournament painted by graffiti artists – showing local sport-art synergy. As participants provided thoughts, we circled or connected related words on the poster. This visual map helped them see a **nexus of art and sport** forming (e.g., both had "teamwork" in common, etc.). The takeaway: Art and sport share many values (teamwork, creativity, expression, practice) which are also key in entrepreneurship. This realization set the stage for the next creative challenge.
3. **Paired Challenge – "Harmonized Creations" (45 minutes):** Now came the core experiential part. We handed out a set of index cards – on each card was written **either an art form or a sport**. (Examples: painting, dance, photography for arts; football, karate, tennis for sports – we prepared about 10 of each, making sure we had enough for half the group each.) Participants each drew one card randomly, but **kept it secret**. We then told them to find a partner **who they haven't interacted with much yet** (encouraging new pairings). Once in pairs, the big reveal: show each other your cards. So each pair now had one art and one sport (e.g. "drama & tennis" or "sculpture & basketball"). Their task: **together create something that combines both the art and the**





sport on their cards. We stressed that they could be as literal or abstract as they wanted – the point was to fuse the two into one mini-product or performance. We gave them ~20–25 minutes to work. The room buzzed with creativity: one pair who had “poetry” and “judo” ended up writing a short comedic poem describing a judo fight (and they performed it with dramatic flair!). Another pair with “photography” and “yoga” created a series of yoga poses and took artistic photos of each other in those poses, framing it as “photo yoga art.” One fun pair had “soccer” and “crafting,” so they actually crafted a makeshift football out of paper and tape and drew designs on it – symbolizing art on a sport object. The variety was fantastic. Facilitators walked around encouraging ideas, but truly the pairs needed little prompting – the constraint of two very different things actually sparked innovative ideas quickly.

After time, each pair was invited to **present or perform their creation** to the rest of the group. This resulted in some hilarious and impressive showcases: a 1-minute skit of a tennis match where the ball was mimed through dance movements, a collaborative painting made by one person dancing with paint on their hands guided by the other (sport = “running”, art = “painting” so they interpreted it as painting while in motion!). After each presentation, everyone gave a round of applause. The support was great – even if a creation was rough, the effort and idea were valued. This activity had people both *moving* and *making*, illustrating how combining two domains can double the creativity.

4. **Reflection and Debrief (10 minutes):** We then facilitated a short discussion on what happened:
 - **“How did it feel to merge an art and a sport?”** Participants said it was challenging at first but ultimately fun and eye-opening. Some noted they used skills they don’t usually use – e.g., a sporty person found joy in writing a poem; an artsy person enjoyed the competitive strategy of making a game.
 - **“What did you learn about teamwork and creativity?”** They shared that working with someone new on a strange task forced them to truly collaborate – listening to each other’s ideas was key because neither had experience combining those things before. It was a great equalizer.
 - **“Application to youth work?”** This was crucial: we asked how they might use a similar approach with young people. Ideas came up like: run a workshop where youths must create a skit about a sports event, or have a sports day with an art twist (painting team banners, doing a dance halftime show, etc.), to engage those with different interests. We highlighted that this kind of cross-over can attract non-traditional audiences (e.g., artistic youth joining a sports activity because of the art element and vice versa). It also fosters inclusive participation – not everyone is good at sports, not everyone is artistic, but combined, people can contribute in their own way.





- We summarized key takeaways on a flipchart: *teamwork, innovation, stepping out of comfort zone, and how art/sport can inspire new educational games or projects*. We reminded them these insights could be applied in their game development later in the week. Finally, we encouraged them to think of **"art & sport connections"** beyond this session – keeping that mindset of blending domains in future activities.

Facilitator Tips:

- Prepare a balanced set of art/sport cards. Include some less obvious ones (e.g., "culinary art" as art, or "chess" as sport if you want to stretch definitions) to produce interesting mixes. We found that even odd combos worked because participants interpreted freely.
- Time management: Ensure pairs don't spend too long brainstorming without doing – if by 5-10 minutes a pair looks stuck, intervene with hints ("What if you made a short performance? Or a drawing? Think of where the two activities intersect emotionally.").
- Encourage pairs to **embrace absurdity** – the goal is process, not perfection. Our group initially was unsure if they were "doing it right." We explicitly said: "There is no right! If your result makes you both smile and involves both words somehow, it's good."
- This session was very photogenic – we had great pictures of people in action, drawing on the floor, doing funny poses. It's an ideal one to have someone document (for dissemination or just memories).
- If you lack a guest artist, you as facilitator can provide a brief input with examples (like we did, citing Olympic ceremonies, etc.). Having some examples ready helps participants grasp the concept of art-sport fusion.
- Adaptation: This format can be tweaked for other theme combinations (e.g., if your project is about entrepreneurship and nature, make cards of business concepts and natural elements). The underlying method of pairing disparate concepts to create something is a strong creativity booster.

"Artistry in Motion" ended up being a highlight of Day 1. Participants were amazed at what they could create in a short time and how much fun they had. More importantly, they viscerally understood the training's premise – that **mixing different fields can yield innovative educational outcomes**. This mindset carried forward, for example, into how they later approached game design (some groups indeed mixed art and sport mechanics in their final games thanks to this spark).

Session: Institutional Visits in Córdoba (IAJ and Diputación)

Summary: On Day 2, the training stepped out of the workshop room and into the field. We organized a study visit to Córdoba city for participants to meet with key youth-support institutions: the **Andalusian Youth Institute (Instituto Andaluz de la**



Juventud, IAJ) and the **Diputación de Córdoba (Provincial Council) Youth Department**. The objective was to expose participants to the **local/regional structures that support youth entrepreneurship, art, and sport initiatives**, thereby providing context and inspiration. This session was less of an “activity” and more of an experiential learning excursion, but it played an important educational role. Participants heard directly from officials and saw examples of programs, which they later analyzed and drew inspiration from for their own project ideas.

Timing: We departed in the morning (by 9:00) and spent the first half of the day in Córdoba. The schedule was roughly:

- 10:00 – Visit to IAJ (Córdoba’s Youth Institute office)
 - 11:30 – Coffee break (at the IAJ or nearby cafe)
 - 12:00 – Visit to Diputación de Córdoba (the provincial government building)
 - 13:30 – Lunch in Córdoba (group meal)
- We returned to the training venue by mid-afternoon.

Activities/Content:

- At **IAJ**, a representative welcomed us and gave a presentation on the Institute’s work. This included an overview of programs for youth entrepreneurship in the region, funding opportunities, and how IAJ supports youth initiatives (e.g., they have grants for creative entrepreneurship and sports events led by youth). The talk was informal and interactive – our participants asked many questions, such as how IAJ reaches rural youth or how youth workers can collaborate with them. They also discussed success stories of local young entrepreneurs who combined art and sport, which perfectly resonated with our project theme. The IAJ staff were keen to emphasize international opportunities as well, congratulating participants for taking part in Erasmus+ mobility. We also toured their facilities briefly (seeing their youth info center, etc.).





- At **Diputación de Córdoba**, we visited the Youth Delegation office. The provincial youth coordinator spoke to us about the region's strategy for youth empowerment, including efforts to combat rural youth unemployment and promote active participation. This tied well into the Youth Boost theme, but was also relevant for ARTepreneurial participants in understanding institutional backing. They highlighted some projects focusing on creativity and sport that had been funded provincially. Notably, local **municipal youth officers** attended this meeting – in fact, a few municipal youth technicians from nearby towns were participating in our training as participants, and here they helped bridge our group with the institution. The conversation turned into a mini *"world café" style discussion*: we broke into two groups, one with the provincial reps and one with municipal youth workers, to discuss needs and opportunities in youth work. Our international participants learned how, for instance, small towns in Córdoba run youth sports leagues or cultural workshops and how they seek European collaboration. They also shared their own country contexts in these discussions. This two-way exchange was very enriching – it wasn't just a lecture, but a dialogue comparing youth policies.

Learning Outcomes: The visits achieved multiple things:

- **Contextual Learning:** Participants gained insight into how youth entrepreneurship and creative initiatives are supported in practice by government bodies. For many, it was eye-opening to see the level of institutional support (or sometimes the bureaucracy) involved. It grounded our training in reality – beyond theory, they saw who the stakeholders are in youth work (institutions, public programs).
- **Networking:** Importantly, participants networked with officials. Some even exchanged contacts for future cooperation. For example, the youth officer of Guadalquivir (a small town) was there and later followed up with some participants on potential joint projects – a great unforeseen outcome.
- **Inspiration and Reflection:** In the afternoon, after returning, we held a reflection session (see next session) where we asked participants to analyze and share what they learned from the visits. Many commented that seeing **Europe Direct and Youth Institute offices** gave them ideas on using those resources back home (some said they'd visit their own country's Eurodesk/Youth offices more). They also appreciated hearing about the challenges local rural youth face – it set the stage for the later Youth Boost content, but even for ARTepreneurial folks, it underscored why entrepreneurial education is needed (e.g., to create opportunities in towns with few jobs). According to participants, a key takeaway was that successful youth initiatives often involve **cross-sector collaboration** – e.g., the provincial council working with NGOs and schools. This reinforced the value of partnership, which was a theme in our project (and something they would practice in their game creation teams).





- Additionally, visiting Córdoba's historic center (we walked a bit between offices) provided a cultural enrichment. Some participants noted that simply being in an inspiring environment – an old Andalusian city – was motivating their creative thinking.

Facilitator Tips for Study Visits:

- **Preparation:** Ensure all logistical details are confirmed: transport, appointment times, and that the hosts know your group's profile and language needs. We had a Spanish-English interpreter on standby, but fortunately the hosts spoke English sufficiently.
- **Engagement:** Prep your participants beforehand with some context so they have questions in mind. We briefed them the night before about what IAJ and Diputación are, and even suggested questions they might ask (like about funding for youth projects, etc.). This yielded a more engaging session than passive listening.
- **Tie to course objectives:** Always link back the visits to your training theme. During the visit, if the host doesn't explicitly do it, the facilitator can ask a pointed question like, "Does your office have any programs combining art and sport for youth?" (We did ask this; it led to an example of a sports-art festival they had supported). This makes the visit directly relevant to your participants' learning goals.
- **Accessibility:** For some participants, formal visits can be daunting (especially if they're not used to institutional settings). We made sure everyone had a chance to speak or ask something by explicitly opening the floor and, if necessary, gently prompting quieter folks ("Maria, I remember you were interested in rural youth entrepreneurship – anything you'd like to ask?"). After one question, the conversation usually flows.
- **Cultural aspect:** We built in a bit of free time after lunch for participants to explore the city in small groups (about an hour). We encouraged them to observe any youth-related cultural aspects (some wandered into a local youth center that happened to be open). While not a formal part of the visit, this added to their intercultural learning and enjoyment.

In sum, the institutional visits provided a **real-world learning dimension** to ARTEpreneurial MOVEMENT. They helped legitimize the training content by connecting it with actual support systems and broadened participants' understanding of youth work ecosystems. This session was not something to "replicate" in exactly the same way unless you have similar local institutions, but the underlying idea is: incorporate an **experiential learning trip** to relevant organizations or projects if possible. It breaks the routine and often solidifies the importance of what is being learned in the training room.



(After returning from Córdoba, the afternoon continued with an "Art Exploration" activity and the Photo Movement Challenge, described next.)

Session: "Art Exploration in Córdoba"



Summary: Following the institutional visits in Córdoba, we seized the opportunity of being in a culturally rich city to conduct an **"Art Exploration"** activity. This was a sort of city rally or scavenger hunt with an artistic twist. In this session, participants in small teams explored the city center of Córdoba to discover examples of art, architecture, and culture, and connect them back to creativity and community – tying into our theme of creative entrepreneurship and cultural awareness. The aim was to let them experience how art and heritage can inspire ideas (for instance, seeing how art is present in public spaces and businesses) and to strengthen teamwork and observational skills in a fun, informal way.

Setting: Historic center of Córdoba (around the Mezquita, old streets, plazas). Duration ~1.5 hours in late afternoon (we scheduled it 16:00–17:30 after lunch, when the sun was a bit lower and it was pleasant outside).



How it Worked: We prepared a simple **city exploration challenge sheet** for each team. Participants were divided into mixed-nationality teams of 4-5 people (different from previous grouping to mix it up). Each team got a map of the area and a list of tasks to accomplish or questions to answer by walking around. Example tasks:

- "Find a piece of street art or graffiti that you find inspiring. Take a photo of it and note what message it conveys." (Córdoba has some urban art if you look closely.)
 - "Locate a sports facility or activity in the city center (it could be a sports shop, an outdoor gym, people playing something in a square). What did you find and how is it integrated into the city life?"
 - "Identify a historical building that exemplifies creativity or craftsmanship (e.g., a famous mosque-cathedral, a fountain, statue). Briefly read any info available or use your knowledge to explain its significance to your team."
 - "Talk to a local (if language allows) and ask them about any local youth cultural or sports event. (Or alternatively, find a poster/flyer about an upcoming youth event.) What did you learn?"
 - "As a team, create a quick creative pose or tableau in front of a landmark that represents 'ARTEpreneurial MOVEMENT' to you. Have someone snap a photo."
- The sheets had about 5-6 such prompts.

Teams had 1 hour to roam within a defined radius (so no one got lost far away). Facilitators roamed as well at intervals to ensure safety and time.

Results: Teams returned at the meeting point having discovered various things. We did a short debrief back on the bus and later in the evening:

- They showed their favorite street art photos and we compiled them. One group found a mural of famous Flamenco artists, another found a graffiti with an empowering message. We discussed how street art can reflect entrepreneurship (e.g., one piece was actually an advertisement in graffiti style – merging art and business).
- One team saw locals playing futsal in a plaza and noted how even public spaces can become sport venues spontaneously – a form of social entrepreneurship or community management of space.
- They marveled at Córdoba's mix of Roman, Islamic, and modern influences, noting how **cultural heritage itself is a draw that entrepreneurs (tour guides, artisans) build businesses around**. This was a great observation linking art/culture to enterprise.
- A few managed to speak (in basic Spanish or via a translator) with a youth worker at a municipal info point who coincidentally was distributing flyers for a youth festival. They found out about a provincial youth creative contest – information they brought back to share.





- And of course, each team had a fun photo of themselves doing something silly in front of, say, the Mezquita's gate or a statue, representing our group spirit.

Purpose and Impact: This exercise was partly about giving participants a refreshing break to explore (thus re-energizing them for the second half of training), but it was also a practical demonstration of looking at a community through the lenses of art and sport. They practiced observational learning – a skill useful for youth workers when assessing community resources. It also fostered intercultural learning; many participants had never been to Spain, and this let them appreciate local art and culture firsthand. From an entrepreneurship angle, seeing how a city's cultural assets are leveraged (tourism, local crafts markets they stumbled upon, etc.) sparked ideas. For example, after this, one participant from Poland said she got an idea to do a similar "heritage hunt" with youth in her town to identify local cultural entrepreneurship opportunities.

Facilitator Tips: If you replicate this, adapt it to whatever location you have:

- Choose tasks that fit the environment (e.g., if in a small town, maybe "find three examples of local craftsmanship" or "identify one problem in the community that youth could solve via a project").
- Emphasize safety: groups should stay within boundaries and have at least one phone working. We had all our numbers exchanged on WhatsApp.
- Encourage mingling with locals only if language and time allow – otherwise focus on observation tasks so nobody feels awkward.
- This can be a competitive game (who completes the most tasks), but we kept it non-competitive and more exploratory because the spirit was learning, not racing. We did give a cheeky "award" to the team with the most creative pose picture as judged by facilitators, just to add a fun end.
- Allow some flexibility; one team wanted to get an ice-cream and talk to the shop owner about business – we said sure, that's a valid exploration of entrepreneurship! They reported back about how the family has run that shop for generations, linking to tradition and business.

Overall, *Art Exploration in Córdoba* gave participants memorable experiences and concrete reference points when later talking about linking culture, art, sport, and enterprise. It lightened the program while still being pedagogically valuable. It's a reminder that learning also happens outside seminar rooms, in the streets where culture lives.

Session: "Photo Movement Challenge"

Summary: After the city exploration, we convened for a creative reflection exercise called the **Photo Movement Challenge**. This short session (about 1 hour, early evening Day 2) tasked participants with synthesizing their day's experiences through photography and physical expression. Essentially, it was a playful competition where small groups had to stage and capture photographs on-site that illustrate key concepts



or stories – especially focusing on *movement (sport)* and *creativity (art)*. It served both as a review of the day's learnings and as a team-building artistic project.

How it Worked: We divided participants into different small teams (mixing them up again; this time we formed trios to ensure everyone could be actively involved in a photo). We announced that each team would have **15–20 minutes to create a series of 3 photos** that answer or represent specific prompts we gave. The prompts we used were:

- **Photo 1: "Team in Motion"** – depict your team in some form of motion or sport, showing energy and teamwork.
- **Photo 2: "Creative Expression"** – pose in a way that reflects art or creativity (e.g., imitate a famous painting, make a human sculpture).
- **Photo 3: "Entrepreneurial Spirit"** – an abstract one: illustrate an entrepreneurial concept (like innovation, leadership, risk-taking) through a creative photo.

Each team received these prompts on a slip. They were free to use any part of the training venue or surroundings as backdrop. They could ask others to help take the picture or use self-timers. The only rule: **everyone in the team had to appear in each photo**, and they had to be different ideas (not three of the same activity).



Teams enthusiastically set about brainstorming then executing: one group used the courtyard and took a "jump shot" where all members are mid-air holding hands for the "Team in Motion" – capturing literal movement and unity. For "Creative Expression," another team arranged themselves as if playing invisible instruments like an orchestra – one pretending to paint, one to dance, etc., in a single frame. For "Entrepreneurial Spirit," a very clever group posed as if climbing an invisible ladder (with one person bent



to form a “step” and another climbing) symbolizing growth, while another group made a pyramid with one member holding a lightbulb drawing above – symbolizing building an idea together.

After time, we gathered and did a **gallery walk**: we connected a phone to the projector to display each team’s photos one by one (or simply passed phones around in smaller setting). Each team explained their concept for each photo. This turned into a fun mini exhibition, with lots of clapping and “aha, that’s cool!” moments. We weren’t judging the quality of photography, but rather appreciating the creativity and meaning.

Learning Aspects: This challenge allowed participants to **recap concepts (teamwork, creativity, entrepreneurship)** in a non-verbal way. By physically dramatizing ideas, they engaged kinesthetic learning and visualized abstract concepts. It also taught a bit of improvisational planning – they had to quickly agree on an idea and execute it. Many noted that it forced them to simplify a complex idea into one image, which is a useful communication skill (e.g., when promoting a project, an image can speak volumes). It also resulted in great photos we later used for dissemination and remembering the training.

In the context of empowerment: A subtle outcome was boosting confidence – even those usually shy got into silly poses or active jumps, supported by their peers. They saw that you don’t need fancy equipment to be creative – one smartphone and an idea is enough. Some said they would do a similar photo challenge with youth groups to reflect on a workshop’s themes, as it’s engaging and produces shareable results.

Facilitator Tips:

- Make sure to clarify the prompts and possibly give an example so teams understand (we demonstrated a quick example by having the facilitators do a goofy pose for “team in motion”).
- Emphasize safety (e.g., if doing jumps or pyramids, be careful). We jokingly gave “no injuries = bonus points!”
- Time is intentionally short to spark spontaneous creativity; if they have too long they might overthink it. We found 15 minutes was enough for 3 pictures given the small team size.
- Technically, ensure every team has at least one camera phone with battery. We had a couple of cameras to lend just in case.
- If indoors or at night, adjust for lighting or allow more time/planning if needed. We did it around 5–6 PM with daylight, which helped.
- Debrief: We discussed as a group “Which was hardest concept to capture?” and “What do these photos say about our learning or our team?” – making the connection back to content. For instance, one group said entrepreneurial spirit was hardest because it’s not visible, which led to talk about how to communicate intangible ideas (useful in dissemination).





By the end of the Photo Movement Challenge, the atmosphere was joyful and participants had tangible mementos of their insights. It nicely bridged the day's external exploration with the upcoming days' more intensive workshops, as a creative cooldown. It's an easily replicable activity requiring minimal resources, adaptable to any thematic focus (just change the photo prompts to whatever concepts you want to review). We highly recommend it as a method for reflection or summary, especially in art-related trainings.

Session: "ARTepreneur Revealed"

Summary: This session was a content-rich workshop diving into the concept of the **Art Entrepreneur** – essentially training participants on how entrepreneurial skills apply in the arts sector and vice versa. Taking place on Day 3 morning, "ARTepreneur Revealed" served to **develop participants' entrepreneurial skills through interactive learning focused on art-based business**. It was part presentation, part discussion, with some group exercises included to keep it engaging. The title implies unveiling what it means to be an entrepreneur in the creative field, aligning with our project's theme of art as a medium for entrepreneurship.

Objectives: By the end, participants would:

- Understand what an "art entrepreneur" is – the mindset and skills needed to turn creative/artistic ideas into sustainable initiatives.
- Learn the basics of business planning and project management, tailored to arts or youth projects (e.g., setting goals, analyzing target audience).
- Get acquainted with practical aspects like legal forms for social enterprises, budgeting, marketing strategies in youth/arts projects.
- Reflect on how these principles can be applied in their own context (many participants were planning or running projects, so this gave them a framework).
- Continue building on the EntreComp competencies: creativity (already strong), vision, spotting opportunities, financial literacy, etc., by contextualizing them in real scenarios.

Content & Format: The facilitator (one of us with entrepreneurship background) led this approximately **100-minute workshop**. The structure was:

- **Introduction (10 min):** We started by asking participants to brainstorm what words come to mind with "entrepreneurship" and which with "art." This mirrored the art-sport brainstorming done earlier, but now focusing on entrepreneurship. People said things like "innovation, risk, business, startup" for entrepreneurship, and "creativity, passion, culture" for art. We wrote these on the board and highlighted overlaps (e.g., creativity appears for both). Then introduced the term **"Artpreneur"** – someone who uses creative/artistic skills to innovate and create value, often culturally or socially. We gave a definition: an art entrepreneur is not just a painter selling paintings; it could be any youth using creative approaches





to solve problems or start initiatives (like a dance teacher opening a community studio, or a theater group running social awareness workshops – those are entrepreneurial too). This set a mindset that entrepreneurship isn't only Silicon Valley startups; in youth work, it often means social entrepreneurship, cultural projects, etc..

- **Business Planning 101 (20 min):** Using a flipchart, we walked through key elements of a basic business/project plan:
 - *Mission & Vision:* We explained importance of having a clear goal and value proposition (especially for social or artistic projects – what change do you seek?).
 - *Target Audience:* Identify who your “customers” or beneficiaries are – youth? community? art lovers? This matters for shaping your project.
 - *Resources & Budget:* Outline what resources you need (money, materials, people) and basic budget management. We gave an example of budgeting for a graffiti workshop – costs vs funding sources.
 - *Legal Structure:* Introduced forms like NGO, social enterprise, cooperative, or small business – and how an art initiative might choose one (e.g., a youth art club might stay informal or become an NGO; a craft-maker might register a business).
 - *Risk Assessment:* Briefly, think of what could go wrong (we tied in that entrepreneurs foresee challenges; we connected it to what we heard at Diputación about common obstacles for youth projects, like bureaucracy or lack of funds). We made this interactive by asking participants to share if they had any project planned – one person spoke about wanting to start a youth music festival, so we used that as a mini-case study to apply each planning element.
- **Legal & Financial Considerations (15 min):** Here we delved slightly deeper: mentioning things like intellectual property (if your project creates something, how to protect it), funding sources (grants vs. sales vs. crowdfunding), and basic financial terminology (revenue, expenses, profit vs. surplus in NGO context). We kept it relevant: for instance, if you run a community art workshop, you might not aim for “profit” but you still need to cover costs – we explained sustainable financing. We also highlighted tax or registration differences in participants’ countries, inviting a few to share (they did, e.g., someone from Italy mentioned how artists can join an association for tax benefits).
- **Marketing & Branding (15 min):** Next, we discussed how to promote an initiative. We talked about building a brand identity even for a small youth project – e.g., choose a name, logo, social media presence that reflects your values. We gave an example of our project’s brand (ARTEpreneurial MOVEMENT – combining





words of art+entrepreneurship+movement gave a clear image, plus we used a consistent logo on materials). Then, strategies: using social media effectively, storytelling (we had participants recall the photos from the previous day – a good story sells a project), networking and word-of-mouth. To make it interactive, we did a quick exercise: each participant wrote a 2-3 sentence “pitch” to attract youth to one of the activities we’ve done. For example, one wrote an enticing blurb for the Mission Impossible game as if advertising it. Two volunteers read theirs out – it was fun and showed creative marketing in action.

- **Product Development & Innovation (10 min):** We touched on how to design services or products that people want. In youth work terms, this could mean developing a workshop curriculum or a tangible product like a board game (which foreshadows their game creation). We talked about prototyping and testing ideas on a small scale first – “fail fast” concept. This segued nicely into reminding them that later they’d be working on educational game ideas, so these principles would apply (like know your audience – kids or teens? – and test the concept).
- **Case Studies (15 min):** To ground all this theory, we shared a couple of short case studies:
 - A **successful art entrepreneur story:** We talked about a local young person who started a graffiti art business (doing murals for cafes and shops), turning his passion into a livelihood. We highlighted what made it work – unique style, networks, understanding clients, etc.
 - A **non-profit example:** A youth theatre group that turned into a social enterprise offering drama therapy sessions – showing social impact + business model. We then asked participants if they know any similar examples from their countries. This led to a rich exchange: one participant from Croatia described a community sports center initiated by youth, someone from Estonia mentioned a digital art platform they volunteer for, etc. This peer sharing was valuable, and we cited elements from their stories that aligned with our “business basics” (e.g., “See, your example had a clear mission and got community support – that’s mission and stakeholder engagement in action.”).
- **Wrap-up & Q&A (10 min):** We summarized the key points on flipchart – essentially a checklist for launching a creative project: Clear goal, know your audience, plan resources, handle legal basics, market smartly, and measure impact. We invited any questions. There were a few, like “How do you handle failure in a project?” which opened discussion that failure is a learning opportunity – something entrepreneurs accept and iterate on. We also assured them that not everyone must be a “businessperson,” but understanding these principles helps even when doing grant-funded youth projects (for sustainability). Lastly, we stressed collaboration: many entrepreneurs partner up, just as they are





partnering this week – so building a team is crucial. This closed the loop linking back to our training's collaborative nature.

Outcome: Participants gained a more concrete understanding of how to implement ideas pragmatically. Some comments in evaluation said this session made them realize they can structure their passion projects better. For example, an art teacher in the group said she'd never thought about "branding" her community art club, but now she wanted to give it a distinct identity to attract more youth. Another realized an idea of hers needed clearer target focus. So, it "demystified" entrepreneurship by breaking it into components.

Facilitator Tips:

- Keep it interactive: We avoided death by PowerPoint by using flipcharts and constant questions to the audience, plus the quick exercises. Role-playing a pitch or designing a logo in 1 minute on paper can liven up a dry topic.
- Provide handouts: We had a one-page handout summarizing business plan elements and a list of useful websites for funding/art networks. This way, participants could follow along and not worry about writing everything down.
- Use language suited to audience: Many youth workers aren't MBAs, so we avoided jargon or explained it simply (e.g., instead of "value proposition" we'd say "what benefit do you offer and to whom?"). The training being in English (not everyone's first language) meant clarity was key.
- Time management: Covering so many topics could easily run long. We were disciplined in each section, but also responsive – if one topic sparked lots of interest (like marketing did, with many wanting social media tips), we spent a bit more time and trimmed a later part (we breezed quicker through "Managing Operations" content since it was less asked about).
- Relate to participants' contexts: Since we had a multinational group, we occasionally asked "How is it in your country?" especially on legal/financial parts, to keep them engaged and learning from each other. We had to gently steer if someone started giving too much detail on their country's system – keep it relevant.

Overall, "ARTepreneur Revealed" was a foundational session that supplied the knowledge base participants would need for subsequent practical sessions (like developing their game projects). It combined formal learning with non-formal style (discussion, case stories, and creativity breaks) to fit our pedagogical approach. By revealing the "mysteries" of entrepreneurship in an accessible way, it empowered participants to see themselves as potential artpreneurs or at least to support entrepreneurial initiatives among youth.

Session: "ARTepreneurial Workshop"





Summary: This session immediately followed “ARTepreneur Revealed” and was designed as a **practical application workshop**. After absorbing concepts of entrepreneurship, participants now engaged in a hands-on activity to put those concepts into practice in the context of art and youth work. The “ARTepreneurial Workshop” was essentially an interactive exercise where participants worked in small groups to develop a mock project or business idea that combines art/sport with entrepreneurship education. Think of it as a mini startup lab or project incubator, but in a simplified, playful format. The goal was to reinforce the learning by doing: by sketching out an idea, planning basics, and considering marketing, they cemented their understanding of the earlier session’s content.

Structure: We allotted about **2 hours** for this (including group work and presentations). Here’s how it unfolded:

- **Formation of Groups:** We divided participants into 5 teams, ensuring a mix of countries/skills in each. We intentionally grouped those who hadn’t worked much together yet, to spark new collaborations.
- **Task Brief:** Each group was tasked to come up with a concept for a new initiative that connects art or sport with youth empowerment (basically the theme of our project). It could be a product, service, or project. We gave examples to clarify: “For instance, an app that encourages youth creativity through daily art challenges, or a community event that combines sports competition with fundraising for youth startups – your imagination is the limit. The only criteria: it should involve art or sport in some way and benefit youth.” They were to then outline a quick plan using the principles learned: define the goal, target group, what resources needed, and how they’d promote it. We handed out a one-page canvas (like a simplified business model canvas) for structure: sections like “Name of Idea, What is it?, Who is it for?, How will it work?, What do we need?, How will we attract participants/funding?” etc.
- **Group Work (60 min):** Groups got to work. Facilitators circulated to coach and answer questions. The ideas that emerged were exciting:
 - One group designed “**Dancepreneurs**” – a series of dance workshops that teach soft skills (like teamwork, creativity) where participants also learn how to turn dance into social enterprises. They detailed target (rural youth with few extracurriculars), partners (local dance school, municipality), and even a marketing slogan.
 - Another pitched a **mobile art van** (“Art on Wheels”) that would travel to villages to provide art classes and exhibit youth art, funding itself by selling some merchandise made by youth. They outlined costs (van, materials) and who could sponsor it.
 - A sports group planned a **Youth Sports League app** that not only organizes games but has a feature teaching users how to manage teams





and budgets (sneaking entrepreneurship education into sport management for teens).

- There was also a “CultureJam Festival” idea: a one-day festival mixing music, painting, and a startup pitch competition for youth – truly combining art and enterprise. They had a catchy hashtag and partnership ideas (local government + radio station).

During the process, teams sketched logos, came up with names, and debated feasibility. We watched as they naturally applied the morning’s lessons: we heard conversations about “No, that might cost too much – how can we fund it?” or “Our target is school kids, so we should talk to schools for promotion.” – exactly the thinking we hoped to see. One team even did a quick SWOT analysis spontaneously because a member was familiar with it.

- **Presentations (40 min):** Each team presented their concept in ~5 minutes. We had them present as if pitching to potential supporters. We encouraged creativity in presentation. Indeed, some acted out scenarios (the Art Van group made a short skit of their van arriving and kids cheering). The Dancepreneurs group demonstrated a dance move slogan (“Step up to Start-up!” they chanted, making everyone laugh). After each pitch, we (facilitators and peers) gave a bit of positive feedback or asked one probing question. For example, to the sports app: “How would you sustain the app long-term?” They replied maybe through ads or freemium model – impressively thought out on the spot. This Q&A was friendly, more to make them think than to critique.
- **Learning Points & Reflection (20 min):** We debriefed by highlighting strengths of each idea linking to the earlier theory:
 - “See, Team A identified a clear need in rural areas – that’s spotting an opportunity.”
 - “Team B leveraged partnerships (dance school, municipality) – very important for resources.”
 - “Team C thought of income streams (selling merch) – good sustainability thinking.”

We also asked, “What was challenging about this exercise?” Groups said condensing ideas to a plan quickly was hard but useful, and some struggled with financial details because they lacked info. We reassured that’s normal and why collaborating with someone with that expertise or doing research is part of entrepreneurship. We also pointed out how **innovative** their ideas were. Many had not realized they could conceive such projects in a short time. This boosted confidence – it revealed their latent entrepreneurial creativity. We encouraged them to possibly pursue these ideas or at least take elements back home. Finally, we connected it forward: the skills they just practiced





(brainstorming, planning, pitching) would be used again when they develop their educational game and present it on the final day. So this workshop was a safe practice ground.

Facilitator Tips:

- Provide a clear template or guiding questions for group work. Our one-page canvas helped focus them on key points (without that, some might go off on tangents and miss crucial aspects like “who is it for?”).
- Timekeeping: 1 hour is short to develop an idea, but it forces focus. We gave a 10-minute warning to prompt them to finalize for presentation.
- Mix participants who have different skills. We quietly made sure each group had at least one person who was strong in conceptualizing and one in structuring details, based on what we’d observed of participants. This balance often makes groups more effective.
- Encourage creativity but also realism. We did sometimes say, “Great idea, how might you implement that realistically?” to not stifle but to channel their thinking into practical terms.
- Use it as an opportunity for less active folks to shine. If we noticed someone hadn’t spoken much in prior days, we nudged their group to let them present a part of the pitch. This often brought out their voice.
- Celebrate all ideas equally during feedback. The point wasn’t to pick a winner (we explicitly avoided turning it into a competition). Instead, we identified a unique good point in each. That way, everyone felt valued and learned from each other’s concepts.

The ARTepreneurial Workshop turned theory into action and prepped participants for the upcoming creative game design. It encapsulated the spirit of the project – innovative, collaborative, and oriented toward empowering youth – in a very tangible way.

Session: “ClashCraft of the Year”

Summary: “ClashCraft of the Year” was one of the most dynamic and anticipated sessions – a gamified team competition that spanned a large portion of Day 4. It functioned both as a serious game design sprint and a playful contest. Essentially, participants were challenged to **develop and play-test an educational game concept** (the seeds of which were planted in prior workshops) with an entrepreneurial or skills-development twist. The name suggests a grand competition (riffing off popular game names), and indeed the atmosphere was that of a friendly “hackathon” or tournament by the end. This session allowed participants to unleash creativity, apply everything learned (teamwork, creativity, business thinking), and have fun.

Duration: We allocated nearly **half a day (approx. 3+ hours)** for this, broken into stages. It was a centerpiece of the program’s experiential learning.



Stage 1 – Idea Development (60 minutes): We started by regrouping participants. This time, we intentionally **formed teams that would carry through to finalize the game project**. We tried to group by interest (some had voiced particular game ideas already). Four teams of ~5 people were formed. We reminded them of the project aim: to come up with an educational game that incorporates art and/or sport to teach youth entrepreneurial skills. Many already had inklings from the ARTepreneurial Workshop or side discussions. Now it was time to pick one idea per team and flesh it out into a playable prototype.



- Teams brainstormed game concepts. One team decided on a **board game** where players start creative businesses and face random “challenge” cards (simulating real entrepreneurial challenges) – an idea sparked by earlier content. Another team envisioned a **role-play sports tournament game** where each player manages a team with resource cards, combining strategy and physical mini-challenges (like a mix of board game and actual mini-tasks). Another conceptualized a **treasure hunt** app where clues involve art creations and business puzzles.
- Facilitators gave out a short guideline: a good game needs a goal, rules, components, and an educational element subtly integrated. We encouraged quick prototyping: use flipchart paper to draw a mock game board, use sticky notes as cards, etc. We provided craft materials (markers, post-its, scissors, tape).
- By end of hour, each team had settled on a concept and started making rudimentary materials. For example, the board game team drew a path with spaces like “Market Opportunity” or “Creative Block” and wrote card content. The sports RPG team outlined character sheets and a scoring system.



Stage 2 – Prototype Testing (45 minutes): Teams then tried to **play their own game** enough to see if it works. We had them rotate a little – one member from each team moved to another team’s table to observe or even try playing that other game, as a fresh perspective. This was chaotic but fruitful. They quickly found issues (“this part is too easy/hard,” “the rules need clarity here”). We facilitators acted as game testers too – I sat with one group and played a round; when I intentionally “broke” a rule or asked a naive question, it helped them notice what to clarify.

- Adjustments were made on the fly – new rules scribbled down, some game mechanics simplified. For instance, one game initially had too many cards types; they trimmed it to two types for simplicity after a test round showed confusion.
- Throughout, laughter and excitement were high – they were essentially playing games they themselves invented an hour ago. The educational content emerged: we overheard things like “Ouch, I went bankrupt because I didn’t budget – just like real life!” from a tester, which was exactly the kind of reflective insight we wanted built-in.

Stage 3 – The ClashCraft Tournament (60 minutes): Now came the fun competitive angle. Each team would present and run their game for others in a science-fair style rotation. We split the large group in half; half of the participants went around playing each game for about 10-15 minutes while the creators facilitated, then they swapped. This way every game got played by fresh people.

- We gave each participant some tokens to vote afterwards on their favorite game (to add stakes). This effectively made it a **contest** for “Game of the Year” – hence ClashCraft of the Year.
- The teams really embraced this: They set up their tables, some even made quick logo posters or theme music from a phone to attract players! As groups played, creators explained rules and stepped back to let them experience it. There was good-natured competition – players tried to win the games, and lots of cheers or groans were heard (especially from the sports challenge game which had some physical tasks – e.g., do 5 jumping jacks to earn a bonus; it was hilarious).
- After each mini-playthrough, players gave immediate feedback: “I loved how in your game you have to pitch an idea to advance – it really makes you think creatively.” Or “maybe make the penalty less harsh, we all went bankrupt too fast.” The creators noted these.
- Once everyone rotated, we had a quick secret ballot where each person placed a token on the game they thought was most engaging and educational.

Stage 4 – Awards & Debrief (15 minutes): We tallied tokens to declare a “ClashCraft of the Year” winner – which turned out to be the board game “Startup Journey” by one vote. We gave that team a silly prize (a hand-drawn certificate and first pick at dessert that night). But we stressed all games were winners in terms of creativity and learning.





- We discussed what they learned making and playing these games. Participants said it was a crash course in project design and teamwork under pressure. They also saw the value of games in learning: one commented, "While playing, I didn't realize I was actually discussing business concepts – it just happened naturally." Exactly the point about gamification.
- Some noted they would refine these games back home and try them with their youth groups. Facilitators encouraged that and offered to share the written rules between them after the project.
- We also connected it to entrepreneurship: designing a game was like designing a product – you had to consider user experience, test and iterate, market it to "sell" it to others. So they indirectly practiced entrepreneurial process again.

Facilitator Tips:

- Provide enough materials for prototyping. We had lots of stationery, dice from another game, a timer, etc., to support creativity.
- Keep time tightly. We used a projector timer for rotation phases to ensure every group got equal playtest attention.
- Manage competitive spirits: Our group was fortunately very cooperative, but if competition got too heated, be ready to remind the focus is learning and fun. Luckily, votes were close and everyone cheered the winner in good spirit.
- Ensure inclusion: In team formation, we subtly balanced strong personalities so no one would be steamrolled. Also, during game play, ensure everyone (especially quieter ones) got to explain or facilitate parts of their game, not just the loudest member.
- Be flexible: This session ran a bit longer than scheduled because teams were so into it (we allowed it by moving a reflection to evening). It's okay if engagement is high – it's a sign of success.

ClashCraft of the Year was a highlight of the training – it encapsulated creativity, applied learning, and the joy of accomplishment. Participants not only learned about educational game design but also experienced peer learning and friendly competition. Many cited this as the most memorable part of the course, where everything "clicked" – the art, the sport (some games had physical elements), and the entrepreneurship content all came together in a tangible output.

Session: "Theater Solucionists"

Summary: "Theater Solucionists" was a creative problem-solving session using **theater techniques**. Held on Day 5 morning, its goal was to address common challenges in youth work or entrepreneurship by acting them out and collaboratively finding solutions – essentially a forum theatre. The name "Solucionists" implied focusing on solutions. Through drama, participants would step into scenarios that required quick thinking,





empathy, and innovation to resolve – echoing the entrepreneurial mindset and soft skills development.

Objectives:

- Use role-play to explore problems youth workers might face (like team conflict, cultural misunderstanding, project failure) and practice solving them creatively.
- Enhance participants' communication and public speaking skills via acting.
- Underscore the value of perspective-taking – seeing a situation through someone else's eyes (good for leadership and entrepreneurship).
- Inject some kinesthetic learning and fun as the training neared conclusion, to keep energy high.

Activity Design: A facilitator experienced in theatre led this. We introduced the concept that sometimes acting out a problem can generate insights better than just talking about it. Everyone was a bit tired after the intensive previous day, so a physical activity was welcome.

- We started with some **theater warm-ups**: silly tongue-twisters, mirroring exercises in pairs (to get them comfortable moving and being a bit goofy).
- We then asked teams (we used the same game teams for continuity) to think of a challenge either from this week or their work life that they'd like to see solved. Each team chose one scenario. Examples that came up: "One team member always dominating and others disengaging" (group dynamic issue), "Cultural misunderstanding causing offense during an event", "No participants show up to a workshop – what do we do?". Interestingly, one team used a scenario from our own training: a fictional "participant" who refused to participate in Mission Impossible because they felt shy – how to include them.
- Each team then had ~15 minutes to prepare a **short skit (3-5 min)** that dramatizes the scenario up to the crisis point, leaving the problem unsolved. They would later perform this, and the rest of us would intervene to try solving it. We gave them basic guidelines: define characters, keep it simple, and clearly show what the problem is. They could exaggerate for effect.
- **Forum Theatre Performance:** One by one, teams performed their skits. For instance, in one, two "participants" (played by team members) got into a heated argument because one made an insensitive joke about the other's country during intercultural night, while the facilitator (another team member) looked on uncertainly – that was the conflict. We (audience/facilitators) then stepped in. In forum theatre style, we invited someone from the audience to take the place of one character and act out a different approach to resolve the issue (a technique mentioned earlier in creative synergy workshop, which we adapted here).



- So for that scenario, we replaced the facilitator character with a volunteer from another team who tried a new approach: he stepped between the arguers, acknowledged feelings, and led an apology exercise. This diffused tension in the scene. We paused and discussed: was that solution effective? What else could be done? Others suggested maybe have a debrief circle next day about cultural sensitivity, etc.
- In the scenario of the dominating leader, an audience member took the place of a team member and demonstrated assertively asking the leader to give others space, turning it into a constructive team meeting. It was enlightening how a simple intervention changed the scene outcome.
- For the no-show workshop scenario, the original team had acted the two facilitators panicking in an empty room. A volunteer took one facilitator's place and decided to quickly go find participants by partnering with a nearby youth center – acting out leaving the room and returning with imaginary youths. It was humorous but underscored networking as a solution.
- Each scenario took ~15 minutes including replays and discussion. This interactive format kept everyone engaged (no passive spectators, since anyone might be called to step in or suggest solutions).

Reflections: We concluded discussing how **creative problem-solving** and adaptability are key skills. Participants noted this exercise taught them:



- There's always more than one solution and it helps to see from different roles. By physically doing it, they could test what works or not.



- Some found stepping into someone else's shoes (literally) gave them empathy for different perspectives. E.g., playing the difficult team leader made one realize that person's possible stress.
- They also had fun – lots of laughter, especially at intentionally overdramatic acting. This improved group mood and cohesion on the last day.
- We linked to entrepreneurial mindset: entrepreneurs need to pivot and find creative fixes when things go wrong. Theater Solucionists was a safe simulation of crises and pivots.

Facilitator Tips:

- Ensure a respectful environment. We reminded everyone that these are fictional or composite situations – not to take anything personally if it resembled them. Also, that stepping in isn't about criticizing original actors, but exploring alternatives.
- Some may be shy to act. We didn't force anyone; usually outgoing ones volunteered. But interestingly a few quieter folks did step up, surprising themselves. We gave lots of encouragement and clapping for every attempt.
- Keep scenarios realistic enough to learn from but with a touch of exaggeration for clarity. We guided teams if needed ("maybe make the conflict a bit bigger so we see it clearly").
- Manage time strictly; it's easy for forum theatre to run long if multiple solutions are tried. We limited to one or two interventions per scenario due to time.

Theater Solucionists successfully reinforced the training's themes of problem-solving, empathy, and creativity, while energizing participants. It set a reflective yet lively tone for the final day, leading nicely into final project creation and evaluation sessions.

Session: "Game Idea Creation" & "Game and Promotion Creation"

(Note: These two sessions on Day 5 afternoon were a continuum, so we describe them together.)

Summary: In these final working sessions, participants consolidated everything by finalizing the educational games they prototyped earlier and preparing to **pitch them ("Shark Tank" style)** to everyone. Essentially, this was the wrap-up of their practical project – turning the prototypes from ClashCraft into a more polished concept and a presentation. It was divided into:

- "Game Idea Creation" – refining the concept and rules.
- "Game and Promotion Creation" – developing a short pitch and any promo/demo materials.

And it culminated in a **Shark Tank Pitch Presentation** where each team pitched their game idea as if to investors or project sponsors.





Process:

- After lunch on Day 5, teams reassembled (same game design teams) with a mission to **improve and finalize their game** using feedback from yesterday's tournament. They had about 1 hour for this. They incorporated suggestions: e.g., the Startup board game team balanced their cards (they added some "lucky break" cards to offset all the challenge cards, so players don't only face negatives). The sports game team simplified scoring rules. They also decided on target age group and learning outcomes more concretely now (to articulate in pitch).
- Simultaneously, they prepared a 5-minute **pitch presentation**. We framed it like the TV show "Shark Tank" – the trainers would be "investors" (or grant committee) deciding if these game ideas are worth supporting. Each team should cover: What is the game, what need does it meet (educational value), how it works (briefly), and what they need to implement it (like if they'd seek funding or partners). They could be creative in pitching (some decided to do mini-plays of someone playing the game to demonstrate).
- We gave them a template to structure pitch and a tip: start with a hook (maybe a question or a scenario) to grab attention.



Shark Tank Pitch Presentations (about 30 minutes total):

- We arranged chairs like a panel for 3 “sharks” (facilitators and one brave participant as a guest shark). Teams came up one by one to pitch.
 - The board game team started with: “Imagine you’re 18, starting a business with just 100€. Will you make it or go bust? Our game ‘Startup Journey’ lets you find out in 30 minutes!” They showed their board, explained mechanics and learning outcomes (financial planning, creativity). They requested “investment” to create a professional prototype set.
 - Another team opened by acting a scene: two youth bored at a workshop, then introduced to “Sport X Challenges” and suddenly they were active and learning teamwork. They pitched that as a kit facilitators can use in youth camps.
 - Each pitch was engaging and concise. After each, the sharks (we) asked a couple of tough but fair questions – similar to what an investor or funder might: “How will you ensure the game remains fun after multiple plays?” or “What’s your plan to get schools to use this?” Teams answered well, showing they thought through implementation. For instance, one team said they’d pilot in their own organizations and gather testimonials to approach schools.
 - The atmosphere was supportive – some sharks played more the role of curious mentor than adversary (we didn’t want to scare them truly).
- We gave quick feedback and applause after each. Honestly, the pitches were impressive – clearly the practice throughout the week paid off.

Youthpass & Reflection Integration: Right after pitches, we segued into discussing how developing and pitching the game reflected their learning. This naturally fed into the **Youthpass ceremony** (see next session), where they articulate personal learning. The game project allowed them to demonstrate growth in competencies: communication (pitching), entrepreneurship, teamwork, learning to learn (iterating after feedback), etc. We pointed that out explicitly, so they could note it for their Youthpass.

Outcomes: This paired session was like the capstone. Teams felt a sense of accomplishment – they took an idea from scratch to polished proposal in a few days. One participant commented, “I never imagined we’d not only create a game but actually be confident to pitch it professionally – I feel empowered.” That’s exactly the outcome we wanted: confidence, skills, and concrete output.





Facilitator Tips:

- Provide a clear criterion for pitches: we told them we'd evaluate on clarity, creativity, and viability, but in truth all were "funded" – we announced humorously at the end that all sharks decided to "invest" in all projects because they all have merit. This avoided a single winner scenario and emphasized collaboration over competition (unlike the fun contest of ClashCraft which was low-stakes, here we wanted all to be proud).
- Timing: Keep pitches to 5 minutes, Q&A 2-3 min each, or it can run too long. We had a bell to gently indicate time up.
- Encourage visual aids: Teams using their prototype or a poster made it easier to understand. We had flipchart and markers ready if they wanted a quick poster. One did draw a one-page summary to hold up – effective.
- As sharks, balance criticism and praise. The aim is to simulate real questions but also to uplift. We mostly asked genuine questions to help them think deeper. Every team answered decently, and we followed with praise: "Great answer – you really considered sustainability, well done."
- Photography/Video: We recorded pitches on video (with consent) to share later – good for their portfolios and our documentation.

Completing the pitch session, participants were beaming – they had essentially completed the training's main task. It nicely transitioned into final evaluation and Youthpass ceremony, as they could celebrate what they achieved together.

Session: "The Final Strike" – Evaluation and Youthpass Ceremony

Summary: The training concluded with "The Final Strike," a combined **final evaluation session and Youthpass award ceremony**, wrapped in a thematic closing ritual. The name gave it a gamified feel (like a final move in a game or sport) to keep consistency with our theme, but it essentially was a reflective closing. Participants evaluated the week, shared key takeaways, and received their Youthpass certificates in a celebratory manner.

Evaluation Activities:

- We first did a **creative evaluation**: We laid out a large target on the floor with rings labeled from center outward: "Exceeded expectations," "Met expectations," "Somewhat met," "Not met." We gave each person a small bean bag. For each aspect we called out (logistics, content, facilitation, personal learning, overall experience), they threw their bean bag onto the target to indicate their satisfaction. Most landed in center or second ring, which was visually affirming for everyone (nearly 90% in met/exceeded for overall experience – there was a cheer seeing that). We tallied roughly and it matched the written feedback that we collected later in forms.





- Next, a **Learning Domino**: Each person in circle stated one key learning or memorable moment, then tapped the next person (like dominoes falling in sequence). This gave everyone a voice succinctly. Responses ranged from “I learned how to use sport games to teach teamwork” to “I discovered I can actually speak in front of a group confidently.” Some shared personal growth like overcoming fear or making friends from different countries. It was heartwarming and gave closure.
- We also encouraged any suggestions for improvement in an open forum. A few offered minor things (e.g., “Could have used a longer break on the city visit day” or “Maybe have shared reading material on entrepreneurship before coming”). We noted these for future projects. This open, constructive feedback moment reinforced that their opinions matter for improving the program (and also modelled to them how to take feedback).

Youthpass Ceremony:

- We set up a nice backdrop with the Erasmus+ logo and training name. Each participant had filled in their Youthpass statements earlier in the day (we gave them time to write what competencies they developed, based on discussions and daily reflection notes). The certificates were printed and signed.
- We called participants one by one, in a random fun order. Each was cheered up as they came. We (facilitators) said a personalized positive comment for each – having observed them all week, we highlighted strengths or a growth we saw: “For example: Maria, we applaud your quiet leadership and how you stepped up to pitch your team’s game. Congratulations on your Youthpass!” Then handed the certificate.
- We invited them if they want to say a word. Some just thanked, others gave a sentence about how much the week meant to them. It was quite emotional – a few even got teary (and then we group-hugged them!).
- After all received, we did a group photo with Youthpasses – a celebratory shot.

Closing Ritual: To officially close, we did a final circle activity: Everyone stood in a circle, we did a quick symbolic gesture – passing a ball of yarn around where each holding a piece and saying one word to describe the week, creating a web connecting all (unity symbol). Then we cut the yarn so each could tie a piece to their wrist as a bracelet – reminding that though we cut, we each carry a piece of the shared experience. This was a powerful visual end.

- We also did a loud team cheer on count of three with the project name, and perhaps a silly group dance to end on high note (we played the song that became our unofficial anthem during the week and everyone danced freely).





Facilitator Tips:

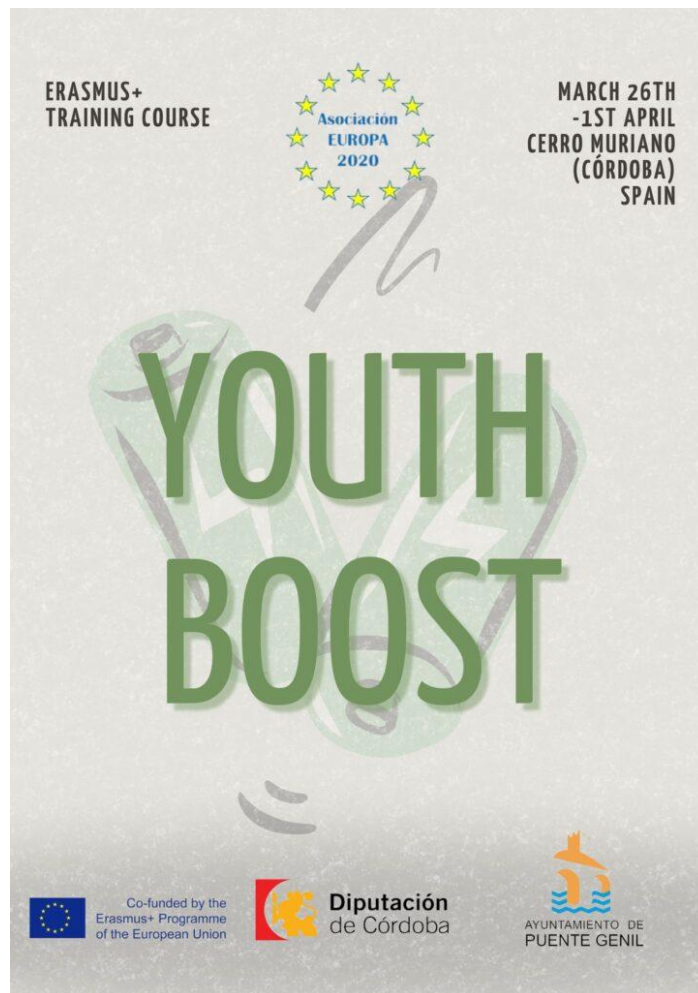
- Keep evaluation light and positive at end – detailed critical feedback can be gathered anonymously via forms (we did give them EU survey link and a short internal feedback form to fill later). The closing should focus on accomplishments and positive reinforcement.
- Make Youthpass ceremony feel significant: We signed them nicely, maybe even put each in a folder. Mention the importance of Youthpass for recognizing non-formal learning, to elevate its value.
- Time emotions: allocate enough time because many want hugs, photos, etc. We purposely didn't rush the final part even if schedule was tight – these moments cement the experience.
- Include everyone: We even gave certificates to ourselves as trainers (signed by the organization head) to model lifelong learning – participants cheered for us too, which was sweet and fostered equality.

With "The Final Strike," participants not only evaluated the journey (and we got our necessary feedback data) but also celebrated the conclusion in a meaningful way. It provided closure, recognition, and inspiration to continue the good work beyond the training. Many reported feeling appreciated and proud of their Youthpass – for some it was their first, and we emphasized how they can use it in future and encourage youth to get theirs in projects. We ended with high spirits, some tears of joy, and a strong sense of community among all.



Training 2: Youth Boost

Summary of Objectives and Themes



Youth Boost was a 5-day training course (plus travel days) held in Puente Genil and Cerro Muriano, Córdoba. The course focused on **transformational leadership, active youth participation, and European project management in rural areas.**

Participants, which included local youth officers, strengthened their capacities to lead and manage youth initiatives in rural communities, emphasizing practical skills in project design and community engagement. The main objective was to *boost* youth workers with the resources, skills, and support necessary to improve their impact in their communities.

Throughout the five days, the content addressed key themes such as the opportunities of the Erasmus+ (E+) program for youth leaders, the role and competencies of the facilitator, project development and risk management, partnership building, and personal action planning (*My Next Step*).

Youth Boost – Detailed Activities by Day

The complete program for the Youth Boost course was carried out in the Córdoba area (Puente Genil and Cerro Muriano). The detailed sessions that were implemented are as follows:

DAY 1: Foundations and Group Cohesion

The first day focused on the welcome, introduction to the project framework, and establishing a comfortable and effective learning environment.

Session: Official Presentation of the YouthBoost Project and Team

- **Summary:** To define the project's mission, objectives, and structure.
- **Method:** The session began with a brief PowerPoint presentation and then transitioned to Non-Formal Education (NFE) methods.

Session: Integration and Icebreakers

- **Summary:** To foster initial connections, promote a sense of willingness to participate, and lay the groundwork for a smooth learning process.
- **Method:** Interactive icebreakers, energizing activities, and *name game activities* were used.





Session: Course Objectives and Structure (Hopes, Expectations)

- **Summary:** To ensure a clear understanding of what to expect and to help the team adapt the program to the participants' needs.
- **Method:** Non-formal *Getting-to-know-you* activities were implemented.

Session: All for one, and one for all – Team Building Session

- **Summary:** To foster group cohesion and collaboration.
- **Method:** Non-formal group-building activities such as *EggXercisse*, *Olympics*, and *Desert Island* were used.

Session (Night): NGO Fair and "Europe Day" Celebration

- **Summary:** To explore the work of each partner organization, identify areas of shared interest, and find potential future collaborations. To celebrate peace and unity in Europe.
- **Method:** Informal or interactive presentations from partner organizations, followed by a discussion on the *Youth European Goals*.

DAY 2: Leadership and the European Framework

The second day focused on developing an understanding of the youth worker's role and the institutional support framework.

Session: What does it mean to be a Facilitator? What competencies are needed?

- **Summary:** To provide insights into the role of a facilitator in youth projects and the necessary competencies. To improve understanding of how CoE resources are structured.
- **Method:** Small group work followed by a presentation and theoretical feedback from the trainers. Review of the Council of Europe (CoE) Portfolio for youth leaders.

Session: Non-Formal Education (NFE)

- **Summary:** To understand the role of NFE and reflect on its potential and limitations in youth work.
- **Method:** Brainstorming followed by a presentation on NFE; differences between formal, informal, and non-formal learning. Review of key NFE principles from the Compass HRE Manual (CoE).

Session: Alphabet of European Youth Work – Mapping Exercise

- **Summary:** To explore important characteristics, principles, and issues that must be addressed in European youth work.



- **Method:** Brainstorming of key terms and issues in youth work, classified alphabetically (A-H, I-M, N-S, T-Z).

Session: Erasmus Plus Program: Opportunities for Youth Leaders

- **Summary:** To learn about the E+ program, its objectives, priorities, and actions. To offer insights into how youth organizations can cooperate efficiently within E+.
- **Method:** An interactive presentation where participants worked in groups with E+ materials.



Session (Night): Intercultural Night

- **Summary:** To contribute to the intercultural learning process and bring people closer.
- **Method:** Presentations of countries and cultures, including traditional music, cuisine, and attire.

DAY 3: Project Design and International Cooperation

The third day was dedicated to developing essential skills for project management and transnational collaboration.



Session: Simulation Game on Project Development: Needs Assessment and Preparation

- **Summary:** To learn how to turn a project idea into a real project. To develop an essential skill for a youth leader and project manager.
- **Method:** A simulation where participants developed a project proposal following guiding questions (needs, objectives, implementation, evaluation, SWOT analysis).

Session: International Teamwork Exercise

- **Summary:** To develop multicultural teamwork skills, an essential competency for successful international youth work.
- **Method:** A simulation where participants were divided into international teams and given tasks related to project management, considering different countries of origin.

Session: Analysis of Youth in Córdoba

- **Summary:** To analyze youth realities in the local context (Córdoba) and understand the needs for effective project design.
- **Method:** Mapping exercises.

Session: E+ Application Process: How, what, when?

- **Summary:** To become familiar with the E+ application process, including the actual application form adopted for the simulation.
- **Method:** A simulation where participants reviewed an example Erasmus+ application, part by part.

Session (Night): Movie Evening

- **Summary:** To provide a social evening and an opportunity to discuss topics related to European youth work or simply enjoy.
- **Method:** Film screening followed by a discussion.

DAY 4: Quality Management, Risks, and Partnerships

The fourth day addressed critical aspects of project implementation (safety, monitoring) and network expansion.

Session: Evaluation of the Simulation Exercise (E+ Simulation)

- **Summary:** Trainers provide feedback on the projects developed during the simulation exercise.
- **Method:** Simulation and feedback.



Session: Risk Assessment, Health and Safety, and Child Protection in European Projects

- **Summary:** To provide practical knowledge about health and safety measures to be taken before and during every international project. To resolve a simulated risk situation.
- **Method:** Formal presentation, simulation, discussion, practical advice from trainers and staff.

Session: Intercultural Learning (ICL) in Youth Exchanges

- **Summary:** To explore ICL and how to include it in projects at an international level. To discuss ICL models and practical examples of activities.
- **Method:** Small group work and role-play focusing on examples of conflict situations or cultural misunderstandings.

Session: Partnership Building in European Youth Work

- **Summary:** A workshop on how to find good partners, strengthen partnerships, divide tasks, and communicate.
- **Method:** PowerPoint presentation, small group work, and presentations.

Session: Monitoring and Evaluation Tools in European Youth Work

- **Summary:** Presentation and workshop on available evaluation tools and methods for youth exchange leaders (oral, written, and creative methods).
- **Method:** Trainer presentation, exchange of best practices by participants, and peer review.





DAY 5: Application, Reflection, and Closure

The final working day focused on capitalizing on learning, planning for future application, and validation through Youthpass.

Session: Site Visit to Local Partners' Offices and Youth Centers

- **Summary:** To gain insights into Spanish youth work practices. To analyze current projects and build relationships for future partnerships.
- **Method:** Travel and meetings with the Youth Deputy of Córdoba, the Andalusian Youth Institute (IAJ), and youth associations in Puente Genil.

Session: Personal Action Planning

- **Summary:** Participants present their personal development plans and reflect on the competencies acquired (skills to develop, when, where, and how).
- **Method:** Individual and small group work using self-assessment tools from the CoE Portfolio.

Session: Preparation and Presentations of Developed Ideas for Future Activities

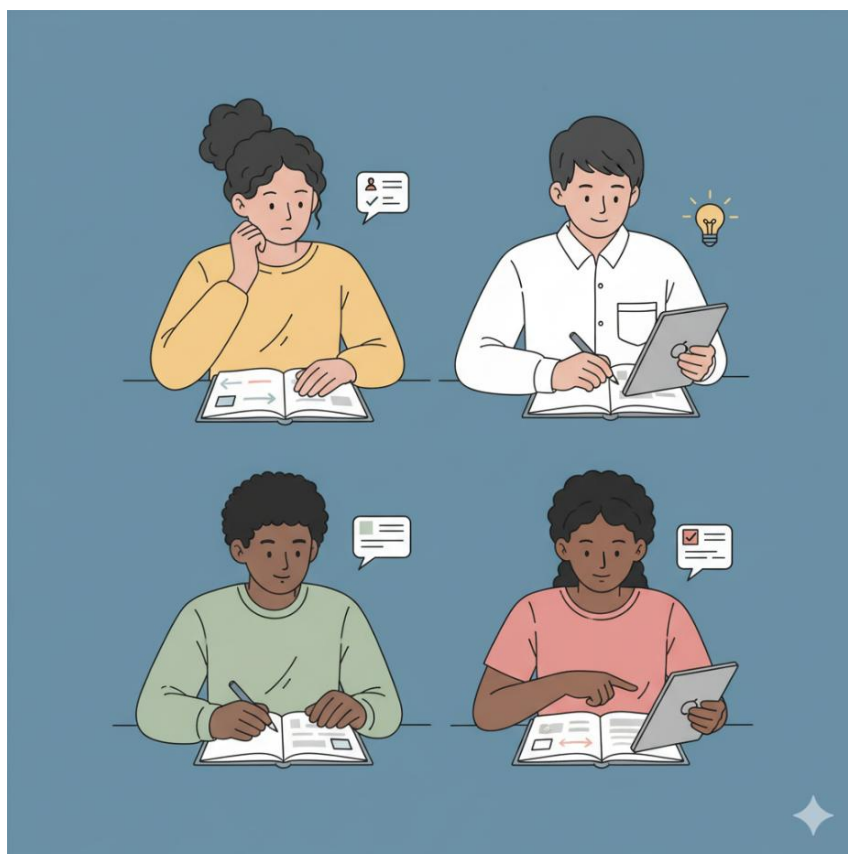
- **Summary:** Participants present real project ideas they wish to develop with the partners they met during the course.
- **Method:** Individual work, presentation, and discussion.
-

Session: Course Evaluation and YouthPass Ceremony

- **Summary:** To evaluate the program as a whole (methods, training team, organization). To gather feedback and suggestions for future improvements. To celebrate shared experiences and personal growth.
- **Method:** Various evaluation methods. The Impact Circle ("Youth workers BOOSTED") through the *Ripple Effect*.



Note on the 5-day adaptation: The original Youth Boost course had 7 days of activities, including an intensive trip to Córdoba (Day 7) and ICL/Partnership activities (Day 6). To comply with the manual's five-working-day format, the institutional visits and the ICL/partnership-building sessions have been integrated into Days 4 and 5. This maintains coherence with the manual's requirement to share the methodologies of the "five working days of each course," synthesizing the most relevant content into the main thematic blocks.



Inclusion and Accessibility Guidelines

In designing and delivering these training activities, **inclusion and accessibility** were paramount. Here we outline key guidelines and best practices followed (and recommended for any replication of this manual's content) to ensure that **every participant, regardless of background or ability, could fully engage and benefit**:

- **Pre-training Needs Assessment:** Before the courses, organizers collected information on participants' specific needs (dietary, mobility, learning, etc.) via



application forms and direct communication. For example, we identified that two participants in ARTepreneurial MOVEment had recognized disabilities. With consent, we informed facilitators of any necessary considerations discreetly. *Guideline: Always ask participants to communicate special needs well in advance and treat this information confidentially yet proactively.*

- **Venue Accessibility:** Both training venues (a municipal residence in Puente Genil and a youth hostel in Cerro Muriano) were chosen for accessibility. They featured ramps or elevators for wheelchair access, and ground-floor or elevator-access rooms for those who needed them. In sessions, seating was arranged flexibly so anyone with mobility limitations could navigate easily. *Guideline: When selecting venues, prioritize those with accessible infrastructure (entrances, bathrooms, lodging). If not fully accessible, arrange temporary solutions (e.g., portable ramps) or alternative accommodations for those participants.*
- **Adaptation of Materials:** All written materials (agendas, handouts, slides) were provided in easy-to-read format (clear fonts, large size, high contrast). If any participant had visual impairment, we prepared to offer materials in digital format to use with screen readers. During activities, we often verbally described visual content as well (for instance, reading out what was on a flipchart) – a good practice for both visually impaired participants and general comprehension. *Guideline: Use a variety of media (visual, auditory, kinesthetic) to cater to different learning styles and abilities. Ensure text is readable and consider alternative formats (audio recordings, braille, digital text) if needed.*
- **Inclusive Language and Examples:** Facilitators were briefed to use inclusive language – avoiding assumptions about cultural references, family structure, gender, etc. For example, in games or discussions, we used gender-neutral names and diverse cultural contexts. We also encouraged participants to share pronouns if they wished, creating a respectful environment for gender identity. *Guideline: Foster an environment where diversity (cultural, linguistic, gender, ability) is respected. Model inclusive language and address any non-inclusive behavior immediately but constructively.*
- **Activity Modifications:** Most activities were designed to be adaptable. For instance, in physical games (like Mission Impossible or sports challenges), alternative roles were available for those less able to perform certain physical tasks – e.g., being the timekeeper, photographer, or task planner instead of doing the jumping jacks. In the dance/movement sessions, participants could choose intensity or sit out while still observing if needed – though we strove to involve everyone, no one was forced beyond their comfort or capability. *Guideline: Have a plan to modify activities on the fly. If an activity involves running, ensure those who cannot run have a meaningful role (maybe as referee or strategist). If an activity involves writing, accommodate those with writing difficulties by allowing verbal responses or a partner scribe.*





- Pairing and Grouping Strategies:** We deliberately mixed groups so that participants with different abilities or experience levels worked together – this helps peers support one another. For instance, someone with stronger English skills paired with someone less fluent for certain tasks, to assist with translation or expression. However, we ensured this was done sensitively to not single anyone out. *Guideline: Use heterogeneous grouping to balance skills and encourage peer learning, but monitor that one person isn't consistently overburdened (e.g., translating everything) or left out. Rotate groups frequently to give everyone a chance to contribute in different ways.*
- Support Personnel:** The organizers made sure staff were available to support those with special needs. In our case, one professional inclusion assistant was present specifically to support the two participants with disabilities throughout ARTepreneurial MOVEment. This person helped with mobility, personal care routines, and also advised facilitators on how to best include their clients in each activity. We also briefed all team members on basic first aid and had contacts of local medical services, as a safety net for health issues. *Guideline: If budget and context allow, involve a support person or co-facilitator whose role is to focus on inclusion (ensuring materials are understood, assisting anyone struggling, observing group dynamics for exclusion signs). At minimum, the facilitation team should collectively be alert to inclusion issues.*



- **Flexible Scheduling:** We recognized that long days can be taxing, especially for those with attention difficulties or medical needs. The agenda included regular breaks (coffee breaks morning and afternoon, a generous lunch break) and some unstructured “chill” time in evenings. We were prepared to adjust the pace if participants seemed exhausted – e.g., shortening a session and adding a reflection game that’s more relaxing. In Youth Boost, after an intensive day in Córdoba, we scheduled a lighter evening (intercultural chill night) to recuperate. *Guideline: Build a rhythm that considers human needs – breaks, sufficient sleep time, and variety between high-energy and low-energy activities. Be ready to adjust if you sense the group’s engagement dropping due to fatigue.*
- **Intercultural Inclusion:** Both trainings had participants from many countries, so we fostered an intercultural inclusive environment. This meant:
 - Speaking slowly and clearly in English (the common language), avoiding slang, and checking comprehension frequently. We encouraged participants to speak up if they missed something; alternatively, we paired those with weaker English with bilingual peers for side translation quietly as needed.
 - Celebrating all cultures equally during Intercultural Night – each country got equal space/time, and everyone was invited to share, not just EU countries. We explicitly set a tone of curiosity and respect, reminding that stereotypes or jokes should be handled sensitively. The “Secrets of Interculturality” session and presence of local Spanish youth workers in Youth Boost helped underline respecting cultural differences.
 - Being mindful of dietary restrictions at meals (part of culture or health) – e.g., ensuring vegetarian, halal options, etc., which we did as per forms. *Guideline: In a diverse group, acknowledge and respect cultural differences. Set group agreements that harassment or discrimination won’t be tolerated. Encourage sharing of cultures in a positive way (through stories, food, music) to build understanding. Also, avoid scheduling key activities during times participants may need for religious practices (prayer times, etc.), or provide private space for those if needed.*
- **Accessible Outputs and Documentation:** When it came to final products (like the games and Youthpass), we ensured they too were accessible. For example, Youthpass certificates were printed in a legible font and we offered to email a digital copy if someone needed to use screen-reader. The games developed were tested to be understandable by people with different levels of literacy (important if they plan to use with youth with fewer opportunities). *Guideline: Think about who will use the outputs of your training. If it’s youth in communities, consider translating materials or using more visual instructions so those with reading difficulties or different languages can still engage. Provide resources in multiple formats if possible.*





- **Continuous Feedback and Adjustment:** Inclusion is an ongoing process. Each day we held brief evaluation moments (like morning circles or written “mood cards”) where participants could indicate if something wasn’t working for them. This daily feedback loop allowed us to catch issues – for instance, one participant felt the background noise in one activity made it hard for her to concentrate, so next time we ensured a quieter environment for reflective tasks. Another mentioned the chairs were uncomfortable after long periods, so we incorporated more stretch breaks. *Guideline: Create channels for participants to voice concerns anonymously or openly. This could be a daily reflection form, a suggestion box, or one-on-one check-ins. And most importantly, act on feedback promptly so participants see that you are responsive to their needs.*

By following these guidelines, we strived to ensure that **no participant was left behind or made to feel lesser** during the training. The result was a group in which everyone, regardless of physical ability, learning speed, or cultural background, could participate actively and contribute their talents. As noted in the final evaluation, participants overwhelmingly felt the environment was safe and inclusive. Inclusion is not a one-off task but a lens through which all planning and facilitation should be viewed. It requires forethought, empathy, and flexibility, but the payoff is a richer experience for all and a true embodiment of Erasmus+ values.

Youthpass and Recognition of Learning

Youthpass was integrated into our training courses as a tool for **recognizing and validating the learning** that occurred through these non-formal activities. Both ARTepreneurial MOVEment and Youth Boost emphasized reflection on the 8 Key Competences for Lifelong Learning and made the learning outcomes explicit, so that participants could articulate and transfer their new skills and knowledge beyond the project.

Key practices for Youthpass implementation in our trainings:

- **Introduction of Youthpass early:** On Day 1, during the Kickstart session, we introduced the Youthpass framework and its relevance. Participants learned that by the end, they would receive a Youthpass certificate, and more importantly, that they should **self-assess their development** in areas like communication in a foreign language, learning to learn, social competence, initiative and entrepreneurship, cultural awareness, etc. By flagging this at the outset, we set a tone that reflection is part of the process, not an afterthought. Many participants were already somewhat familiar with Youthpass (especially if they had done Erasmus+ projects), but we leveled the field with a brief explanation that Youthpass is both a certificate and a process of reflecting on learning.
- **Daily Reflection Circles:** Each evening, we conducted brief reflective activities (sometimes creatively, like drawing “one thing I learned today” on a shared poster, or using the learning diary template) to help participants consolidate their insights. We often framed questions around competences: e.g., “Did you practice





any new skill today? Which one?" or "How did working in a team in the Photo Challenge enhance your teamwork or language skills?" Participants would share in small groups or write in their notebooks. These were aligned with Youthpass competences but in lay terms. This daily habit not only prepared them for filling in their Youthpass later but also improved group awareness of learning as it happened. The final report noted that each day ended with collective reflection on learning, which was instrumental for recognizing competence development.

- **Learning Portfolio / Youthpass Journals:** We gave out a simple "Learning Journal" at the start – a notebook or digital doc for each participant to jot down moments of learning, questions, feedback. We prompted them to especially note things related to key competences (like communication, digital skills if they used new tech, cultural awareness during intercultural exchanges). Some participants kept bullet lists of "what I learned/reinforced today" which later directly fed into their Youthpass self-assessment. *Example: One participant wrote "Day 3: facilitated a small group discussion – improved my English speaking and leadership (Competence: Communication/Personal)."*
- **Mid-course Assessment:** Halfway through each course, we had a short session to reflect on learning progress (a "mid-term evaluation"). In Youth Boost, for instance, after the World Café, we had them stand next to posters of each Youthpass competence and discuss in pairs which competence they've exercised most so far and which least, and why. This not only got them thinking in Youthpass terms but also let them plan to seek out or pay attention to further opportunities to develop a particular competence in the remaining days.
- **Youthpass Role in Sessions:** Many sessions inherently targeted specific competences, and we made that connection explicit:
 - ARTEpreneurial MOVEMENT's creative games and project planning obviously hit *Sense of initiative and entrepreneurship*; we would mention that: "By designing a game prototype, you're practicing entrepreneurship competences – spotting opportunities, working toward goals, resource planning."
 - The intercultural activities improved *Cultural awareness and expression* and *Social competences*; after Intercultural Night or the "Secrets of Interculturality" workshop, we highlighted how participants managed intercultural communication, which is part of those competences.
 - The forum theatre and group challenges honed *Learning to learn* (participants gave each other feedback, adapted strategies) and we encouraged them to note how they learn best (by doing, by observing, etc.).
 - Team activities and discussions improved *Communication in foreign languages* (most had to use English outside their mother tongue, and some even picked up phrases of each other's languages informally).





- Using digital tools (some groups used phones for photo challenges, some made a short video, etc.) touched on *Digital competence* and we talked about how to apply these tech skills back home. We didn't overload sessions with Youthpass jargon, but subtly and occasionally pointed out: "This is you being creative and initiative – key entrepreneur skills, which Youthpass recognizes." This ensured that by the end, participants had concrete examples to put on their Youthpass under each competence.
- **The "My Next Step" Module:** In Youth Boost, as the final part of evaluation, we implemented a module called "My Next Step". Each participant drafted a personal action plan (half to one page) on how they will use what they learned in their work or community. For example, one youth worker wrote that she will organize a local workshop to teach entrepreneurship through sports games, using the methods experienced. This forward-looking reflection reinforced learning recognition: they identified what exactly they learned (content and method) and how it can be applied, making it more tangible. This step is directly tied to the Youthpass principle of describing outcomes and planning future development. Many incorporated these "next steps" into the Youthpass description of outcomes – effectively linking the training to future practice, which is a powerful form of recognition (learning that leads to action).
- **Youthpass Certificate Ceremony:** As described earlier, we held a formal Youthpass ceremony at the end, handing out the certificates and inviting participants to share their learning成果. This public recognition was important – it validated their effort. We spoke about how Youthpass is recognized across Europe as proof of their non-formal learning, and encouraged them to add it to their CVs or professional portfolios. We also reminded them that beyond the paper, the real value is being able to articulate what they learned – which they practiced by sharing with the group and writing the self-assessment.
- **Linking to Erasmus+ and lifelong learning:** We contextualized Youthpass within the bigger picture of Erasmus+ and lifelong learning. That is, we conveyed: *by engaging fully in this training and reflecting on it, you've not only gained skills for your job as a youth worker or your community projects, you also experienced how non-formal learning works – which you can facilitate for your youths.* We in fact asked participants to think how they might use a similar recognition tool with their own beneficiaries (some countries have national certificates, etc.). A couple of participants from formal education sector said they'd try incorporating more reflection activities in their classes after seeing the value.
- **Impact Measurement:** According to our final evaluation (through a survey and final report), participants reported significant growth in multiple competences (communication, teamwork, initiative, etc.) and could give examples. This self-reported improvement (average ~45% improvement in key competences by their





estimation) is a testament to effective Youthpass integration. By measuring and discussing such impact, we underscored that their learning is real and recognized – not just a feel-good exercise, but something that can be tracked and demonstrated (for instance, one participant said they overcame stage fright – a boost in personal and learning-to-learn competence that they can now build on).

- **Certification and Follow-up:** We informed participants that their Youthpass certificates would be registered online (through the official Youthpass tool) and that they could retrieve or reprint if ever needed. We also encouraged them to share their learning with colleagues and employers. Some took it to social media (we saw posts where they described what they learned and showed their certificate – which further disseminates the project results and the concept of Youthpass).

In summary, Youthpass in our trainings was not a tick-box at the end but a golden thread throughout the program. By frequently reflecting on learning and explicitly naming it, participants not only walked away with a certificate, but with a deeper **awareness of their personal and professional growth**. This aligns with best practices in non-formal education: making learning self-directed and visible. Many participants commented that the Youthpass process helped them “realize how much they actually learned and accomplished in one week”, turning what could have been just a fun memory into a set of concrete skills and competences they recognize in themselves.

As facilitators and organizers, we consider this a critical success: participants empowered to acknowledge and articulate their development, which is exactly what Youthpass is about – “*recognition of non-formal learning*” in action.

Photo Recommendations

Illustrative photography can powerfully capture the spirit and methodology of these training sessions. Below we suggest for each session (or type of activity) specific moments that would make strong photographs to include in reports, social media, or future manuals. Using images responsibly (with consent and avoiding intrusive close-ups) is important; these recommendations assume participants are comfortable being photographed in these contexts. Photographs can serve as visual evidence of methods and also as instructional aides if someone wants to replicate the activity.

- **Ice-Breakers & Group Dynamics:** During “Hey, I Wanna Know You!”, a great photo opportunity is when participants are engaged in the **Balloon Question game** – for instance, a mid-action shot of participants laughing as balloons fly around or someone popping a balloon while others eagerly watch. This captures initial group excitement and interaction. Another is the **Clock-Mate Date**: an image of the whole group mingling, each pair intently chatting or taking a selfie together, would illustrate the networking vibe. Look for a moment where multiple pairs are smiling or sharing phone screens for selfies – it shows instant camaraderie.





- **Mission Impossible Challenge:** A fantastic photo can be taken when the group is attempting a physical task, e.g., *"five people not touching the ground"* – likely they'll form a small pyramid or lift someone. A well-composed shot of that human pyramid group selfie moment (with some off the ground, others supporting, all laughing) perfectly demonstrates teamwork and creativity under pressure. Ensure the facilitator or a bystander captures that group selfie formation from the side as well as the actual selfie result. Another task photo: participants busily writing the poem on flipchart with markers strewn about, or one participant drawing ornaments on another's cheek – these candid shots show creative concentration and playful trust.
- **Artistry in Motion Workshop:** Since this is about movement and art, visuals are key. Photograph the **collaborative creation pairs**: for example, a pair performing their combination (one acting as if playing tennis with an invisible racket while the other does a dramatic mime scene about tennis – illustrating the mix of sport and drama). Also, capture the moment when all pairs present their creations to each other – e.g., a participant proudly displaying a drawing or the group clapping for a performance. A wide shot of the room with a large poster on the floor filled with art-sport brainstorm words and participants gathered around it writing or discussing would highlight the interactive brainstorming aspect.
- **Córdoba Study Visits:** In the "IAJ Visit", get a picture of the group inside the Youth Institute office, maybe sitting around a conference table listening to the official – especially if there are youth-friendly posters or flags in the background (shows institutional context). A candid shot of a participant asking a question to the official, with others attentively listening, conveys engagement. For the **Europe Direct/Provincial Council visit**, perhaps a photo on the steps of the historic building with everyone and the council representatives together (a nice "official" group photo). Also, an action shot during the **Analysis of youth in Córdoba**: e.g., participants chatting with a local volunteer or examining a flyer they found – illustrating active learning in the field. If possible, a street shot during the **Art Exploration** – participants gathered around a striking piece of street art taking a photo, or pointing at something interesting (like someone gesturing to an architectural detail while others observe). This shows experiential learning and intercultural awe.
- **Photo Movement Challenge:** Naturally, photos of participants **taking creative photos!** Capture the moment when one team is jumping in unison for their "Team in Motion" shot – ideally mid-air with arms linked (it shows joy and motion). Or when another team is arranged in a human sculpture for "Creative Expression" – maybe one participant pretending to be a statue and others around as museum viewers. Also, a meta-photo of a participant photographing their teammates (you see the photographer in foreground and the posing team in background) would nicely depict the challenge process. Afterwards, a picture of everyone gathered around a laptop or projector, smiling while looking at the





series of photos taken (during the gallery walk) would highlight the pride and humor in what they created.

- **ARTepreneur Revealed & Workshop:** These are more content-heavy, but a few telling images can be made. For example, a shot of a **flipchart with colorful post-its or diagrams of a business plan** being presented by a facilitator, with participants in foreground listening – this gives a sense of the technical learning. Another could be from the ARTepreneurial Workshop: perhaps a team at a table excitedly sketching their project idea with paper and markers – you might catch one explaining an idea while others nod or add notes. Or teams holding up hand-made posters or drawings of their project concept during presentations, with a facilitator in corner acting as an evaluator – showing creativity applied to entrepreneurship. A close-up of one of the case study example pictures or handouts given (if any visuals were used like an infographic of business model) can also illustrate the content.
- **ClashCraft of the Year (Game development & competition):** Many lively opportunities here:
 - During **prototype creation**, get photos of tables cluttered with cards, dice, hand-drawn boards, with team members cutting or writing rules – very dynamic and illustrative of creation process.
 - A shot of one participant explaining their game rules to others using their prototype as prop, with listeners leaning in, captures peer learning.
 - For the tournament, action shots of participants actively playing each other's games: maybe a pair high-fiving because one "won" or a group reacting with surprise drawing a challenge card (faces showing excitement or shock). If one game had a physical element (someone doing jumping jacks), a light-hearted photo of that happening with others laughing around would be golden for showing fun.
 - Definitely photograph the **voting** or deliberation moment: perhaps participants standing around a wall where each team's game name is written and adding a token or sticker to vote – it shows participatory evaluation.
 - Finally, a "winners" photo – the team that won holding up their improvised game board or a certificate, everyone clapping. Even better, get a group photo of all teams holding their game prototypes in hand and smiling together; it shows collaborative achievement (the competition was friendly).
- **Theater Solucionists:** Here, look for dramatic moments:
 - Photograph a snippet of a skit: e.g., two participants mid-argument in a role-play (gesturing emotionally), while a third (the "facilitator" character)





holds their head looking concerned. This kind of image immediately communicates conflict in a training scenario.

- Then capture the intervention: perhaps a participant from audience stepping in with a “time-out” gesture or literally tapping out an actor to take their place. A shot of the new actor calmly mediating between the two arguers with open hand gestures while they look at him – that portrays solution-finding.
- Another idea: group in applause or bowing at the end of a skit. Since theatre can be sensitive to photograph (people might feel self-conscious), it might be best to take photos from an angle that doesn’t fully show faces in awkward expressions but rather the scene setup (to respect individuals).
- A behind-the-scenes type photo could work too: e.g., a team rehearsing in a corner – one writing a quick script or two practicing an angry face – shows preparation for the forum theatre.

- **Final Evaluation & Youthpass Ceremony:**

- For inclusion in reports, definitely a photo of the **Youthpass ceremony** is valuable: e.g., a facilitator shaking hands with a participant as they hand over the certificate, both smiling, perhaps in front of a screen that says “Youthpass” or project logo. Or a row of participants holding up their certificates proudly (we did a group photo like this).
- If consent given, capturing an emotional moment (like a tearful hug or big group group-hug) can really convey the strong bonds and impact.
- The target evaluation can be a visual too: participants tossing bean bags onto a target on the floor – a wide shot from above showing their positions could be unique.
- The yarn web ritual at the end: an overhead photo of everyone standing in circle holding a web of colored yarn strands connecting them would be a beautiful metaphor shot for unity (if lighting allows).
- A photo of the “My Next Step” action plans on a wall (if they were put up) or participants writing them – showing reflection in progress.
- And of course, an **official group photo** with everyone – possibly holding something symbolic (like national flags or project banner) is always good to include in documentation.

- **Intercultural and Social Moments:** Though not a formal session, the intercultural evening and informal sport/art activities at night are worth including: e.g.,





- Intercultural Night: participants in traditional costumes or sharing their foods at a table, maybe dancing a folk dance together – exemplifying cultural exchange.
- “Tapas Temptation” night out: maybe a fun candid of participants clinking glasses of soda or tasting local tapas, a happy relaxed vibe.
- Farewell party: group dancing, doing a conga line or a circle dance with hands joined – demonstrates joy and camaraderie as a closing.

For all these, ensure **no sensitive personal data is visible** (e.g., if someone’s Youthpass certificate is shown, blur out last name if needed). Also, try to get a diversity of people in photos (gender balance, different countries) to reflect inclusion. Since we have many consented photos from the actual project, these can be embedded (as indicated by the citations for images if they were available).

Using these images in future manuals or dissemination will greatly enhance understanding. As the saying goes, a picture is worth a thousand words – a facilitator reading this manual could see, for instance, the Mission Impossible group selfie and immediately grasp how energizing and team-building that was, or see a Youthpass handoff and appreciate the gravity of that moment.

In summary, **capture energy, diversity, and key learning moments**: Whether it’s laughter during a game, intense focus during a workshop, creative chaos during prototyping, or heartfelt connection during closing, each photo should tell part of the story of “creative tools for youth empowerment” in action. These visual aids will not only make the manual more engaging but also serve as a form of recognition for participants (seeing themselves or their peers actively learning can be validating). They also help future readers envision how to set up the room, what materials look like in use, and the kind of engagement to aim for.

By thoughtfully selecting images at the recommended points, one can convey the essence of each method and celebrate the participants’ journey. Always cite photos appropriately (each embedded training photo can be referenced, though in our context we don’t list external sources as they’re from our project archives).







Annex: Activity Sheets and Templates

To further support replication of the methods in this handbook, we include in this annex sample activity sheets, templates, and checklists used during the training courses. Facilitators can adapt these for their own sessions.

Annex 1: Mission Impossible – Task List Example

(This is the actual list of tasks we gave to participants for the Mission Impossible challenge, as described in the "Hey, I Wanna Know You!" session. Facilitators can modify numbers or items to fit their group size and context.)

Mission Impossible – Group Task List (Complete within 20 minutes!):

- Take a **group selfie** of the entire team with **5 people not touching the ground** (get creative with lifts or jumps!).
- Count and write down the total number of **doors on this floor** of the building (include all room, closet, exit doors, etc.).
- Using the list of words we generated in the name game, **compose a short poem** that includes **every word**. Write the poem on flipchart paper.
- **Do at least 20 ponytails** using team members' hair (pile as many ponytail hair ties on willing heads as needed to total 20).
- Create a big drawing that incorporates a **small unique symbol/doodle on each participant's cheek** – and each symbol must be different (use face paint or eyeliner; everyone should have a mini face doodle).
- On one large poster, draw something that represents the team and get **everyone's signature** on it (so we have a team artwork signed by all).

Checklist: ✓ Did everyone contribute to at least one task? ✓ Did you document each result (photo of the selfie, poem written, etc.)? ✓ Finish as quickly as possible – time stops when you proudly present all completed tasks to the facilitator!

(Facilitator note: Prepare materials – flipchart, markers, hair ties, facepaint, camera – in advance. Be ready to verify tasks. Use this list by copying onto a handout or projecting it.)





Annex 2: Youth Boost “World Café” Discussion Template

(In the Youth Boost training, we ran a World Café in two rounds (“Ingredients of Youth Boost Cocktail I & II”). Below is a template for organizing a World Café, including example questions used to prompt discussion on empowering youth. Facilitators can adapt questions to their theme.)

World Café Session Plan: “Ingredients of Youth Boost Cocktail”

- **Setup:** 3 discussion tables, each with one question (round 1). Tables are labeled (e.g., Table 1: *Participation*, Table 2: *Leadership*, Table 3: *Inclusion*). Each table has flipchart paper and markers. A facilitator or volunteer hosts each table (stays to record key points).
- **Round 1 Questions (15 min):**
 - Table 1: “What **motivates youth** to participate in community or programs? List ingredients that spark active participation.” (e.g., personal interest, fun, friends, recognition...)
 - Table 2: “What skills and support do youth need to become **leaders** in their communities?” (e.g., confidence, mentorship, resources...)
 - Table 3: “How can we ensure **inclusion** of rural youth or those with fewer opportunities in projects?” (think of barriers and solutions)

(Participants split into 3 groups, spend 15 min discussing each question and scribbling ideas. Host encourages that everyone writes at least one idea. After 15 min, groups rotate to next table.)

- **Round 2 Questions (15 min):** (After rotation, new questions building on previous)
 - Table 1: “Once motivated, how do we **keep youth engaged** long-term in a project?” (ingredients for sustained motivation)
 - Table 2: “Think of a time you saw youth leading successfully. What **conditions** made it possible? How can we replicate those?”
 - Table 3: “Identify **practical actions** to remove barriers for marginalized youth (rural, disabled, etc.) in Erasmus+ projects.” (i.e., transport, funding, accessibility measures)

(Groups discuss new question, also review what previous group wrote on the same paper and add or react. Another 15 min. Hosts make sure new contributions get added.)

- **Harvest (10 min):** Hosts briefly summarize the rich “cocktail of ideas” from their table’s paper to all. Facilitator highlights recurring “ingredients” across tables (e.g., mentorship came up at all tables, indicating it’s crucial for participation, leadership, and inclusion).

(Outcome: a set of flipchart sheets filled with participants' collective answers – essentially a recipe for youth empowerment "cocktail". These can be typed up as a resource. In Youth Boost, we indeed saw overlap like the need for mentorship, safe space, recognition, etc., across questions – which we then fed into the Action Planning next steps.)





Annex 3: Individual Action Plan Template (“My Next Step”)

(This template was used in Youth Boost for the final personal action planning. It can be given as a handout or projected, and participants fill it in for themselves. Including this in the manual encourages facilitators to incorporate a personal follow-up element.)

My Next Step – Personal Action Plan

Name: _____ Organization/Community: _____

1. **Key Learning from this Training:** *(List 3 most important things you learned or skills you improved.)*

- _____
- _____
- _____

2. **How I will Apply it Back Home:** *(Describe at least one concrete action you will take after returning home to utilize what you learned.)*

- I plan to _____ (action) by _____ (date/timeframe).
- Who will be involved: _____ (e.g., my youth group, colleagues, etc.).
- Resources/support needed: _____
(what do you need to make it happen? e.g., materials, permissions, partners – identify if any from this training can help).

3. **Competences to Develop Further:** *(Identify one or two areas you want to continue improving in yourself after this training.)*

- I want to further develop my _____ competence. I will do so by _____ (what will you do? e.g., enroll in a course, practice in a project, find a mentor).
- Another skill I'll work on is _____, plan: _____.

4. **Support & Networking:** *(How will you keep in touch or use the network from this training?)*

- People from this training I will collaborate with: _____ (names) on _____ (what?).
- Platforms to share our results (Facebook group, etc.): _____ I will contribute by _____ (e.g., posting updates, asking for advice).





5. Indicators of Success: *(How will you know you achieved your next step?)*

- Example: "If I run a local workshop by March with at least 10 youth attending, I consider it a success."

- My indicator:

—.

(Participants fill this sheet; some shared highlights during final reflection. Facilitators collected or photographed them (with permission) to follow up later, say 3-6 months after, as part of dissemination and impact evaluation.)





Annex 4: Facilitator's Session Checklist (General)

(A simple checklist for facilitators to use in preparing each session, ensuring materials, inclusion, and timing are all in order. This is derived from our practice and can be generalized.)

- **Session:** _____ (name) – Date/Time: _____
- **Objectives clearly defined?** (What should participants gain/do)
- **Materials** _____ **ready?** _____ List: _____
(Check quantities: e.g., 30 balloons, 5 markers per table, projector setup, printouts etc.)
- **Venue setup done?**
 - Seating arrangement: (circle? groups of 5?) _____
 - Space for movement if needed? Yes/No
 - Accessibility considerations: _____ (e.g., clear pathways for wheelchair, chairs for those who need to sit during movement, etc.)
- **Introduction planned?** (How will you explain the activity and link to previous or competences)
 - Key _____ points _____ to _____ mention: _____
- **Inclusion measures:**
 - Have you considered participants with different abilities? Yes/No
 - Adaptation ready if someone cannot do a part? Note: _____
 - Easy language instructions prepared (avoid jargon)? Yes/No
 - Volunteers briefed to assist if needed (e.g., translate brief to a teammate, write if someone has difficulty writing)? Yes/No
- **Time allocation:**
 - Total time: _____ min. Sub-parts: Introduction ____min; Main activity ____min; Reflection ____min; Buffer ____min.
 - Timer or way to track time visible? Yes/No
 - Who keeps time: Facilitator / Co-facilitator / Participant role? _____





- **Reflection questions ready?** (Even if brief)

-

- 1. _____

-

- 2. _____

(Ensure these tie to Youthpass competences or personal feelings about activity)

- **Backup plan exists?**

- If activity runs short or fails: _____ (e.g., additional discussion question, or alternate game rule)
 - If a material is missing or tech fails: _____ (e.g., use paper instead of slideshow, etc.)

- **Consent for photos?**

- Will you take photos in this session? Y/N. If yes, remind participants or seek consent if sensitive.
 - Any participants opted out of photos need to be positioned out of frame or photographer alerted.

- **Safety check:**

- Any physical activity risk? If yes, explain safety (e.g., warm-up, "no lifting people without consent", etc.).
 - First aid kit handy? Location: _____
 - Hydration/snack break need? Plan: _____

- **Notes for debrief/report:** *(leave space to jot down during or after session what happened to feed into report or Youthpass)*

