

FUTURE NARRATIVES: INFORMAL INNOVATIVE PATHWAYS



INTELLECTUAL OUTPUT 3: FUTURE NARRATIVES INFORMAL INNOVATIVE PATHWAYS

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“The industrial world assumes
that there is a key
to prediction and control. [...]
The goal of foreseeing the future
exactly and preparing for
it perfectly is unrealistic. [...]

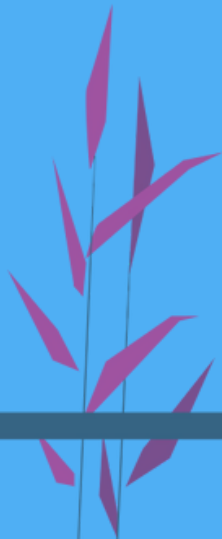


The future can't be predicted,
but it can be envisioned
and brought
lovingly into
being.”

by Donella Meadows, *Dancing With Systems*, Versions of this piece have
been published in *Whole Earth*, Winter 2001 and *The Systems Thinker*, Vol.
13, No. 2 (March 2002)



INTRODUCTION



During the day, we process millions of thoughts. These thoughts of all kinds chemically provoke emotional reactions and set different states of mind that move around within 24 hours. Most of the time, they enter our head without being filtered. Everything is acceptable for a mind trained to observe, identify, conclude and reappear before proceeding to any action. But what happens when we become accustomed to not processing our thoughts or when these thoughts “hurt” us on a daily basis? Can we liberate ourselves from these thoughts and create new realities? Can we open up ourselves to new possibilities and futures? Is this only a personal process? Or is it important to connect with others?



Before jumping into the answers of these questions and discovering methods and tools that can help us liberate our minds and life prospects, let's take a step back and test ourselves and our abilities to control our thoughts.

For a single day, take a notebook, pay attention to and write down your thoughts. Be aware of your self-dialogue, any recurring thoughts, the micro and macro stories to tell to yourself, all these overwhelming thoughts that come to your head without knowing where they come from, all these little voices... Take notes of the emotions they make you experience. Before the end of the day, sit comfortably and take a few minutes to relax and reflect on the following questions:



1. For how long were you really aware of your thoughts?

2. How many of the thoughts you had actually helped you? These might have been thoughts that made you understand yourself better, treated you with affection and respect, made you evolve, gave you value, were your best friends, a loving ally.

3. How many of the thoughts hurt you? These might have been thoughts that generated stress, blocked you in a sense that you were unable to see alternatives, damaged your self-confidence, they were repetitive thoughts, they made you feel powerless, they made you feel sad, they might have scared you like when you were little, they demotivated you.



Now, hold dear these thoughts that actually helped you. Try to bring them to mind the next day. Try to retrieve them when thoughts that hurt you come to your mind. This is not an easy process. However, what we are going to argue and show you in the next pages is that this exercise can only be the beginning of a journey of self-awareness and confidence building. It might come as no surprise that the power inside of you can be mobilised and emerged through the experiences of others. Sometimes, you might need to play more active roles in society, beyond making individual happy thoughts. Sometimes, thoughts will be needed to be accompanied with action. You will need to become a leader of your thoughts and an author of your stories. But most importantly, no matter if you are a youth worker or a young person, you will need to help others become the leaders of their thoughts and the authors of their stories.



This is how the community will be empowered and this is how change will happen. A change based on transformative potentials of stories and narratives. A change towards a preferable future. A future based on reflection and action, today.

Are you eager to know what we are talking about? Read through what we have put together here!

In this graphic, you may observe our Future Narratives journey, our personal, shared and collective experiences, deeply and forever linked with our ups and downs, our fears and dreams. Somewhere between the lines of the following descriptions and activities you may find yourself. Some things might raise questions, doubts but also hopes for a better future.







CHAPTER 1

INTERNATIONAL ACTIVITIES AND LABS IN GREECE, GERMANY, SWEDEN AND SPAIN:

Reporting back on the
process and evaluating
its results

1.1 Meeting the local working group for the first time



Meeting with a group for the first time can be a challenge. It depends on the setting, the time and space, the people themselves and even the weather!

You might have organised the greatest activities for ice-breaking and bonding (see appendix I for detailed activities) but meeting a group for the first time can be tough even for the most experienced facilitator.

If you also think that Covid-19 has forced a lot of activities to be transferred online, you might need to put additional effort to give space for a group to get to know each other and bond in an online setting.

In our local and international meetings with the Future Narratives participants, we explored both online and in-person methods to implement different non-formal activities.

1.1.1. First Lab in Greece

In Greece, the first lab took place online and it was divided into two parts. The local working group in Greece involved mainly young university students and young people that are members of youth organisations and have experience in international youth projects aged between 18 to 28 years old. During the first part, the Future Narratives project was introduced, its main aspects, the hows and whys behind connecting the future with narratives and stories. The group talked about what it means to be part of the Future Narratives working group, how often they are going to meet and what would be the purpose of coming together as a group. They also set their group agreement.

As an introductory activity, to break the ice between the participants, they shared pictures representing their feelings of the day. To understand better how the past is connected to the present and the future, we did the Generations Chain activity. This is a great exercise to explore connections and differences between different generations. The group made comments on how they enjoyed the exercise and they agreed on how revealing it was in a sense that different people in different periods of time have different priorities, needs and aspirations. However, at the same time, some challenges and dreams seem to be relevant for all generations despite historical circumstances and events that take place.

During the second part of the lab, the activities were focused on storytelling. In the beginning, the group was asked to share their favorite children's book and explain why that was their favorite.



Then, using a few pictures from the first part of the lab and adding a few more random pictures, the group divided into sub-groups and were invited to create a story using all the available pictures. That was the very first time that the members of the group tried to collaborate with each other for a common goal. They reflected on the storytelling process and the way they collaborated with each other. They managed quite well despite the limited time!

As a task for next time, the group had to record a video of themselves or write a note about their expectations, hopes and dreams for the project. The aim of this task was to keep the recording for themselves and check if their expectations, hopes and dreams were met in the course of the Future Narratives project.

1.1.2. First Lab in Germany

In Germany, the lab also took place over two days. Participants were 18 or 19 years old. All of them were in the final stages of school and were faced with the big question of how things could continue afterwards. Four of the participants had only come to Germany in the last 5 years.

During the first day, after presenting the Future Narratives project, goals and activities, the group was introduced to storytelling based on the facilitator's own biography as an example. Each participant received then 8 moderation cards on which they had to include drawings or keywords that represent important stages of their lives. They presented their biographies using these moderation cards. It was a creative activity to present themselves and their life stories.

Then, the group received many coloured moderation cards and a roll of tape. From these materials, a tower had to be built within a certain time, at least as high as a chair back. The collaborative tower must stand independently for 1 minute and must not be glued to the ground or to other objects, and it must not lean on anything for support. That was a nice bonding activity to put the group to work and build something together.

To close the first day, the group was asked to think about how the ideal future might look in 20 years. They had empty walls available to paint and express their visions of the future on them and then present them. This boundless painting on the wall was liberating.



During the second day, they took the activity for the future to the next level. They could choose different story formats (eg. a fairy tale text, a story to your own children, a diary entry from a special day in your desired future, a special moment in 2041, a description of what has changed for oneself and/or society) to describe the desired future as a short contribution. Then, they had a joint rehearsal and recording of the small contributions in a film studio. This joint rehearsal of the short contributions and the subsequent film recording in the film studio was definitely a highlight for the group!

Finally, to ignite their imagination, in a circle, the participants were asked to spontaneously tell a story about a girl who accidentally finds a suitcase with 1,000,000 euros on the street.

Overall, it was a nice start and a very bright, interested group! The feedback was that it was good to have so much time to deal with yourself and such personal questions, your desired future. Such things, you do not normally take time to think about them given the fast pace of life. There is no room for it.

1.1.3. First Lab in Spain

In Spain, the first lab lasted two hours. The group was composed of girls aged between 19 and 28 years old. Some of them were students in the Social Work faculty, while the other participants were working respectively as translator and sociocultural animators.

At the very beginning of the meeting, the Future Narratives project was introduced. Participants got information on the project main aspects: partner organizations, planned activities, goals, expected outcomes, etc.

Considering participants were meeting each other for the first time, an ice breaking activity was needed. After having introduced themselves with names, participants shared a word that better represented themselves, and also they were asked to share their level of awareness about the power they had in influencing the future.

Thereafter, the group was introduced to the concepts of Futures Literacy and storytelling. Apart from the theoretical introduction, several examples were shared to better reach participants' attention and to better clarify the notions.



To give them a real perception on what we were talking about, in the following steps of the meeting, we introduced a very useful tool: the Anticipation Discipline by Dr. Riel Miller, UNESCO Head of Futures Literacy. This part was essential for the group; they became more aware about the importance of opening up to new ideas for the future and accepting diversity of perspectives. The goal was not to achieve a closed and definitive future, but to open the debate and discover different futures. It was a very inspirational moment and participants were invited to take part in a dynamic process with the goal of creating a new narrative on specific topics, by applying the Anticipation Discipline. Planetary care and health were the two selected topics. Participants truly enjoyed the moment of sharing, a very interesting debate arose and the importance of influencing the future acting in the present became clearer to them. In the last part of the meeting the “Narrative for change” topic was introduced. The Futures wheel was presented as a useful method for identifying and clustering the consequences of trends, events, emerging issues and future possible decisions, and also as a powerful tool for exploring the future. The meeting ended with a task for the next meeting. Participants had to analyse their self-dialogue, the recurring thoughts, the micro-stories or macro-stories they daily tell to themselves. They had to see in which way these stories were positive or negative.

Overall, it was a successful first meeting!

1.1.4. First Lab in Sweden

The First Lab that we performed in Sweden consisted of 20 participants, mainly boys aged between 17 to 20 years old. All participants go to high school and live in the area in which Möjligheternas Plats operates. These young people all come from different relationships at home and live under different conditions but can draw many similarities between each other's stories.

The meeting began with us presenting the core idea of the Future Narratives project, the methodology, the partners involved, the planned activities, expectations and goals. The group was responsive throughout the presentation and asked many questions.

The next step was to use an exercise to get their creativity and ability started and to dream big. We asked the participants a question that they



would think about for 5 minutes and then write down their thoughts. The question was:

"How big would you dream, if you knew, you could not fail?"

Everyone got to briefly present their dreams and what they would do in the world if they knew they could not fail. The presentation was both inspiring, fun and educational in many ways. Everyone's presentation ended with nice, respectful applause from the other participants.

We work in a residential area that is classified by the Swedish police as one of Sweden's vulnerable areas. "Vulnerable area" is a concept created and defined by the police and the media. These are geographically delimited areas with low socio-economic status where criminals have an impact on the local community.

The participants feel this vulnerability in many ways and therefore we wanted to respond to it in a different way. We asked them to identify the things that they do not want to be part of their residential area. Participants were not happy with the camera surveillance, the constant police presence, the crime, the violence, the drugs, the harassment of police and the lack of meeting places and leisure activities.

After this, we went through each "unwanted experience" that they mentioned but then they had to mention and describe the things they wished for. Suddenly, the words they used and their attitudes changed into something positive and desirable.

Participants were literally shouting for good schools, better lighting on the streets, more leisure centres and spontaneous sports, more opportunities for work, safer living for our families, fewer external threats that can affect our little siblings in the wrong direction.

The lab lasted just over two hours with very good insights, discussions and perspectives that everyone participated in and contributed to. Everyone showed interest in wanting to be part of this journey and were optimistic about the project.



1.2. Narratives for Change_Training Course in Seville, Spain



The very first international activity with the Future Narratives participants was happening! Some of us arrived a day earlier, others arrived just on time for our get-to-know and name game activities. We said before that it is not easy to bond with a group from the first time you meet them. However, we could see from the beginning that there was something special with the group, with the people and their stories.

During the next days of the training, we learned more things about each other and how storytelling can be a useful asset to change ourselves and others around us. We spoke about stronger leadership among young people and how others' negative perceptions should not define and shape our lives. We need to persuade ourselves that we are the stories we tell to ourselves and not the stories other people say about us.

Everything around us plays an important role on how we feel and how we choose to live. We need to look for positive things and people in life, connect with them and cherish them. Family and community bonding, such as being part of a local informal sports team, can help us progress and succeed in ways beyond what mainstream societies understand and look for.



1.2.1. Connecting through stories

To start knowing a bit more about each other, the group was divided in pairs. Each person had to share their life story to the other and when we moved back to the plenary, each person presented the other person in an attempt to bond and practise active listening skills at the same time. Some participants seem to be more comfortable listening to other stories rather than talking about themselves. For sure, you get new perspectives when you share other people's stories but, also, when you listen to other people telling your own stories. You can appreciate what you have, see how your story is understood and presented by others, you can practice empathy, become more connected and build new relationships.

Then, the next step was to go out from the seminar room and spend some time together while walking and talking about everyday life. The goal was to identify differences between the participants that come from different realities and carry different life stories. The interesting part was that although there were remarkable differences among the participants, the common aspects of their lives related to their needs, dreams and aspirations emerged. The activity was a good way to explore community and country characteristics regarding politics, education, economy, ecology, human rights and culture, as well as, bring into the discussion the things that matter to the group and the values of the participants that hold dear, such as education and justice.

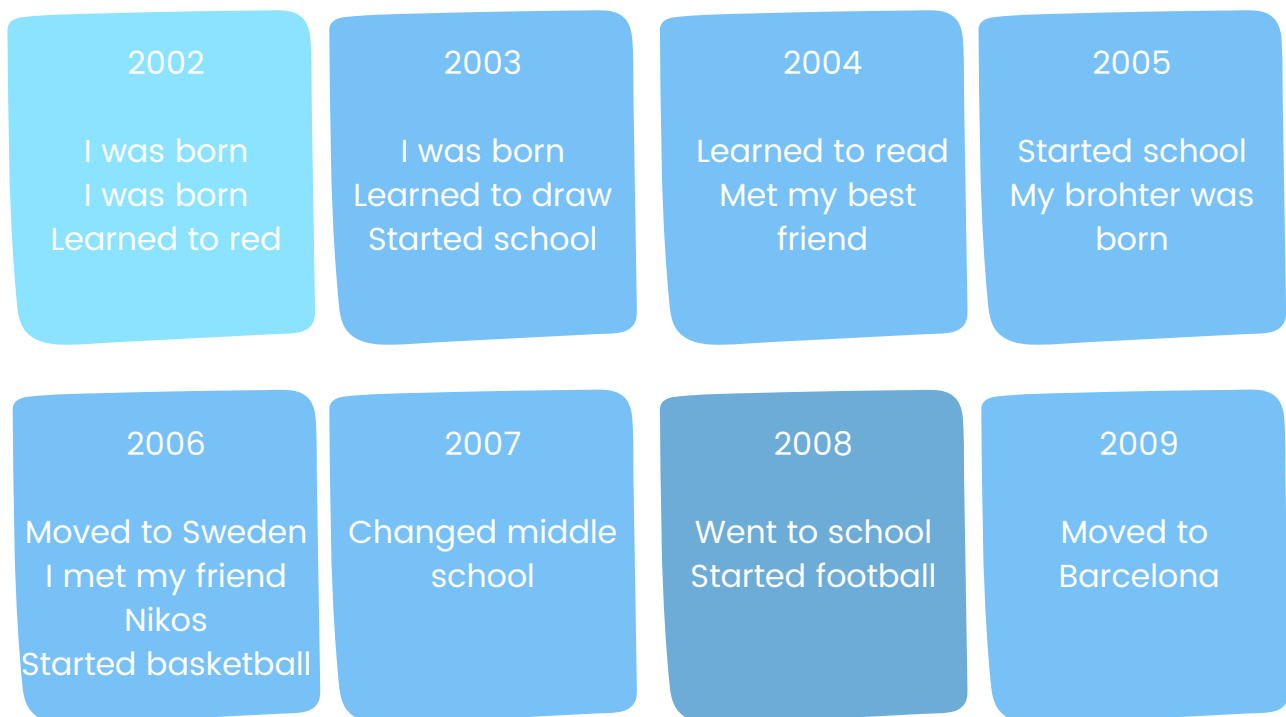
To close this session, the group joined a very well known activity, the "take a step forward" activity that included a series of statements on socioeconomic and cultural aspects that were connected to the realities of the participants. After a few statements and rounds, it was obvious that different experiences and life circumstances might keep some people "behind" other people. However, it is important to keep from this activity that those who seem to stay behind, does not mean that they cannot "run faster" and, eventually, reach the others. But most importantly, life is not a competition. It is not about counting achievements or positioning ourselves in relation to others.

Life is about being who you like to be, no matter what other people are doing or saying. It is a matter of understanding where we are and where we want to be, believing that it is possible regardless of the circumstances and past experiences. We can learn from the past and move forward without allowing the past and what other people say about

us to define our potentials and, at the end of the day, what we will become.

1.2.2. The timeline of biographies

In another session, we built a [timeline of biographies](#) that aimed to include the most important points and events of our lives. Starting from 1990 to 2021, participants noted down 8 things that have happened to them and have affected their lives. You could see similarities and differences in their life paths but also, see how some specific events such as economic crisis, wars or the very recent pandemic crisis have affected their lives. In this sense, it was a good activity for research purposes and descriptive statistics. What we observed was that participants listed common types of life events such as travelling experiences, education, work and particular friends and family events. A lot of things were going on in the participants' lives during the period 2018-2021. But another thing we got from this exercise was the realisation and visualisation of how different life paths of different people can be connected without even having met each other before we travelled in Spain for that week.



Then, we wanted to give them space to express themselves more and share stories that otherwise they wouldn't share. So, we played the "I'll tell a story about..." game and invited participants to choose a title from a pile of papers that has a specific theme of a story they wanted to share. As energetic music was playing in the background, participants were welcomed to clap their hands to ask us to stop the music and share their story in front of the group. We did this for a few rounds of stories and then we let participants write down their stories and put them in the timeline.

This part of the activity gave them the opportunity to share things about themselves that they might have never thought about or forgot. It also gave them inspiration to write a story using storytelling techniques.

Here are a few stories from the participants...

"I started university in Afghanistan: During my studies in 2019, I worked in the women's rights department with an American organisation. I worked a lot with the organisation because there were women in some provinces that did not have good access to anything. I continued my education and worked on this. After graduating law, I started 4 years in a midwifery institute. It was my second year in this university when the Taliban came and I came to Spain. Now I am in Spain with great hope that I can go on well in the future."

"I have had very bad days in my life and no one could help me. I have to deal with a lot of problems by myself and I can't do anything anymore but the only thing that makes me powerful is my mother and my best friend telling me "go on and do it, you are powerful"! It makes me feel strong when they say it. Although it is a simple phrase, when they say it, it makes me strong. All I need is to have this phrase."

"There was a day where I decided to just go to the studio with my friend. He is a producer of music and I made a song for him. First, it was for fun but then, I realised that I am really good at it. So then, it became my passion."

"When I was six years old, I wanted to be a marine biologist because I really enjoyed watching documentaries about ocean life. I was obsessed with sharks, so I wanted to dedicate my life to studying them."

"When I was 11 years old I travelled for the first time out of my country. I was excited because it was my first time travelling to another place with other cultures and other food. It was a good experience and I saw new things."



"The best concert I have ever been to was when AC-DC came to Seville. The ticket was a present from my father, so I didn't expect it. It was amazing because it is one of my favourite bands and in the stadium were 50000 singing altogether."

"I wish to see my mom as soon as possible. It has been 6 years since she went to Sweden. She lives with my brother and now, she wants to come to Spain. We will prepare the house and cook delicious meals for her. We will kiss her a lot. I love my mom and she loves me too. I miss her kisses."

"When I was 11 years old, I started practising theatre and this is when I discovered my passion. From the first time, I was completely connected with it. I wish to keep acting and write plays in the future. I see myself reaching my goals and maybe I could create a theatre school."



1.2.3. An online workshop with Alim Kamara, British-Sierra Leonean rapper and storyteller

As a child living in Sierra Leone, Alim would listen to Djelis (storytellers), admiring the way they weaved lessons through their tales. Stories quickly became central to his life, and when he moved to London and started his music career, he used this same technique to achieve number one singles in both Sierra Leone and Nigeria. He established the Storie Storie organisation to share the traditional Sierra-Leonean folk tales of his childhood in the UK. Through the organisation, he performs and runs workshops through schools, businesses and festivals. Alim and his inspirational speakers share cultural and life stories that demonstrate success, disappointments, persistence and hard work. They share the tools that empower listeners to feel happy, express themselves and succeed.

Alim offered an online workshop to the group.

His attitude, energy and spirit really entertained us! He presented how powerful storytelling can be if we use our body and voice when we tell a story.

According to Alim,

storytelling improves focus and attention. It improves creativity
and builds better communication skills.

Storytelling also creates bonding.

We can tell a story and we can be very still and the words
that come out of our mouths can be powerful.

And we can tell a story while changing our voice and using our body parts
in ways to help the audience become part of this story,
taking the scene of the story and the emotions to the audience.

This can also be powerful and effective to communicate and make a
message understood,
especially when the words cannot capture the full story.

Alim gave us tips on how to become better storytellers and connect with an audience. He showed these to us by simply performing them. He told us to face our fears and stop thinking about what other people might think or say about us. He told us to challenge ourselves, to dare even if we are not perfect. Perfection comes after practice. Finally, he told us to be authentic when sharing a story, to be present and try to feel the audience. These were only a few things of what we talked about during this inspiring and energetic webinar.



1.2.4. Outdoor activity in Seville, Spain

During one afternoon of our training, the group joined a [challenging activity](#) in the city of Seville. They had to go and collect stories from the locals, understand the history of the city, their everyday lives and dreams about the future. Initially, they had to just observe and make assumptions of what people in the city were doing and thinking. Then, they had to challenge themselves a bit more and go to interview some of them. It was nice to go around historical places as a group, observing the people, their environment, their reactions and collecting their stories. Some of them might have been imaginary stories and some others might have been real life stories.

1.2.5. An online workshop by Chene Swart, Narrative Coach and Consultant

Chené has been translating Narrative Therapy ideas and practices with organisations, communities and individuals from various cultures and contexts for nearly 20 years. She is committed to participate in and contribute to conversations and actions that re-author our world towards the common good, one narrative at a time!

Chené started her session with powerful questions to show us how powerful stories can be stories live in relationships.

[We are in relationships with nature, to one another, to our histories, and to all the things that matter to us. By exploring the answers to such questions, we identify stories that give us clues about who we are and what we really care about.](#)

These questions make it easy to find ourselves in relation to other things, elements and people but also use our imagination and express ourselves easier. Another great thing about these questions is that you can have the same conversation with the same people the next day and find other things to say!

Chené also introduced to us the two important capacities we have as humans. The first is that we give meaning to things, even to single words, and this meaning can change in a moment. The second is our capacity to connect the dots of our lives and make a story. Starting from one word, we can go back to our memories and share a story about a particular life experience. In this sense, all our life experiences show us how we see the



world and who we are.

If we can make meaning and we can take our life experiences and put them in line as we did in the timeline activity, we will see that we are many different stories. In fact, we make assumptions on who we are and on who other people might be when we listen to their stories. The important question is, “which stories do we want to keep and grow?”. By answering this question, we can build alternative narratives for ourselves and the world we are living in. According to Chené, we need to be the authors of our own stories and at the same time, give space to other people to be the authors of their own stories by respecting them.

1.2.6. Multiplier event at the University of Seville and the Department of Education

The multiplier event took place at the University of Seville and the Department of Education. It hosted a series of interesting presentations and talks about the Future Narratives project and included as an installation the timeline of biographies that was developed by the participants. During the previous days, participants were also asked to create future stories based on the experts’ inputs but also modify, if they wish, stories they had already contributed to the timeline. Some of the participants were brave enough to “go on stage” to perform and present their stories.



1.2.7. Evaluation and Goodbye!

Last day was the evaluation day of the programme. Last evening together, after the multiplier event, was one of the best moments of the training course. The group was feeling more relaxed and comfortable to share more stories and experiences in a more informal setting. Friendships had already been developed since the beginning of the training course but the activities helped the group to know each other, even know themselves better by providing space for personal reflection and opening up to people that have never met before. It was a very pleasant experience!



1.3. Meeting with the local working groups for the second time



After the first international activity in Seville, it was evident that there was a lot of work that needed to be done in order to motivate and inspire participants to identify and share their personal stories. This is what the local working group meetings after Seville tried to do. Apart from sharing the experience among participants that were not present in Spain, the groups had also the opportunity to test again some activities and suggest improvements.

1.3.1. Second Lab in Greece

In Greece, the second lab took place online and was divided into three parts. During the first part of the lab, participants shared personal stories by responding to questions that motivated them to speak by feeling comfortable and connected to each other.

The first activity we did was to divide the group in pairs and ask them to share their story to each other as we did for the first session of the training course in Sevilla, Spain. Then, when they went back to plenary, they had to present each other. We gave them enough time to talk and when they came back we did a debriefing for this activity on how it was, if it was easy to share, to listen, to present the other, to hear the other telling their own stories.

According to some participants, in the beginning, it felt a bit uncomfortable but this is something that depends on who you are talking to. In general, it takes time to feel comfortable with a person you do not know well. For other participants, it was ok to share since they had previous experience in sharing and they really liked it. For some participants, it was weird to listen to another person telling their stories. We tend to focus on the things we want to share and promote about ourselves. When we tell our stories, we become more aware of them. It was also noted by the participants that when they listened to the other person telling their stories, it felt nice because they understood that, although for them something might have been a common thing, for somebody else it was something special.

Then, since we were not a large group of people, we decided to go round and ask more specific questions inspired by Chené Swart's webinar that took place in the Future Narratives training in Spain. As it was expected, the participants started sharing more stories and more personal things.



They were opening up and they were much more willing to contribute to the discussion. There was no more awkwardness but a warm discussion on their life struggles, dreams and the things that matter to them.

In the second part, participants share personal t-shirt ideas that represent their personality and who they are in pairs. Afterwards, they were invited to individually consider a moment in their life they want more of, inspired by Chené Swart's webinar. The aim of this activity was to identify the important things in life, the things that matter to them the most. After a few minutes of self reflection, they went back to their pairs and shared (voluntarily) their moments. To close the second meeting, each of the participants shared their (new) t-shirt idea in the group.

Finally, in the third part of the lab, participants shared more specific stories of their lives. It was interesting to see that sometimes such stories are forgotten or are located very deep down in our minds.

When we meet new people, talk about ourselves, we tend to talk about very standard things and probably forget important parts of our lives that make us who we are. The aim of this exercise was to help participants [recall life moments that might be important to them and reflect on their interests and hopes for the future.](#)

1.3.2. Second Lab in Germany

In Germany, the aim of the first part of the second Lab was to give the whole group an idea of what happened during the week in Seville and to try some of the exercises. Participants from the training in Spain told everyone else about the trip, about how the program looked and what stories they experienced and showed the participants their favourite pictures. They watched Alim Kamara's recorded video and did Alim's storytelling exercise with the pigeons. That was cool because they found out that there were some participants who loved to play theatre and decided to plan additional activities that include improvisation theatre in their next meetings.

They also thought it would be nice for the group to have more informal time together, so they planned 1,5h to have lunch together and chat. This idea has proven its worth and the participants have made full use of their time together!

Finally, to get a small impression of the work of a futurist, they also watched a video recording from Wenty Schultz who presented at the multiplier event in Seville.



Afterwards, they shared their personal stories inspired by the question:

“What was the first story of the future that fascinated you?”

In a circle, they were asked to spontaneously tell a story. The only thing they knew in the beginning was the weather (hot weather) and an object that the participants created (a pen).

For the second part of the second Lab, inspired by the contribution of Alim Kamera, they dedicated themselves to the following topic: Face the monster and get rid of stinking thinking. The best possibility to get rid of stinking thinking is to play improv theatre. While playing, you must act and react spontaneously and without a tiny thought about if it is good or funny or what the others might think. In improv theatre you can train to get rid of these thoughts about what others might think and you can start feeling free to tell your stories.

1.3.3. Second Lab in Spain

In Spain, the second lab was carried out in a hybrid way, with some people face to face and one online participant. During the first steps of the session, a very brief informative moment has been carried out. Information about the project, partner organisations and expected outcomes has been shared since for one of the participants it was the first participation. For the same reason, those who participated in the international training held in Spain took the opportunity to share their experiences and their impressions about the lived experience.

The moment of exchange was very nice because in the words of the participants who had lived the experience we could still notice the enthusiasm, while in the feedback of the interlocutor we could appreciate interest and curiosity.

After having had a refreshing moment about the fundamental concepts of Futures Literacy and Storytelling we proceeded to the most dynamic part of the session. Participants have been asked to state their names and to choose a colour that represented them at the moment, in a plenary session they explained the reason for their colour choice. In the following step a reflection moment on the way the colours on magazines, TV, in the news are used, and the purpose there is behind this selection, raised a very interesting discussion. Many of them agreed that these elements, in some way and in any percentage, can influence the way we see reality.



Continuing with the activity, the participants were asked to think and write down a [headline to the main reality they identified at that moment](#). Once they had the headlines of their realities, all the participants performed a group session for identifying and jointly reflecting on the external and internal factors/stimulus conditioning these “reality titles”. One significant point to which they had to focus their attention was the identification of the respective weight the external and internal factors had on their chosen realities.

Considering all the work done up to that time, and all the joint discussion and reflection, participants, individually, had to identify and put a title to their future lines (the maximum they could). This identification had to be always linked to the first identified reality of the first step of the activities.

The moment created at this stage of the session was particularly interesting – participants shared their future timelines and a mix of personal and social/communitarian expectations characterised their future realities.

The idea was to give them a second chance to select another future timeline's reality, this time with the awareness that their selection could have influenced their present and the creation of their possible futures.

Actually, this second option was not rated by the participants, just because in their first choice they were fully aware of it. During the final plenary discussion, some important points were highlighted.

[The way we build our realities has to be perfectly balanced.](#)

This balance has to be found between some structural and conditioning elements that are part of the reality we live in and that is all around us, and the awareness of the power that is in our hands in this building process. Our realities, the way we build and share them are powerful and empowering tools that make us more aware about the power we have in building our own future.

[1.3.4. Second Lab in Sweden](#)

In Sweden, after the training course that took place in Spain, the group met again to plan their work further. The three young people that participated in the training course were familiar with what was expected

from them to organise after Spain. In fact, they had a lot of ideas and thoughts on what they wanted to implement. Due to time limitations, they decided not to do too many exercises at once but divide activities into six different parts allocated during the rest of the year (organised workshops every 2 months). The inspiration was top notch and after 2 hours of planning and conversation, we came to this approach that the young people will be fully responsible for the lecture and workshop, and we will only be there to assist them when needed too. In the first workshop, there were 16 young people present. They stayed very focused and took the exercises very seriously. They were inspired by them!

The workshop began with a lecture where the young people with their own words and storytelling as tools talked about their fantastic trip to Spain. They highlighted important topics such as expectations, challenges, lessons, and perspectives based on their journey. Questions were asked continuously during the lecture, so it was a very relaxed and intimate experience with everyone present.

This was followed by a presentation on the timeline activity and explored what could be learned from such a timeline. One of the young persons presented his timeline and highlighted important events in his life. He invited the whole group to give an example to understand better the importance of the timeline. "It can be used as a tool to be able to understand and see their life from a helicopter perspective", explained one of the young persons.

After the presentation, everyone was given the task of highlighting and writing down important events of their lives that affected them and perhaps resulted in where they are at this moment. They also share where they want to be in the next 15 years. After 15-20 minutes of writing and talking, it was time for a presentation. We sat in a circle and everyone shared an emotional and serious aspect that shaped them as individuals and what they dream for the future. As a spectator, I (Bashar) sat quietly in a corner and I was impressed by how brave, vulnerable, and open these young people were during that magical moment. Everyone told different stories and key events about their lives and many showed appreciation and love for each other. The meaning was that they influence each other's lives.

It was a very special round that ended with a big applause from everyone! We finished with a leg stretcher and some snacks and drinks to continue with some issues that we discussed.

The young facilitators asked the following questions to the group. The purpose of this activity was to inspire a discussion among the participants to make more easily visible the different structures and roles they take in a group, to understand how, every day, their surroundings, the environment and individuals affect us and the decisions we make in life.

Who is strong mentally and why?!
Do you hang out with him/her?
Are friends around you strong mentally?
How do you get affected by your environment?
How do your friends affect you?
What role models do we have and why?
What is a role model?

The young people discussed and came to a great many good insights that made them strengthen their identity in a positive spirit. Many realised that they had taken a role that they did not want to take, and we discussed how to redefine oneself to take a new place. The following four life lessons emerged from the discussions:

TIME is precious and how you spend your time is important. The earlier you understand it, the more time you have for success.

The **most important thing** is not to hang out with a person who is good at school or good at making money. The most important thing is to have someone close to you, a person who is positive and spreads good energy no matter what.

Family is a cornerstone and important part of life for all of us. Although it has not always been easy, we all appreciate our family and everything they have done for us.

We all want something, some know what they want, others do not know what they want but both are okay **as long as you test yourself to new things**. Finally you find your thing!

We rounded off the workshop with mingling and food.

The space was open for the rest of the youths and many stayed and watched football together until 23:00. In summary, the young people who participated in the training course in Spain behaved in a fantastic way and were role models for the kids they lectured to. Many fine thoughts and stories emerged that many will never forget.





1.4. Telling Stories Together for Change _ Training Course in Athens, Greece



In the second training course of Future Narratives, the aim was to empower young people through storytelling and futures literacy at a community level. Participants developed key competencies on how to better frame and share their personal story. They used their body, their voice and their heart. Participants were also asked to walk around the centre of Athens. They took photos and videos from different parts of Athens with cultural, political, social and environmental value. In the afternoon, they put them together and created digital stories. They used video tools to construct a narrative that reflected their experience together. At the end of the training course, participants were asked to think about the future and imagine themselves as members of a community.

The final open event was organised at the Goethe Institute of Athens. It was one of the highlights of the training course. Participants asked by themselves to share their video stories to the public. They happily came on stage and interacted afterwards with the public.

1.4.1. Webinar with Alina Siegfried on 10 new myths for humanity

Alina greeted us and introduced herself in the traditional way, the Maori way, of introducing yourself first and foremost through your ancestors. It is encouraged in New Zealand particularly in formal settings. She first introduced her ancestral mountain and river in a place where she lives. This is how she recognises that she comes from the land. She explains how her parents came to be in this land and only then, she speaks about herself. Its purpose is to recognise and connect to the place. When you meet new people you instantly know a bit of their story and give time to understand where each other come from.

Then, she talked a bit about the content of her book “A future untold: The power to transform the world and ourselves”. She explained that

we are drawn by stories and that stories and narratives create
the world around us.

Our social systems are built upon a narrative. The way we trade goods and services and we trade our time to earn money to buy those goods and services are all based on a story. Any system we use and operate within is based on stories. Sometimes we understand things and narratives as given. We might say, “this is how things are” and accept



them like that. But if the world is built on stories and we wish to change the world.

Evidently, we will need to change these stories our world systems and worldviews are based upon.

A first step would be to recognise that the world is built on stories. Then we can argue with more data, statistics, graphs and proof that the world needs to change. But the key to address systemic issues would be to be able to imagine alternative futures to initiate a change. What the future could look like if we did things in a different way? This is why storytelling is important for change.

Alina also spoke about what she means with the word “myth”. In our contemporary societies, myths have been associated with lies. But the way human beings used the world myth was much more of a beautiful tool in storytelling. Myth was often a “seed of truth” wrapped up in a story to make it easier to communicate it, to entertain or make it universally understood by different cultures. This is why we find many commonalities in different traditional stories from different places around the world trying to explore, for example, what it means to have a good life or to be human.

With her analysis on the myth definition, she presented one part of the book that was devoted to “10 myths for humanity” focusing on the subconscious mental modules of the way we understand the world. This chapter proposes different ways of thinking about the world and shifted perceptions and narratives that could be used to build upon different realities and futures.

1.4.2. Getting to know the group, getting to know each other

We started our training course in Athens on Sunday afternoon. Some of us knew each other from before. Some of us met for the first time. There is always an awkwardness when you see new faces and everyone tends to come closer to those they feel more familiar with. In our case, it was the national groups.

So, we decided to be split in two and discuss while walking (Peripatetic method) about a very familiar issue, food! Food involves many different things. It involves production processes, methods, cultural traditions of





food making and sharing, specific food interests and stories shared while eating. Until we reached the place we had to eat together, a process that itself is ideal for loosening up and talking to other people, we shared in pairs stories about food and how we experience food in our daily lives and/or festivities. That was the very first attempt to get closer to each other.

The next day, we started with an energetic name game inspired by a colleague from Senegal. It pushed participants to go out of their comfort zones and invited the whole group to recognize each member of the group. We continued with one to one sharing using questions that try to bring up stories from our past and present, involving the places, nature and human relations we have been experiencing. The aim was to try considering and answering questions about things that we normally do not speak about, to look a bit deeper into ourselves and stories. Here is a list of what participants were asked to respond to:

What is your name? Where does it come from? Is there a story behind it?
Share in pairs something about your origin. What is special about the place, the nature, the people, the traditions, etc.,



Share in pairs something about the current place you are living. What is special about the place, the nature, the people, the traditions, etc.

Share in pairs your interests, hobbies, the things you like to spend time doing.

Think about the closest people that influence you and you influence them. What is important to you and your wellbeing?

These questions were inspired by Chené Swart's webinar we had in Spain. According to the participants, the one to one activity helped them open up, understand a bit more about the person and its stories they were bringing with them, as well as break some stereotypes. Moreover, it was a good exercise for self reflection and becoming aware of who they are and what role the places, stories and people play in their lives.

After this activity, we sat in a circle, shared and explained our values, values that we try to follow or want to follow in our lives. Participants had some time to think about the things and attitudes they like and do not like in order to collectively define the group agreement.

1.4.3. Webinar with Dr. Blount-Hill on Storytelling Narratives and Identities

Dr. Blount-Hill spoke about the importance of stories and how they can influence us. He explained how stories work, how they can be composed by different parts of stories and affect how we look at fairness and justice issues.

He started the conversation by introducing the [Life Story Model of Identity](#). As he explained, the identity of a person can be divided into three parts. [The first is linked to the collection of traits and characteristics](#) (e.g. happy, moody) which do not really tell many things about the person. The second is linked to the [collection of motives and goals](#) (e.g., professor, rich) that tells us a few more things compared to the first part. The third part is the [collection of stories \(i.e., autobiography\)](#) and it tells us much more about a person's identity. Usually, we remember the important stories of our lives. These are the ones that influence the way we see life and the way we are. These become part of who we are and what our identity is.

In order to understand these distinctions, Dr. Blount-Hill invited us to initially think about our best friend or a close family member and the



things that we most like about them.

What do we know about them?

How do we know about these?

The answer to these questions is that we learn about them through events, things that happen and shared experiences that at some point show us the characteristics of their identities. Such stories help us make a picture of that person and understand better who they are.

Then, Dr. Blount-Hill asked us to think about how we usually describe ourselves to somebody else. We may say things about us and the things we like. But we may also tell things about our story, where we grew up, and mention life experiences that shaped us. This second part is more indicative of our identity.

He made a demonstration of these different elements by speaking about himself and his story and also pointed out that based on our personal experiences and knowledge we have, we can easily make assumptions of the identity of other people (eg. what does it mean to be a professor, an American, etc). This is why it is important to know about the actual stories of the people and be critical of the assumptions we might make for them without actually knowing them.

So, when presenting ourselves, we can talk about our interests, our jobs and education. We can talk about our motivations and reasons behind doing what we are doing. But our presentation will be incomplete and probably misleading if we do not talk about where we came from and how we came to be how and where we are today aiming for tomorrow.

With this introductory analysis of what constitutes an identity, Dr. Blount-Hill moved on to explicitly analyse the complex construction of an [autobiography and a life story](#).

First of all, [stories have characters](#) (protagonist, support, antagonist).

Second, [they are also made up of other stories, events, episodes and scenes](#). Typically, in a story there is an initial event. Then, there is a reaction to this initial event that has some consequences which may generate additional reactions and consequences, until a conclusion (if any) is reached.

Third, [stories also have themes](#). These three points refer to the main construction of a story.

Stories, especially life stories, sometimes may experience narrative shifts. The way we talk about our lives today might be different compared to how we talked about them in the past.

Finally, especially the stories of ourselves, may reflect master narratives that are stories of our society and stories of our culture. There are certain stories, general ideas about how a person is and does in our society. But there are also the group narratives which are stories of certain groups in the society that depict their experience as a group in this society.

Together with family stories, society stories and group stories build our individual identity which as we see it is not independent from the rest of the world and its narratives.

This kind of analysis helps us understand who we are but also how we think about social issues such as justice based on our life experiences. By identifying these stories, we can afterwards deconstruct them and build new narratives that could promote change in our lives and in our societies.

1.4.4. Using the mind, the body and the heart



In our fast paced societies, it seems that we care only for the head as being a separate part of the body that has to study, accumulate knowledge, work, think about how to accumulate money, without questioning, without any emotional interference. The rest of the body should fit the social norms and undertake different types of oppression. This morning was dedicated to, besides helping the group bond together and feel comfortable with their bodies, to practise unlearning, be present and take control of their embodied experiences.

We implemented a series of body activities, each was built on another. At the end of this experience, participants were definitely energised, feeling more comfortable with each other and happy to engage in such a process after two years of social distancing.

In the afternoon, we practised activities on storytelling for change. Participants were asked to recall a story that was important to them and somehow have made an impact in their lives. With the support of the facilitators, they introduce different elements in their stories trying to make it more memorable and engaging. They reinvented and shared their stories including noises, strong words, body movements and following tips on the way they structured their story. They evaluate each other and identify key aspects that could be used to support the impact their story wants to make. For example, “repetition” of certain words and story parts was important to remember the story and make it emotional, providing more depth to what was being described.

Participants finished the day by knowing more things about themselves and how to present their stories with impact. The next day was dedicated to how to bring these different stories together after being affected by common experiences, a socio-cultural exploration of the city of Athens.

1.4.5. Exploring city stories, building collective stories

The group was provided with an indicative list of interesting spots in the city of Athens. These spots have social, ecological, political and cultural value. The participants were asked to divide themselves in groups and visit some of the suggestions but also feel free to identify new spots they would like to go and explore. They had to walk the city, take pictures and videos of themselves and what they see and do a collective mapping of these. At the end of the day, their task was to put together the digital materials and create small video stories with their experiences.

Each group collaborated and experimented in different video techniques and digital tools. They were very excited by the process, the feeling of freedom to explore and creating something from scratch, their collective story.

1.4.6. My future possibilities, our common futures

They say that all the things come to an end, but the process experienced in this project and training courses open new spaces for dialogue, interaction and reflections. Moving from something very personal to collective creates new potentials for the future. This is what we focused on the last day of the training course.



After an energetic visit to the park nearby for a morning energizer and harvesting of the previous day, participants were asked to think about one change they would like to do in their lives. They spoke about this in groups and shared in the plenary potential challenges they could identify. There were practical challenges such as language barriers when moving to another country and the need to establish work security. But there were also more conceptual and existential challenges related to social structures, social imaginaries and life.

The sharing led to the idea of autonomy.

What is autonomy?

How autonomy can be realised?

How autonomy can help people build new imaginaries for the future?

What is the role of collective experience in all these?

These were deep questions with no immediate answers.

The purpose of this process was to question what we know, allow ourselves to be more open to the unknown and find ways to become more empowered to reclaim new future possibilities and new meanings to what is considered “a good life”.

This is how the open event closed in the evening of the same day. We asked all participants to state what is community for them and what does good life mean to them. After presenting the outcomes of the Future Narratives project, the work that was done during the training course in Athens, and the participants' creations and interventions, Stratis Vogiatzis from the Caravan Project made an inspiring presentation about the importance of storytelling and how stories speak to other stories and form new realities. It is within the stories we experience and the stories we share that we give new meanings and open ourselves to new futures, in common.





1.5. Meeting with the local working groups for the third time



We managed to get halfway through the project with our participants!

So far, we have worked with personal stories and how these could be linked together to tell community stories. In order to introduce the aspect of futures literacy and dreaming about the future, it was essential to support the groups to reflect on the ideas and narratives that characterise their realities and socio-political contexts. This is exactly what we tried as youth workers to do, to enhance their critical thinking!

1.5.1. Third Lab in Greece

During the training course in Athens, almost the whole local group participated, actively joined the activities and supported their implementation when local experiences were needed. We decided to organise a few informal follow-up meetings to discuss what we liked most and what could be improved. The group was very excited about the outcomes of the training course in Athens. Some of them expressed their interest to use the collective mapping tool in other contexts and also organise activities around the content of the programme. Some others, expressed the need to provide [more content on storytelling and futures literacy](#).

It was decided then to organise together as a local group an event in Athens after the end of the summer vacations. Some of them would facilitate the interactive activities with the public and some others would communicate and organise the logistics of the event. The idea was to try testing some of the activities, incorporate local participants' ideas and multiply the project's results. Since we had already experienced the process from the training course in Athens, we wished to take it further to the general public in a cosy, informal, picnic setting.

1.5.2. Third Lab in Germany

After the training in Athens, the participants who went there gave the others an overview about what happened. The participants who went to Athens prepared a report of the week. They described the structure of the week, showed a lot of photos and videos, and shared all important stories with the others. They also gave the others a task for home to write about a moment in their lives when they learned something. They were free to do it on their own or share it with the group.



Then, they all started working on the planning for the third international meeting and training in Krefeld. In smaller groups, the participants planned specific parts of the program. Together they managed to create a schedule for the training and collected a lot of ideas while thinking about Krefeld, its highlights, tips, and supplementary offers.

1.5.3. Third Lab in Spain

The third lab in Spain “Four approaches for releasing reality” took place in face-to-face mode at University of Seville.

A group of 11 young people had actively participated in the session. The session started with a brief presentation of the project and all the partners involved. Special attention was given to the content created from the project so far. The IOI guide was briefly presented, and the project website and all the social media project channels have been shared with the group. Next step was a brief self presentation round. Apart from their names, participants were asked to share a desired future situation or reality but expressed in present time as it was actually happening. That was really difficult for all participants but also very funny. That was the very first introduction to the topic of the session and helped us notice the curiosity and interest of the participants.

To better familiarise the group about “Future Narratives”, its clear and strategic notions were explained. Time and future are the main concepts. The way in which the concepts have been worked has been very dynamic and participative. Exercises of self-reflection have been carried out to understand the use of future literacy as a very useful tool that can be applied in different areas of people's lives, from the personal to the professional level. Many questions are raised, mostly about future prospecting in terms of reference or guide for taking action and address the present through the right steps for getting to the desired future.

After self-reflection and interactive dynamics, other concepts have been introduced. We talked about Future Literacy, Storytelling, Future Thinking, and a specific attention has been focussed on the future foresight methodologies. Furthermore, as a stimulus activity, participants were shown commercial and promotional images that describe futuristic perspectives and narratives of the future.

For example, one of the images was a perfume advertising campaign



that although the image was very futuristic, it made a direct connection to the present creating certain impressions and possible expectations for the future. Another image was an old promotional poster that, despite the time it was published (1943), consisted of very inspirational futuristic elements, one of them reminding us of the very famous video call platforms we use today. We received a lot of comments and contributions from the group based on these interesting images.

In the last part, we invited the group to put into practice the acquired knowledge. We split them into small groups, and they had to analyse different realities of a specific topic. This is the reason why we entitled the session “Four approaches for releasing reality”. For dealing with this process, we applied a foresight tool called “[Generic foresight process framework tool](#)” which analyses reality or the topic of interest through five steps: [1. Input](#), [2. Analysis](#), [3. Interpretation](#), [4. Prospecting](#), [5. Output](#). This tool was mainly used as a way to focus to critically analyse current narratives that are the most close to and affect us.

Therefore, the most interesting thing about this last exercise was comparing between the different future realities, the words used to describe them and the feelings they seem to generate.

[The four scenarios presented, the negative-dystopian, the negative, the positive, and the very positive future used real information and news as tools to describe them.](#)

The general feeling about the Lab of the people involved was very positive, and they showed a great enthusiasm for having participated. Their most important achievement, as they explained to us, was an increased awareness of the importance of telling stories, analysing realities and talking about the future. They are now able to use present-future approaches to access information they need in order to consciously choose how they wish to create their reality based on what kind of narratives.

[1.5.4. Third Lab in Sweden](#)

After we came back, we decided to mix the experiences of the young people from Athens with our latest self-leadership group that were at the final stages.

The young people from Athens prepared a workshop with activities that they experienced for a group of 12 other young people. One of their tasks was to explain what they experienced on their trip without the use of words.

We really saw that the young people wanted to give something back to the group but also to empower the new group that will be travelling to Krefeld.

We were away on a 2 day retreat and 6 of the young people had been on the training courses for our project "Future Narratives". Those young people started discussions among the rest where they shared their experience and what they carried with them. We got to introduce the project to other young people around Stockholm.


We were a total of 15 young people and 2 youth leaders.

This was very interesting because we could see that not only did they carry something with them but how eager they were in sharing and empowering the rest of the group.

The young people from the Athens trip started planning with the new group going to Krefeld and telling them more about the different activities and workshops they experienced.

The power of sharing an experience really fired up the new group because on this trip we had young people talking about their experiences from not only Athens but also the first group from Spain.





1.6. The Power of Words _ Training Course in Krefeld, Germany



This training course aimed at empowering the participants to reflect on their ideas of the future. Participants were invited to reflect upon notions of power, consider the role of myths and identify grand narratives that shape our future.

The training course activities started with a webinar a week before the actual meeting in Krefeld. Then, in Krefeld, we began with a few get-to-know each other activities the first day and then moved on the next day with a workshop and a get-to-know the city activity. The rest of the days involved an actual Futures Lab, the multiplier event and the closing evaluation activity. The training week was accompanied by a collection of video statements from the participants about the importance of thinking about the future and the creation of a storyboard on the wall of the training space using Polaroid pictures that participants could take anytime they wanted to.



1.6.1 Webinar by Prof. Dr. Michael Müller "Narratives of Populism"

Prof. Dr. Michael Müller started his presentation by laying the ground for his presentation. He first explained that “political opinion-forming and voters’ decisions are essentially based on stories and narratives, not on arguments and facts”.

We believe and we live in stories and normally, we vote for the politicians



that tell the story we like and we are supporting. Furthermore, “political storytelling means connecting one’s own communication to stories and narratives that exist in society”. This is why it is difficult to welcome new stories and narratives if we are not feeling connected or related to.

We can see that by how people are responding to changes that require deep cultural shifts and new ways of being. Especially in Europe, where the dominant narrative lies in individualism, people are more reluctant to leave their individual privileged lifestyles for the sake of climate and collective responsibility. However, what is evident nowadays is that the stories and narratives of social and climate movements such as “Fridays for Future” are managing to connect with the people and mobilise at some point cultural shifts and new societal perspectives towards climate.

Then, Prof. Dr. Michael Müller explained the main [elements of a story](#). At the centre of every story there is the protagonist (the main character) that could be a group, a company or a part of the society. The protagonist drives the story and there are also certain roles in every story, “actants” as the French narratologist A. J. Greimas calls them:

[The protagonist has a goal, a desire. This is the backbone of every story.](#)

[Then, there are the supporter\(s\) and antagonist\(s\).](#)

[The is also the initiator, the one that gives the goal or creates the desire to the protagonist.](#)

[Finally, there is the beneficiary, somebody that gets benefited if the protagonist reaches their goal. This is a good tool to analyse political stories.](#)

The basic structure of every story includes a [beginning, middle and an ending](#). In the middle, there is an event or a series of events that causes a transformation. So, the beginning and the ending are never the same.

It is important to keep in mind that stories about the past are always constructions because when I tell a story, I choose what aspects I want to tell about and from which angle. The same happens with the future stories because I do not know what will happen in the future.

Regarding storytelling in politics, Prof. Dr. Michael Müller used the theatre metaphor and presented the stages of political opinion-forming. In this metaphor, the “stage” represents the place of political communication including opinions, actions and communications (the political debates).

Over the stage there is a “rigging loft” that represents group-specific beliefs and values including individual and group narratives and values of the people (what drives people, the theories). There are behind the actual discussions taking place on the stage. Behind them, there is a “scenery”, the background that each political action takes place and represents the basic discourses in society (what is currently discussed in society, the themes).

Finally, there is the “understage” that consists of basic cultural narratives and beliefs that are rarely questioned and are taken for granted.

Using the basic structure of stories, he showed how changing the beginning of a certain story can create an effect that alters the middle and the end which affects the people's perspectives about an issue (eg. migration). He also used the actants model to show how a particular historical event can be presented totally differently depending who is telling the story and from which angle. In fact, you can change the stories by changing one or more of these actants!

As considered future stories, he mentioned that western societies have difficulty thinking about positive future stories because after the cold war, western democracies and the liberal market have been considered the best realities for humankind and this reality is not being questioned. On the contrary, our actions today should make sure that this reality is sustained into the future. Basically, our future stories and imaginaries have been colonised by this perception of reality and don't seem to pass beyond it.

Below, Prof. Dr. Michael Müller explained the [different storyworlds](#) (open vs closed/reactive) that people could “enter” and experience different life situations and understandings of the worlds around them.

[Reactive story: fight against the evil \(a monster in the house\)](#)

A dangerous monster is in a closed room and threatens the main character. The main character fights for their lives and when the monster is defeated, the main character is safe. Such stories are very convenient in times of crisis.

[Reactive story: adaptation to the inevitable \(the institutionalised\)](#)

The main character becomes part of an institution and they have to decide between adaptation, rebellion or escape. The character can be successful in the institution, or a dropout; they may rebel or die, if they decide to escape.



The problem is that we do not question how we want to live in this institution, what is good or bad for us, how do we want to develop it or change it in order to live a good life?

Open story: the way to the new (the quest)

The main character is dissatisfied and develops a vision for the future. Then, they try to realise this vision and discover new possibilities. They are on their way to fulfilling their desire. The questions that we try to answer here are how we want to live in the future, not just win against a monster or adapt to a particular situation.

Open story: the start of something new (into the unknown)

The main character wants to change something but the road, the goals, the possibilities and outcomes are unknown. However, this does not stop the character from setting on and heading on their way towards new possibilities. Such a perspective allows us to experiment with changes and opens us new future possibilities.

We need to think about what kind of future stories we want to live in? How could it be if we change the dominant narratives? For example, it might be easy for us to imagine electric cars everywhere in the future that we can drive individually, but what about a future where there are no cars, without jumping into the assumption that everyone needs a car, especially those living more isolated than others, without already including a particular assumption into our future vision?

Prof. Dr. Michael Müller finished his presentation with 5 rules for ethically responsible storytelling:

1. Tell the story as “true” as possible. Don’t tell stories that you know are lies.
2. Do not tell scapegoat stories! These influence racism.
3. Tell the story from different perspectives.
4. Make your story’s status clear. Don’t generalise single stories.
5. Consider which narratives your story supports.



1.6.2 Workshop by Annette Sickert Karam “Grand Narratives & Myths”

Annette started her workshop by asking the participants to name an animal they identify themselves with and why. That was a good way to learn more about the participants and basically help them create a story around themselves starting from an animal.

A set of questions aiming to think about the importance and effect of narratives and myths in our society and perspectives about the word were posed to the participants.

What are the myths in our society? How do they function?

“People express something they do not understand”
“Share something in a more fascinating way”

What do myths try to show us? What do they represent?

“Hope... power... a moral lesson... justice... ethics... a story... values..
things that society has to learn and people should be inspired
by... such as becoming brave as heroes... look
for role models...”

“They are the foundations of anything
that comes after... Helps us define what is
good
or bad...”

After this introductory brainstorming, participants were divided into two groups and were asked to create a totally new culture with its special characteristics, language, traditions, rituals, taboos, hierarchies, values, define what people should do and don't do, the environment and places for certain uses, the narratives and myths that constitute such a culture.

Each group had also access to flipchart to create some guiding characteristics of the culture, and elements (i.e. colour chips with symbols/tokens) that they could use however they wanted to to respond to the characteristics mentioned in the flipchart. For example, one of the groups embodied a culture that is very playful and likes games. So, they used the tokens to create a game that was played regularly in order to guide their activities and decisions in their community.



After defining the rest of the elements that respond to their culture, each group received a visitor from the other group. Then, the visitors had to go back and share what they experienced in the unknown culture they had the opportunity to visit and experience. Finally, each group had to create a “travel guide” presenting the other group's community and culture based on the very brief experience they had by travelling there. Both groups presented the travel guides to each other.

During the debriefing phase of the workshop, participants were asked questions about the experience:

How does it feel to create your own story with your imagination? How did you experience it?

How much did you identify yourselves with the story?

What is the connection with myths and narratives?

How did you feel visiting a new culture while coming from a different culture?

How did you feel listening to the visitors describing your culture?

How was the experience when somebody from the outside came to visit?

How important was it for you to show the real culture of your community?

What do you take out of this activity?

How do you transfer this experience to the real world?

“We cannot know everything from the first glance. We need to experience something, to become interested in learning about others, to participate in their customs in order to understand them.”

“Feelings are important. They shape the reaction and your judgement.”

“Observing is good but participating is better...”

“Even if you are confused, be open to the new...”

“Respect and observe...”

“Adapt...”

“Learn the rituals...”

“Welcome new members...”

“Explain the rules...”

“Be patient and attentive with new people...”

“Don't appropriate other cultures...”

“Culture is dynamic and complex... Always keep this in mind when doing such experiments...”

1.6.3 Futures Lab

In the afternoon, the facilitators explained a cultural activity that would take place in the city. The participants, divided into groups, had to ask people of similar age the following question and take a picture of their shoes:

When you think about the year 2050, which are the two main issues/topics that move you or are important to you?

Participants collected these issues and also responded to this question by themselves. The next day, the facilitators clustered the issues into bigger categories and invited participants to vote for those that are the most important. After a few rounds of voting and excluding, participants were divided into two groups and each group took one thematic category: a. A peaceful world in 2050 and b. Education in 2050.

Each group, based on the selected thematic category had to experience a Futures Lab (methodology described by Riel Miller[1], 2018, p. 98)

1.6.3.1 Futures Lab - Reveal

The first phase of the Futures Lab aims to

reveal participants' expected and preferred futures and their underlying assumptions.

The facilitators initially asked each group to think about what future each person of the group expected in the year 2050.

They give a few minutes to the participants to think about it and then within each group ideas are shared by all the participants.

They also spotted things that were surprising to some of the participants.

Then, the facilitators asked participants to think about how they came into these ideas, if there were any tensions identified between these ideas. How did participants come to think about the future?

[1] Miller, R. (2018). Transforming the future: Anticipation in the 21st century (p. 300). Taylor & Francis.



In fact, it is the present that we use to base our assumptions for tomorrow since tomorrow is a possibility and we do not already know how it will evolve. So, the facilitators asked: what were the facts of today that made them think that way? Interestingly, the assumptions we make about tomorrow are based on present facts and narratives (sometimes even the past and how the past is reflected in the present).

Each group discussed these assumptions, facts and narratives. They thought about how such stories are transferred and communicated in order to influence the way we see the future.

“Personal experiences... school... friends... how people talk about it... media... social media... personality, e.g. if you are pessimistic or optimistic... cultural narratives... films... books... politicians and political discourses...”

For example, if you never had money problems, probably you wouldn't think about having money problems in the future. If, for example, the main political discourse on climate change is focused on technological solutions and travels to Mars, your expected future might be influenced by expected technological developments.

After looking at the expected future, the facilitators invited participants to dream, maybe even take a walk and think about their desired future. What they are hoping for to happen. Then, each group had to create a collective drawing of their vision for the future. Of course, the desired future and the perception we have about what is desirable is also influenced by the assumptions we make today and the facts we know or don't know. That's why, passing from the second phase of the Futures Lab is important to question these assumptions and why good questions posed by the facilitators is also essential for the implementation of the method.

1.6.3.2 Futures Lab - Reframe

As noted before, based on the identified underlying assumptions of the expected and preferred futures, a reframed alternative future is explored in the second phase.

The facilitators introduced to each group a crazy story, a strange scenario



and invited them to participate in an analysis about the future effects using the Future Wheel method.

One imagination had the idea: what if we didn't have any government anymore? And the other scenario: What if pupils decide about school quality and programs?

Participants had to consider what would happen in such a crazy future and they could take into account technological, political, environmental, economic, considerations, among other things. Again, questions posed by the facilitators play an essential role in order to go as deep as possible to the analysis, reflect and reframe the assumptions that were made about the future during the first phase. This phase closed with some activities that aimed to enhance imagination for the participants and open up their minds to welcome new assumptions for the future.



1.6.3.3 Futures Lab - Rethink

The third phase aims to identify questions based on the insights gained through expected, preferred and alternative futures. These new questions are being discussed and reflected informing a new preferred future that encompasses new assumptions. Basically, during this phase, participants

are invited to find ideas and new narratives for the future.

The starting question was:

New preferred future, how do we get there?

The first task was to identify topics and questions that are in common or stand out comparing the different future stories. Future Wheel exercise had already revealed some of the particular topics that were of interest.

For example, one of the two groups identified that in all three scenarios they mentioned communication. Questions that emerged were:

“How should we communicate in the future?”
“Which kind of communication do we want?”

Then, the second task was to choose one question and look for the narratives that affect the topic and answers to these questions. For example, a group could focus on the question about communication. In our societies, fast connections and communications or digital communications might have become a problem, in a sense that we spend less quality time with people. A possible hidden narrative is the attractiveness of modernity and the need for speed to respond to the hectic pace of life.

The third task was then to question this narrative and make an opposite narrative to this, in the case of this example, slower pace of life and communication. That was one of the objectives which by working for realising it today could help the group get to a more preferable vision. So, what was asked of the participants was to use narratives, words and expressions that describe what they want to happen and don't focus on what they do not want to happen.

The next phase was to think about ways to include and pass such narratives to society, today.

1.6.3.4 Futures Lab - Act

Based on the insights gained during the preceding three phases, in the fourth phase an action plan can be developed to guide us towards a preferred future. During the training course in Krefeld, the facilitators



asked participants to think about a concrete action or campaign to describe what needs to be done to realise a change on the topic of interest in the future.

What was very interesting was that both working groups, starting from different themes, ended up focusing on wellbeing and the importance of emotions for building new narratives for the future. One of the groups decided to create a sketch and recorded it as a video and the other group decided to write an inspirational speech.



1.6.3.6 Multiplier event and closure

Both creations of the groups were presented during the multiplier event.

In this event, Dr. Stefan Bergheim, the director of the non-profit think tank "ZGF - Center for Social Progress" who is also part of the core team of the worldwide UNESCO Futures Literacy Network, was the guest. With his presentation, he invited us to imagine different futures together as a way to experience and strengthen our own future competence.

He tried to show us that what is behind Futures Literacy can be used for

promoting self-efficacy and resilience, reducing fears about the future and developing new options for action for our own futures. He used an example of a picture of a palm tree while explaining the steps of the Futures Lab participants had experienced during the training course. He explained to us how it is to make our assumptions visible, which could be the shared images of this palm tree and how we could imagine a totally different palm tree picture that opens up a space for different options of actions in the present, for the future. The essence of Futures Lab is to find the right powerful questions to help us challenge powerful narratives and then, follow our personal and collective questions through action.



The training course finished the next day with the evaluation of the activities and time participants spent together. Participants mentioned that they enjoyed the creative aspects of the training course and felt inspired and motivated to reflect on important issues. It was an enriching experience which they wished they had more of, more days to go deeper into the Futures Lab and more time to prepare for their group presentation in the multiplier event.



1.7. Meeting with the local working groups for the fourth time

Krefeld's international meeting was for sure an intense experience. We really wish we had more days to work on the process of the futures lab. Nevertheless, getting a glimpse of this process was important to start reframing and recreating the ideas about our realities and the futures.

1.7.1. Fourth Lab in Greece

Getting back from Krefeld brought much inspiration to work on with our local group. In fact, some of the participants expressed an interest in organising a local activity using methods and techniques implemented in the project so far. We decided to merge some team building activities, use powerful questions and future utopian sketching to build new narratives on how we understand and experience public space today and in the future.

In this activity, a group of high-school students, as well as past and current participants of Inter Alia's activities, joined this creative process we designed for them. They shared their stories, talked about the importance of public space, identified what is important in their lives and dreamed about the future of their community.

It was a nice evening that gave the opportunity to members of the working group to practise in real time and space things that they have learned so far.

1.7.2. Fourth Lab in Germany

We used the fourth lab to prepare the training course in Krefeld. We wanted to involve the young people from Germany in all parts of the week.

Preparation city action

The idea was to send all participants into the city with the following task: They had to ask people of similar age the following question:

“When you think about the year 2050, which are the two main issues/ topics that move you or are important to you?”

So, we discussed and collected a list of places we wanted to recommend, and we decided to add another talk to the participants of the training course. That was to take a picture of every pair of shoes from the people



they ask the question.

Preparation story wall

We had a few Instax cameras and 200 pictures to take. The idea was that all participants could take pictures during the training course and create a common story wall. In our training room we have walls where we can write on with white board marker and remove it afterwards which came in handy. Apart from the cameras, we also got pens and washi tape to help participants become creative. The German participants designed the setting for the story wall and took some first pictures to inspire the other participants.

Preparation Futures Lab

Together we went through the whole process of the planned Futures Lab. The participants had the chance to ask deeper questions and help us clarify questions and tasks. We discussed movement activities and energizers and, after that, we all were very excited about our program!

Review webinar by Prof. Dr. Michael Müller "Narratives of Populism"

None of our participants had managed to join the webinar on Narratives of Populism, so we watched the video recording and reflected about our lives. We then asked ourselves if we, personally, are living in a more reactive or proactive story world. [We found out that all our participants were in a proactive state of life.](#) One has just finished school and would soon start her next studies, two dropped out of school early this year and are now searching for new perspectives and two others just finished university. Concerning school, the feeling is more about "Adoption" and "Monster in the house". So, this is why two of them decided to start a personal rebellion to drop out of the system.

1.7.3. Fourth Lab in Spain

The fourth lab in Spain involved a total of 64 young people divided into two groups. The title of the session was: ["Where the anchoring is"](#).

Being new to the group, the session's starting point was the introduction of the Future Narrative's main concepts and content developed in the framework of the project in order to offer key and useful information but also to mobilise their ["creative imagination"](#).



The session continued with the introduction of the concept of the **future and some of its archetypes**:

roadmap,
future steps,
loops,
idealised,
dystopian,
futuristic,
and safe path

A strategic question has been put to young people to start reflecting about the topic: “how much time of the day do you think in terms of future, past and present? They have been surprised to see how most of them think a lot in terms of the future, a lot in terms of the past and very little in terms of the present.

The next step was to make participants reflect about a possible change in their mind, their emotional system and as persons in general terms by using only the present tense and referring to the present in their daily life. This was a very important step for better understanding the actual human power to build the future stemming from the present.

The discussion continued about the natural human ability of future projection by visualising images on timelines and on the importance of knowing how to tell a story. A story that makes us think in an alternative way and makes us create a new desired reality, always starting from the present reality.

The concepts of futures literacy, future narrative and storytelling were introduced at this point of the session. After having shared real and current examples of future narrative and storytelling, we invited the participants to a practical exercise.

Taking into account one of the many methods of future foresight and taking into account future archetypes presented in the first part of the session, we invited the young people to think about their professional futures. They worked in small groups and they had to create a narrative of their professional future reality closely linked to an “archetype of the future” that we previously assigned to each group. The main goal of the proposed activity was to provide them with a practical example of future foresight and make them even more aware about the importance of



building the future and creating new possible realities.

A sharing moment of the created narrative was used as a closure for the meeting. Narratives included both a future prospective and a present reality with clear and consistent actions to be taken.

1.7.4. Fourth Lab in Sweden

After returning from Krefeld, the youth had a lot of new ideas about [storytelling and reflecting on their fears](#). The group that travelled to Krefeld organised a workshop for fifteen other youngsters, where they were assigned to tell their own stories based on their experiences. They were not allowed to use words to manifest their experiences. The workshop created a space for vulnerability and laughter.

As new participants joined in, they were given a series of practical exercises that helped them reflect on their current narratives and share their own personal stories. The exercises were designed to help participants reflect on possible changes in their mind as a group and as individuals - all by using the present tense and referencing their daily lives.

The conversation soon turned to the natural ability to project into the future by visualising images on timelines. Participants also learned about the importance of crafting a compelling story that could inspire [alternative ways of thinking, ultimately leading to the creation of a new and desired reality - starting from the present](#).

We really saw that some of the young participants became aware of the importance of the different images and what feelings they brought forward. We informed them about the next trip to Stockholm which we are hosting. Some of the youth were eager to help prepare for the reception of our partners and youth from other countries.



1.8. Preparatory phase for the Your Future, Our Future exhibition in Sweden



The end of the Future Narratives project is near. However, we have already started talking about ways to use the results for the future of the project. Some of our participants are eager to take more responsibilities within the project but also beyond the project as multipliers. In this stage of the project, we meet with our local groups, involve new people that just entered the project and prepare them for the final international activity in Sweden.

1.8.1. Fifth Lab in Greece

The local working group in Greece said goodbye to some previous members and welcomed new ones. Inevitably, in a long term programme it is expected to have people coming and going as life responsibilities and circumstances change.

We organised some discussions and meetings to put everyone up to speed and organise a special workshop with tools and tips on storytelling for the future. During this workshop, participants had the opportunity to refresh their memory or learn about the possibilities of storytelling.

How could you form a story?

What makes a good and interesting story?

Which elements are important? Which forms can be used to share a story (eg. photos, videos, paintings, writings, theatre...)?

Why is it important to identify the elements of a story (eg. the protagonists, the antagonists, their relationships and reactions, the key messages, the audience, etc.)?

How can a story lead to change on personal but also on a political level?

How is storytelling connected with the future?

How could we liberate ourselves, our personal and collective stories to build alternative futures?

These seemingly easy but complex questions have been following us through this project and it felt right to give them proper attention at the end to enjoy our upcoming trip to Sweden.

Finally, we also invited the participants to test their knowledge and experiences by writing imaginary stories about the future or personal stories from experiences that made them happy. Some of their stories were already posted in the common Future Narratives digital space as a



way to connect with the rest of the participants and practise their storytelling and imagination skills.

1.8.2. Fifth Lab in Germany

The last lab in Germany followed a similar path to the one in Greece. Within our group of participants, there were a few changes for the trip to Stockholm, so that we have a group that joined us at very different points in the project. That is why we decided to use this preparatory lab to introduce the program and ourselves.

The participants were asked to introduce themselves briefly and end with a story they have experienced in the last days or weeks. It was a very special moment to share these stories. Even in this small group, there were overlaps in some places in the experience or what was considered worth telling. It was like a small flash into the life and emotional world of the participants.

We then gave a brief overview of the programme in general and then explained the week in Stockholm based on the program and clarified all other content-related and organisational questions.

Furthermore, in preparation for our stay in Stockholm we watched together the webinar: [Dr. Ivana Milojevic "Changing narratives. Using futures to transform present/past narratives."](#) Afterwards we did a flashlight round, asking about what had particularly stuck with everyone from the lecture:

"The graphic representation of the past and future was interesting. The depiction of the future was mostly angular and grey with black tones compared to those of the past which were in colourful 70s style."

"We are usually more aware of the narratives of the past than those of the future. There are stories about how we came into the world and even about us when we were still in our wombs. Our parents had ideas about our lives before we were even born and there are stories from our childhood that are told to us again and again."



“Dystopias can have a positive effect that they warn us from danger. But at the same time, they can reinforce and make true exactly what we criticise if we are not aware of the alternatives. So, if we act as the dystopian narrative suggests, then the dystopia is more likely to come true – we are in a vicious circle of "self-fulfilling prophecies".”

“What are the heroes of our time, what should we celebrate? So, what statues would we have to build?”

The idea of the "other statues", in particular, appealed to the participants very much. Perhaps this idea will continue in Stockholm and the participants will develop new, inspiring statues that tell us hidden heroic stories!

1.8.3. Fifth Lab in Spain

During the last lab in Spain, the concept of time and its relation to the past, present and future was explored in depth. Participants shared and analysed narratives trying to identify where they place more focus on based on the language they use, i.e the past, present or future. They looked into how specific types of future possibilities generate emotions that may lead to particular future stories.

Participants looked into the **W3 (What, Who, Why)** of the narratives to evaluate if they really follow their desires and objectives. It helped them identify the underline **timeline (T)**, **the emotions (E)** and **the attitudes (A)** expressed through these narratives. Such an analysis is vital for deconstructing and reconstructing new narratives, as well as to create new stories for preferable futures.

This experience was essential for putting together the knowledge and experience of the project so far and preparing the participants for the last international meeting in Sweden.

1.8.4. Fifth Lab in Sweden

As the project leaders for Future Narratives SWEDEN, we were thrilled to welcome our partners from Germany, Spain, and Greece to Sweden



for an unforgettable week. Our [young ambassadors](#) were tasked with showing our guests the best that Sweden has to offer, and we were confident that they would rise to the occasion.

We had been planning and preparing for this project for several months, holding regular meetings to discuss the logistics and ensure that everything was in place. We researched the best places to visit in Stockholm and Sweden, created detailed itineraries, and worked with our partners to coordinate their travel arrangements.

In the weeks leading up to the project, our young ambassadors underwent [intensive training to prepare them for their roles](#). They received guidance on how to communicate effectively with our partners from different countries and cultures, and we provided them with a crash course on Swedish history, culture, and traditions.

The last lab in Sweden focused on the preparations for the final international meeting. The young people were eager to make the preparations for the last activities that were about to experience with the other young people from Greece, Spain, and Germany. Some of them decided to have particular roles that would facilitate their guest experience in Sollentuna. They advised the programme development and created a special guided tour for the group. It was evident that participating in the project made them more empowered to take responsibilities and active roles in different spheres of life, starting with this preparation.

During the project, our ambassadors worked tirelessly to ensure that our guests had an enjoyable and memorable experience. They organized a range of activities, including a city tour led by Mazen and Ayoub, a walk and talk activity prepared by Hanad, and a dissemination event organized by Sadiq and Adam. Rohat was in charge of purchasing and serving snacks and drinks etc.

Despite the long hours and hard work, we all had a great time working together and making the most of the experience. Our young ambassadors grew immensely during the project, taking on new responsibilities and roles that taught them valuable skills for their future endeavors. We paid them for their efforts and dedication to the project, and we were proud of how well they represented Future Narratives SWEDEN.

In conclusion, the success of this project was the result of months of planning, preparation, and hard work. We are grateful to everyone who contributed to its success, and we look forward to continuing our collaboration with our partners from Germany, Spain, and Greece in the future.



An illustration of three people celebrating. On the left, a man in a yellow sweater has his right arm raised in a fist. In the center, a woman with long dark hair wears a yellow top. On the right, a woman with dark hair wears a dark blue dress and makes a peace sign. The background is blue with yellow fireworks and confetti.

1.9. Your Future, Our Future exhibition in Sweden



Two years of the Future Narratives project finished with a very last international experience and an installation at the Municipal Library in Sollentuna, Sweden! The week consisted of workshops and interventions on how to build alternative ideas for the future involving creative experimentation in video making, painting, photography, theatre and creative writing. Participants were invited to build a collective exhibition of artworks inspired by their preferable futures.



1.9.1 Webinar by Professor Ivana Milojević "Changing Narratives"

Before our meeting in Sweden, we had already had a preparatory webinar by Professor Ivana Milojević. She spoke about the importance of narratives for how we think about the future. She explained in particular how implicit ideas we may have could inform our current behaviour and future expectations. Sometimes we are more aware of the narratives that are about the past. However, the future comes more implicitly. Ultimately, we cannot exist with some sort of a narrative that informs **who we are, where we are coming from and where we are heading**. Our parents, for example, might already have some ideas about our lives before we are born. After we are born, we encounter many narratives around us that represent a mixture of historical, social, cultural and family influences.

By socialising, we hear and connect with other people's own personal narratives.

All these narratives from early childhood have a big impact on our lives. Some of them can be helpful and others are not so helpful.

Sometimes the environment changes but the narratives keep following us. Hence, the different narratives might conflict with each other. Some, particularly the socio-political narratives, could dominate over other narratives influencing our visions of narratives for the future. These changes affect the material world as well, not just the mental state and imagination. But this also means that we could learn how to use the narratives to build worlds that promote different qualities and materialities of, let's say, competition, discrimination, division, individualism etc.

It is important to be able to recognise and confront destructive narratives by becoming conscious of our narratives and distinct who and what influence us and how. The importance of futures literacy lies in the fact that the future has not happened yet. So, there are many possibilities of alternative futures. Then, we could try to use some creative visualisation of the future, create a narrative of a feature that is different to images of the future that are already there (eg. robots, trips to Mars, digitalization, dystopia, etc.).

Our future, in particular of the westernised societies, seems to be colonised by ideas about the future that the future development and progress is through technology. Some of these images could warn us but at the same time reinforce what they are criticising.

We need to be aware of other future alternatives and change our present behaviours in the present to realise such a future to avoid dystopian self-fulfilling prophecies.

It is not enough to say that we do not like these images. We need to go deeper. Underneath these images there are certain narratives and assumptions about human nature as being violent and competitive. So, when we change these assumptions, we can have different future possibilities and the alternatives can be more visible.

1.9.2. Constructing alternative narratives and visualising preferable futures

During the first workshop, the young people were divided into small groups to reflect on their future goals, dreams and fears. They were asked to use the mind mapping method to develop their collective thoughts and present them to the other groups.

Afterwards, Jon Skoglund was invited to implement a workshop about [social entrepreneurship](#). The workshop used the [SWOB-analysis](#) (Strengths, Weaknesses, Opportunities, and Barriers) and allowed the participants to analyse what kind of change they would like to make in their local community and how they could potentially do it through social innovation.



The next day began with a [painting workshop](#). The participants were provided with painting materials and were motivated to express freely their visions of the future using their imagination. There was no right or wrong in this exploratory and expressive activity. Each painting had a very special story behind it and an aspiration for the future!

Later, we had a visit from another social entrepreneur Felicia Margineanu,



who led a [workshop on using photography](#). The participants were asked to go out in nature and capture something from five different angles. At the end of the workshop, they got to choose one of their photos to share together with a little story behind it.

In the afternoon, the participants had the option to choose between ice skating and the traditional Nordic activity of “vinterbad”, or ice bathing. A few brave participants decided to take the plunge and immerse themselves in the cold water for the full Nordic experience.

To conclude the day, we enjoyed a fantastic dinner together at the beautiful Edsviken’s Castle, where we also got a guided tour to discover more about its history.

On the third day, the participants were divided in four groups based on their interests (i.e. video making, painting, theatre and creative writing).

Each group had two facilitators from the youth leaders that supported the [creative process](#) and helped the participants construct their ideas about the future. It was time to come together as groups and build their collective ideal stories of the future.



Then, the young participants from Sweden had organised a city tour of Stockholm.

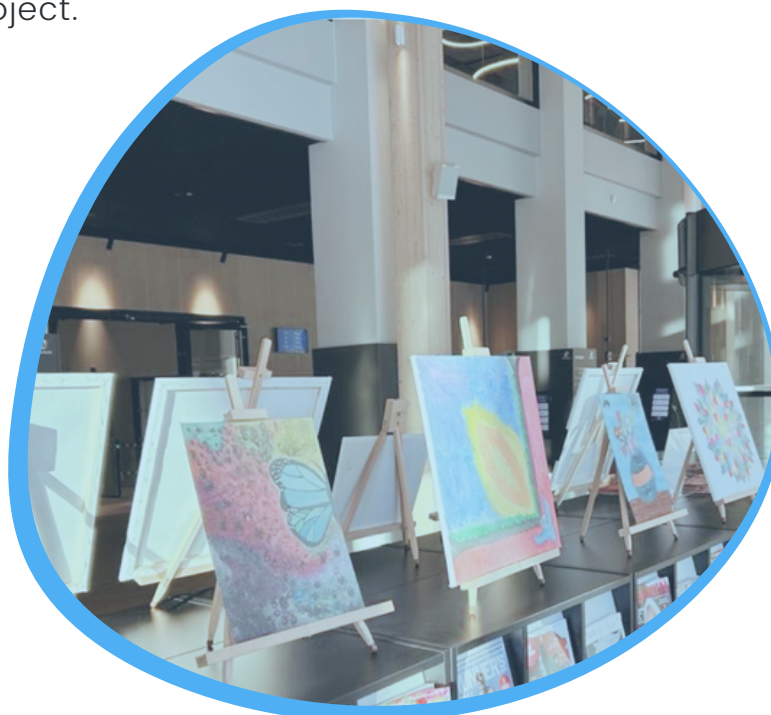
This was a unique opportunity for them to showcase their knowledge of their city and share their perspectives with the rest of the participants.

The tour consisted of a “walk and talk” session, where the participants walked through the city and engaged in conversations about their thoughts and ideas about the future. These conversations were not only enlightening, but also provided an opportunity for the participants to bond and connect with each other. The young people came from different backgrounds and had diverse perspectives, which made their discussions very interesting. As they walked and talked, they shared their hopes and dreams for the future, their thoughts on the current state of the world, and their opinions on what they would like to see change.

The following day was dedicated to the finalisation of the groups’ creative works for the future. In the evening. The final dissemination event took place and gave the opportunity to the young people to showcase their creative projects. At the event, some of the youth leaders also shared inspiring words about storytelling and Futures Literacy, and we also had a visit from social entrepreneur Leo Razzak, who held a panel discussion with some of the young participants about their experiences and thoughts about the journey with Future Narratives.

1.9.3 Future Narratives collective exhibition

The young people’s artworks were displayed for a month in Sollentuna Library together with other materials and information about the Future Narratives project.





CHAPTER 2

STATEMENTS FROM YOUTH WORKERS AND YOUNGSTERS



"It was a great group! I think we have offered a variety of approaches and provided food for thought. The mix of activities and inputs from experts was good. The joint dinners were important to get to know each other better in an informal setting. All conditions were super well organised by Alicia and Natalia! The cooperation of the partner organisations has worked very well." – _Partner's reflection for the training course in Seville

"It was a success to include both internal training actions developed by the team itself and external participation of inspiring and motivating expert people."
_Partner's reflection for the training course in Seville

"The group was perceived as comfortable, confident, and with a good atmosphere and trust. Undoubtedly, this was the result of the work of each teacher and the atmosphere that has been fostered directly and indirectly in each session. Additionally, the development of common spaces such as lunches or dinners helps to strengthen these bonds of the union also in informal spaces." – _Partner's reflection for the training course in Seville

"Change starts now!" – _Participant from the training course in Krefeld

"It's okay to get out of your comfort zone, and it's okay to be vulnerable, because at the end of the day you get to forge strong bonds with people around you. Moreover, I learnt that tone, pauses, movement and enunciation are key ingredients for telling a story, and making it more vivid for your audience. I discovered many exciting places that I never knew existed in a city I've been living in for 4 years. I also got extremely motivated to return to the Erasmus+ scene, and realised how much I've missed it." _ Participant from the training course in Athens

"The best week in a long time. I gained much from the Future LABs." _ Participant from the training course in Krefeld

"By the time I became a part of this project, I knew that it was going to be a deep transformative process, at least for me. I already had the -background and experience that was helping me look at the world from multiple, diverse and interrelated viewpoints. However, in every step of the process, I was able to uncover something that I had never thought before."

_ Amerissa Giannouli,
Youth Worker & Project Manager of the project

“Reflecting on the future means selecting the reality we want to live right now, in our present moment, at the level where possible. The future has to work at some level exactly now, if not, the future is only hope and it is not enough”
_ Alicia Ocon Fdez. Project Manager of the project

“The future is still unwritten.”
_ Participant from the training course in Krefeld

“Future narratives was a very unique experience for me, despite being present only in the last project. It helped me feel inspired and realise that I can express my creativity and feelings through a variety of methods, such as photography and theatre. During the activities I was confident enough to share my opinions and ideas, find solutions to everyday problems and work together in a team of amazing people. The programme was the perfect combination of new experiences, entertaining moments and fikas!”
_ Elissavet Delfi, Participant from the training course in Sollentuna

“I wish we had more time. It was a truly enlightening, fun and eye-opening training course. I got so many valuable experiences from it!”
_ Participant from the training course in Krefeld

"The future is yet to come. Create the future you want to discover. Future Narratives has made me think about the future, about my values, my dreams and desires. It has made me discover myself and what is around me. It has given me the opportunity to open my mind and to meet new people, stories, to listen and to learn. It has also given me the possibility to see that every story has power and that each one will offer a new vision of what is around us. No doubt, we are currently facing a mysterious future, full of intrigue and, of course, new stories to be narrated." – Amanda de Miguel Serrano. Participant from the training course in Athens, Krefeld and Sollentuna

"Looking inwards to see the future. Knowing oneself, one's fears, concerns, goals, and feelings allows us to focus on the future. It isn't easy to move forward without knowing where we come from, where we are, how we have arrived, and where we are going. We have more in common than we believe, and focusing on what makes us similar can help us to find common paths to work on in order to improve."

– Susana Vidigal Alfaya, Participant from the training course in Sollentuna

"We draft our future on the basis of our present ideas." – Veronica Almenta Camacho.
Participant from the training course in Sollentuna

"THE FUTURE STARTS NOW. The experience of the project has been quite a discovery. The project opens the mind towards different approaches, points of view, proposals... The mix of countries, cultures, ideas, dynamics, make it possible to build a common future. Thanks to this, we have gained experience and tools that help us and will help others to begin building the future we want and which we still don't know we want. The beginnings are always the most difficult, but you just have to act now and now thinking of the past and the present are relative, we live in a constant beginning of the future with each passing second." – Paula Requena Pérez. Participant from the training course in Sollentuna

"This project has been an experience of personal growth. Future Narratives has taught me to see things from other perspectives and to understand the importance of community and culture. In addition, I have been able to consider what my goals are in my life and to be able to fight my fears, so finally, I have learned to create my own future." – Violeta Brito Álvarez. Participant from the training course in Athens, Krefeld and Sollentuna

"It was very inspiring to think more about the future and what could happen in 20 years or more."
– Participant from the training course in Krefeld

The future is the path we decide to walk through now. It is necessary to free it from the uncertainty and worry which we always associate with it and it will become a faithful ally in our daily lives. So, let's use imagination, let's try to get out of the boxes someone has assigned us, let's wake up that little one that sleeps inside each one of us and let's bring out creativity and magic for imagining and creating the realities we wish in our life. _Natalia Italiano. Project Manager of the project

"Opening ourselves to the possibility of different perspectives and narratives will challenge our previous way of thinking and accepting and will show us a whole new dimension to our understanding of the world."
_ Myrna Gönemann, Participant from the training course in Sollentuna

"Future Narratives – discover your past and your possible futures. Find out what drives you and what shapes your worldview. Create a powerful present by telling alternative past and new future narratives"
_ Jenni Schüßler, Project Manager of the project

"The project has helped me to have a more enriching projection of the future, since it is necessary to take into account the future to follow a path in the present that will help you achieve your goals and objectives." – Noelia Rojas Bella.
Participant from the training course in Sollentuna

"We have to talk about the future because we have to confront its difficulties and be a part of it. Because we built our future with our present actions, we have to react and reflect positively or negatively depending on the circumstances." – Participant from the training course in Krefeld

"As an artist and aspiring writer, I got many useful tools that will enrich the way I'll tell my stories, and help me create characters that will make an impact when dealing with social issues. The webinar with Dr. Kwan was very, very informative." – Participant from the training course in Athens

“How to think about the future and, actually, how your present decisions influence your future self or world.” _Participant from the training course in Krefeld

“Things will change... We are in this together... Change is important... Changing the future changes my present...” _Participant from the training course in Krefeld

“Changing my future means thinking about my present.” _Participant from the training course in Krefeld

“No one can predict the future. People can fight for what they want and who they want to have by their side.” _Participant from the training course in Krefeld

“I can change my own future and choose the path I want to follow and help others build part of their future” _Participant from the training course in Krefeld

“I gained tools that I hope will make me challenge grand narratives that influence my life and limit my horizons.” _Participant from the training course in Athens

“I really liked that we presented our videos and our experiences with the public” _Participant from the training course in Athens

“Beautifully unexpected!”
_Participant from the training course in Krefeld





CHAPTER 3

SUGGESTIONS FOR FUTURE WORK AND TRANSFERABILITY

START



Future Narratives managed to combine storytelling and Futures Literacy to engage, connect, and empower young people. It has proven to be very relevant for youth work and has the potential to have an impact in a wide range of contexts.

The partnership gained knowledge and experience to motivate young people to share their own personal stories, reflect and recognise elements of their lives that were discarded or forgotten as unimportant. Furthermore, the Future Narratives process and methodology brought these personal stories together and created collective narratives of young people with diverse backgrounds. It was amazing to see people with such diverse backgrounds, dreams and aspirations, value common aspects in life such as emotions, education, nature and inclusion.

Future Narratives did not stop there. After revealing what is important, it gave a structured path towards questioning narratives and myths that are reflected in contemporary challenges and systemic issues. It tried to open up the minds and hearts of the young people, help them move beyond their comfort zones, experiment with alternative possible futures and, at the end of the day, make small changes in their lives and collective experiences.

However, we recognise that more work and critical assessment of our everyday socio-ecological and political contexts is needed. This requires critical skills and time to both broaden and deepen the theory, methodology and practice developed through this project. For this reason, we recognise the need to extend Future Narratives experience to a new project that will enable us to elaborate on the lessons learnt through our work so far and systematise our unique methodology for impact at a European level and beyond.







CHAPTER 4

CLOSING REMARKS



One of the most important things somebody could learn from the Future Narratives project is **who they are**. This is something that cannot be defined through a linear process, a series of moments where everything else or anyone else is external to us. We are not single stories. If there is one thing that we need to be sure about, it is that we, ourselves and everything around us, coevolve. Our stories are entwined. We are defined in the context of other species and in a volatile environment that creates uncertainty.

Uncertainty can be really scary and we tend to hold on to ideas that make us feel safe and within our comfort zones. Ideas that give us the impression that we could minimise or control this uncertainty. Futures literacy implies a welcoming attitude towards the unknown. It helps us accept this uncertainty by revealing to us, at the same time, the assumptions that we take for granted. And it is only when we question these assumptions and hidden narratives about the past and even about the future that we can help ourselves uncover new desirable futures. If we want to build these new futures, we need to define values and set practices in motion that question these assumptions and narratives.

We need to be aware and conscious of who we are, what we can be, and what we can do, as individuals but also as part of a collective experience and process. In this sense, critical reflection and action are both essential. Change happens only through challenging and deconstructing old narratives and constructing, as well as experimenting with, new narratives and stories. Visualising these stories, writing them down, playing them out can be powerful!

We cannot rely on repeating the same habits to overcome consequences we do not like. We need to do things differently based on what kind of selves, relationships and worlds we wish to have. This is not solely an individual task and it does not come with a blueprint of a set of theories and actions.

Future Narratives proposes such a methodology for deconstructing oppressive narratives and constructing new inclusive and collective ones. Narratives that could support us in moving to more desirable futures and, most importantly, could motivate us to act for change – today!

Amerissa Giannouli (Youth Worker, Inter Alia)







CHAPTER 5

APPENDICES



An illustration of three people in motion against a solid blue background. On the left, a woman with long dark hair, wearing a purple t-shirt and a dark skirt with white wavy patterns, is running. In the center, a man with dark hair, wearing a purple long-sleeved shirt and black pants, is running with his arms outstretched. On the right, a woman with dark curly hair, wearing a purple and white striped shirt and black pants, is running. The overall style is modern and dynamic.

I. List of get-to-know and team building activities

These activities aim to help a team to get-to-know each other and bond through storytelling, creativity, imagination and fun! They will invite participants to a self exploration and reflection process on their personal values, stories, their inspirations, hopes and dreams, their past, their present and their future. The following activities can act as stand alone activities that do not last more than 1 hour with a group of 20 people.

ONE MOVEMENT _ IMAGE ACTIVITY

AIM(S)

Participants share information about themselves in a dynamic, creative and fun manner.

DESCRIPTION

Participants share information about themselves, their hobbies, their emotions.

EXPECTED TIME

(20 participants): 15'

INSTRUCTIONS

_ Ask participants to state their name and choose one thing that best describes and characterises them.

_ Ask participants to express it with a movement. Alternatively, if the activity takes place online you can ask them to make a movement on the camera or choose an image and share it with the group.

_ Ask the rest of participants to repeat the name and movement after each person presents in the group.

ONLINE TOOLS THAT COULD BE USED

Online whiteboard, chat board, other collaboration tools such as Google jamboard, Padlet or Lino.



FEELING OF THE DAY

AIM(S)

Participants feel relaxed and create a sense of community.

DESCRIPTION

Check-in/out activity. Participants share their feelings (in a creative way).

EXPECTED TIME

(20 participants): 15' (expect more time in case of small videos sharing)

INSTRUCTIONS

- _ Participants can go round and share their feeling of the day.
- _ They can share the feeling by sharing a representative picture (still, gif, emoticon), a song or even a video.

ONLINE TOOLS THAT COULD BE USED

Online whiteboard, other collaboration tools such as Google jamboard, Padlet or Lino.

ONE WORD ACTIVITY

AIM(S)

Participants feel relaxed and create a sense of community. Participants learn aspects of each other's lives.

DESCRIPTION

Participants share information about themselves connecting their description to one single word that has a symbolic meaning to them.

EXPECTED TIME

(20 participants): 25' (consider additional time for writing them down)

INSTRUCTIONS

- _ Ask participants to choose a word that is connected to them somehow and explain it to the group.
- _ Alternatively, it could be further specified and ask participants to share an important value that they follow/want to follow in life.
- _ You can go around to the next participant or use another tool (eg. throwing a ball) to indicate who goes next.
- _ If you wish, you can ask participants to record their answers on paper as a reference for the whole group.

ONLINE TOOLS THAT COULD BE USED

Online whiteboard, other collaboration tools such as Google jamboard, Padlet or Lino.



THE MYSTERIOUS OBJECT

AIM(S)

Participants feel relaxed and create a sense of community. Participants learn aspects of each other's lives.

DESCRIPTION

Participants play a guessing game and introduce objects that represent an interesting story of their lives.

EXPECTED TIME

(20 participants): 35' (consider additional time to find/select the object)

INSTRUCTIONS

_ Ask a participant to pick one object that he/she feels connected to and not tell anyone what it is.

_ Participants will have to guess what it is, by asking questions that require a yes or no answer.

_ An alternative would be to put all objects in a box without being visible to whom each object belongs to. While each participant randomly takes an object, they can guess what it is and to whom it might belong to.

_ Another alternative would be to ask each participant to pick one object and present its story to the rest without the guessing part.

ONLINE TOOLS THAT COULD BE USED

Online communication tools such as Zoom and Skype

FUTURE NARRATIVES BINGO

AIM(S)

Participants learn interesting facts of each other's lives and identify common things within the group. Participants take the initiative to ask questions communicating directly with each other.

DESCRIPTION

Participants play a guessing game and introduce objects that represent an interesting story of their lives.

EXPECTED TIME

(20 participants): 35' (consider additional time to find/select the object)

INSTRUCTIONS

_ Prepare a table with a series of interesting facts connected to the content of Future Narratives. You can also ask participants individually beforehand about their hobbies and interests to make it more relevant.

_ Give each participant a copy of the table.

_ Ask participants to move around the room trying to find somebody to whom that fact applies.

_ The first person that completes the table says "Bingo!" and everyone stops. If it takes too long, you can limit the activity by giving them 10 minutes.

_ Alternatively, if the activity takes place online, share the table with your participants in real-time using digital tools and ask them

to write their name under each of the statements that apply to them.

_ Check the answers and discuss the results

Suggested Future Narratives Bingo

I like reading books	I have written a book	I am a journalist	I have a blog
I write songs	I like watching movies	I write poems	I am an actor_ actress
I keep a diary	I keep a have written a script	I like photography	I like going to the theatre
I like comics books	I draw_ paint	I am a graphic designer	I have played in a movie

ONLINE TOOLS THAT COULD BE USED

Online whiteboard, chat board, other collaboration tools such as Google jamboard, Padlet or Lino.



TAKE A PICTURE

AIM(S)

Participants get to know each other using visuals and creativity.

DESCRIPTION

Participants take a picture of something interesting and share it with the group.

EXPECTED TIME

(20 participants): 35' (consider additional time in case the pictures are not being sent beforehand)

INSTRUCTIONS

_If you are at an international training, ask participants to take a picture of something that they found interesting on their way to the meeting room. Alternatively, if you have this activity online, ask participants to take a picture of their workstation or the view outside their window.

_Ask participants to take the picture and send it to you before the actual activity starts, as otherwise it might take too much time out of the training session if they were to do it in real time.

_Share the pictures on a virtual board.

_Start a discussion. For example, you could ask why they chose to take this particular picture, why they chose these items on their desk, or what they like the most about the view they can see from the window etc.

ONLINE TOOLS THAT COULD BE USED

Online whiteboard, chat board, other collaboration tools such as Google jamboard, Padlet or Lino.

WHERE IN THE WORLD

AIM(S)

Participants get to know each other in a fun way.

DESCRIPTION

Participants talk about favourite locations in the world.

EXPECTED TIME

(20 participants): 25' (expect more time in case of doing the guessing alternative)

INSTRUCTIONS

_ Ask participants to pick a place in the world where they would like to go or that suits their personality. It could be a country, a city, a village, a park, a building, anything.

_ They share information about this place and why they chose it. They can also use pictures to show to the group.

_ Alternatively, if this is a well known location (eg. country, city, monument) you can ask them to keep the location secret and share three clues for that place.

_ Explain that the other participants have to guess which place the other participants have chosen.

ONLINE TOOLS THAT COULD BE USED

Online whiteboard, chat board, other collaboration tools such as Google jamboard, Padlet or Lino.

INTRODUCE EACH OTHER WITH A TWIST

AIM(S)

Participants develop active listening and communication skills. Participants get to know each other and bond with each other.

DESCRIPTION

Participants interview and present each other.

EXPECTED TIME

(20 participants): 60' (at least 15' for the pair interviews)

INSTRUCTIONS

_ Pair up participants in twos.

_ Ask each pair to interview each other. You can prepare some questions for them beforehand or leave it to them to decide what they would like to ask about. If the activity is online, this can be done either via email or in breakout rooms.

_ In the plenary, each participant will introduce the participant they interviewed. However, each participant should include one false information about the other.

The rest of the group should try to identify what was this false information

ONLINE TOOLS THAT COULD BE USED

Breakout rooms, Email, Chats

BIOGRAPHIES

AIM(S)

Participants get to know each other in a creative way. Participants get to know each other and bond with each other. Participants reflect on their personal lives and identify commonalities and differences in other's life stories.

DESCRIPTION

Participants talk about their lives.

EXPECTED TIME

(20 participants): 40' (at least 10' to pick and record the life events)

INSTRUCTIONS

- _ Ask participants to pick 8 important life events that describe their life up until today.
- _ Participants present these 8 important life events using 8 different drawings, photographs or, simply, by writing them down.
- _ You can leave the outcomes on a wall as a biography exhibition.

ONLINE TOOLS THAT COULD BE USED

Online whiteboard, other collaboration tools such as Google jamboard, Padlet or Lino.



SPEED DATING COLLAGE

AIM(S)

Participants practise their mental skills. Participants get to know each other and practice creativity.

DESCRIPTION

Participants talk to each other sharing information about their hobbies, interests and aspirations. They create collective representations of each other.

EXPECTED TIME

(20 participants): 40'

INSTRUCTIONS

_ Prepare a list of questions. It does not have to be the same amount of questions with the amount of the participants. You can repeat some questions.

_ Start by pairing up participants in twos.

_ Split the activity into rounds. Each round, the pairs have to respond to a question (each of them the same question).

_ Shuffle the pairs in each round.

_ Give 1_3 mins for each question depending on how difficult the question might be.

_ While one person responds to the question, the other person keeps notes by drawing elements of their answers in a piece of paper.

_ Put all the drawings together and create your collaborative group collage.

_ Use this collage at the end of the training session to ask participants to reflect on the outcomes and skills they developed in the training sessions.

Suggested questions:

_ What is your name and where are you from?

_ What do you do?

- What are your hobbies?

_ Favourite colour and destination?

_ What do you like?

_ What you don't like?

_ Why are you here?

_ What do you want to happen?

_ What you don't want to happen?

- ...

ONLINE TOOLS THAT COULD BE USED

Online whiteboard, chat board, other collaboration tools such as Google jamboard, Padlet or Lino.



MY CV

AIM(S)

Participants broaden their understanding about competences and success. Participants learn to appreciate more who they are and dive deeper into their life aspirations.

DESCRIPTION

Participants reflect on their past and present life accomplishments by drafting and altering their CV.

EXPECTED TIME

(20 participants): 40' (at least 10' to pick and record the life events)

INSTRUCTIONS

_ Ask participants to take out their curriculum vitae (CV) or make one if they do not have one.

_ Ask them to include their career information, qualifications, and education of which they hold some kind of certificates.

_ Then, ask participants to include some other aspects (preferably using different colours) that matter to them and have formed the person they are today.

_ Give them time to see their new CV.

_ In plenary, ask participants to share the insights they got from the activity: How was it? What have they learned about themselves that they did not know before? What does it mean for them? How can they use this information?

_ Put all the drawings together and create your collaborative group collage.

_ Use this collage at the end of the training session to ask participants to reflect on the outcomes and skills they developed in the training sessions.

Suggested questions:

_ What is your name and where are you from?

_ What do you do?

-What are your hobbies?

_ Favourite colour and destination?

_ What do you like?

_ What you don't like?

_ Why are you here?

_ What do you want to happen?

_ What you don't want to happen?

_ ...

ONLINE TOOLS THAT COULD BE USED

Online whiteboard, chat board, other collaboration tools such as Google jamboard, Padlet or Lino.



OUR UPS AND DOWNS

AIM(S)

Participants see how different moments and situations in life have affected who they are today. Participants develop active listening and communication skills. Participants get to know each other and bond with each other.

DESCRIPTION

Participants reflect on their past and their present. Participants draw the timeline of their lives and share (voluntarily) their life stories with each other.

EXPECTED TIME

(20 participants): 40' (at least 10' to pick and record the life events)

INSTRUCTIONS

_ Each participant individually draws a horizontal line in a piece of paper. The starting point of their line is their date of birth. The end of the line is the date today.

_ Individually, participants reflect on their lives and the important life moments that affected who they are today.

_ For each “good” moment make a dot above the line. For each “bad” moment make a dot below the line.

_ Ask participants to connect the dots

_ The outcome could represent their emotional state over the years due to these situations.



_Divide participants in pairs and ask them to voluntarily share their life stories and sketches.

_It can be a very personal and emotional activity. It is advised to be used with care and only when you see that the group is ready to share. Otherwise, it could be just a personal reflection for each of the participants that could be kept by themselves.

_In plenary, ask participants to share the insights they got from the activity: How was it? What have they learned about themselves that they did not know before? What does it mean for them? How can they use this information?

ONLINE TOOLS THAT COULD BE USED

Breakout rooms, Email, Chats.



OUR COMMON STORY

AIM(S)

Participants practise imagination and creativity. Participants feel relaxed and create a sense of community.

DESCRIPTION

Participants create a common imaginary story using limited words.

EXPECTED TIME

(20 participants): 20'

INSTRUCTIONS

_ Ask participants to agree on a random topic. You can choose a topic based on their interest and initiate the activity.

_ Explain that each person should contribute three words to make a common story (three words only at a time).

_ They will take turns to contribute.

_ Encourage the participants to say the first three words that come to their mind. It does not matter if they make sense or not.

_ A quicker alternative would be to connect single words together without the need to make an actual story. One participant tells a word and the next should select another word that comes to their mind by listening to the first word. The activity goes on until everyone has spoken.



ONLINE TOOLS THAT COULD BE USED

Online whiteboard, other collaboration tools such as Google jamboard, Padlet or Lino.



STORY CUBES

AIM(S)

Participants practise imagination and creativity. Participants feel relaxed and create a sense of community.

DESCRIPTION

Participants create common imaginary stories inspired by certain pictures/icons.

EXPECTED TIME

(20 participants): 30' (give at least 15' to each group)

INSTRUCTIONS

- _ Divide participants in groups of 3_4.
- _ Each group is provided with story cubes (or alternatively, a set of pictures).
- _ Based on what they receive, each group has to create a story by using all the pictures and icons they have.
- _ Alternatively, you can provide the exact same pictures and icons to each group to compare their stories.
- _ They share the stories in plenary.

ONLINE TOOLS THAT COULD BE USED

Online whiteboard, other collaboration tools such as Google jamboard, Padlet or Lino.

THE 1 MILLION EUROS SUITCASE

AIM(S)

Participants feel relaxed and create a sense of community.
Participants practise imagination and storytelling.

DESCRIPTION

Participants create a common imaginary story.

EXPECTED TIME

(20 participants): 30'

INSTRUCTIONS

_Participants are asked to sit in a circle and tell a story about a girl that discovers a suitcase with 1 million euros inside.

_They can go round or spontaneously take the floor and tell a part of the story.

ONLINE TOOLS THAT COULD BE USED

Online communication tools such as Zoom and Skype

THE TIME MACHINE

AIM(S)

Participants practise imagination. Participants get to know each other and bond with each other.

DESCRIPTION

Participants think about the past and reflect on their interests.

EXPECTED TIME

(20 participants): 60' (give at least 10' for individual work and 25' for sharing in groups)

INSTRUCTIONS

_ Ask your participants: "If you could go back or forward in time, where would you go?", "Why?", "What you would like to do", "Who are you going to be", "Is there a person you would like to meet?"

_ Ask participants to share the answers in groups of 3-4.

_ In plenary, ask participants to share the insights they got from the activity: How was it? What have they learned about themselves that they did not know before? What does it mean for them? How can they use this information?

ONLINE TOOLS THAT COULD BE USED

Breakout rooms, Email, Chats

MY FAVORITE CHILDREN BOOK

AIM(S)

Participants see how stories influence the way we see and explain the world. Participants get to know each other and bond with each other.

DESCRIPTION

Participants reflect on their past and their present preferences. Participants share information about their reading preferences in the past and the present.

EXPECTED TIME

(20 participants): 45'

INSTRUCTIONS

_ Ask participants to introduce their favourite children's book, its theme and main content and the reasons for choosing this book.

_ Ask participants to think about if the characters and the story of the book is associated with their lives during the time they were reading this book.

_ Ask participants about their current reading preferences.

_ Are there different types of preferences compared to the past?

_ What does this tell about them?

_ How could they use this information?





ONLINE TOOLS THAT COULD BE USED

Online communication tools such as Zoom and Skype.



CHILDHOOD DREAM

AIM(S)

Participants see how priorities and goals can change through a person's life. Participants get to know each other and bond with each other.

DESCRIPTION

Participants reflect on their past and present hopes and dreams.

EXPECTED TIME

(20 participants): 45' (Allocate at least 20' for group sharing)

INSTRUCTIONS

_ Ask participants to think about their childhood dream and to relate it to their present aspirations.

_ Have participants sharing this information in smaller groups of 3_4

_ In plenary, ask participants to share the insights they got from the activity: How was it? What have they learned about themselves that they did not know before? What does it mean for them? How can they use this information?

ONLINE TOOLS THAT COULD BE USED

Breakout rooms, Email, Chats.



LET'S BUILD OUR STATUE

AIM(S)

To transform a group of people into a team, through the visualisation of their common/ shared being. To practise consent. Participants learn to communicate non-verbally, by appreciating or trying to estimate the others' feelings and readiness for coming closer. Participants try to get connected through a balanced emphasis on their own desires (to get too close to somebody else) and to the desires of the other (to get their consent before acting).

DESCRIPTION

Participants try themselves and create a statue from their bodies by intuition and by the principle of shared responsibility, to give (their own wishes) and to take (as much as the other is ready to share).

EXPECTED TIME

(20 participants): 15'

INSTRUCTIONS

_ Invite participants to design a 'statue' to which all of them participate in a consensual manner. This means that if a person doesn't feel connected enough, they can stay aside (the distance depends on their inner feeling) still being part of the whole.

_ After the 'statue' is ready, you can take a picture (after receiving everybody's explicit consent) or ask an external person to comment on what is seen. You can change the perspective, look at the statue from different angles, and also ask each participant to share a bit about the process of consent giving and taking.



_In case the activity takes place online, you can have all participants turn on their cameras and ask them to use face expressions and other parts of their body they wish to show (eg. hands, hair) to build a collaborative picture/photo.

_To check the level of intimacy and bonding within a group, you can do this activity when the group first meets and then after a few sessions together. You may reflect with the group on the moments and activities you did together that helped the group feel more comfortable with each other.

ONLINE TOOLS THAT COULD BE USED

Online communication tools such as Zoom and Skype.



COLLABORATIVE TOWER

AIM(S)

To transform a group of people into a team, through the visualisation of their common/ shared creation.

DESCRIPTION

Participants try themselves and create a tower from colourful moderation cards.

EXPECTED TIME

(20 participants): 45' (Allocate at least 20' for group sharing)

INSTRUCTIONS

- _The group receives colourful moderation cards and a roll of tape.
- _From these materials, a tower should be built within 10'
- _The collaborative tower must stand independently for 1 minute and must not be glued to the ground or to other objects and it must not be leaned on.
- _In plenary, ask participants to share the insights they got from the activity.



IDEAL FUTURE

AIM(S)

Participants practise imagination and storytelling. Participants reflect and envision their hopes and dreams.

DESCRIPTION

Participants think about what the ideal future might look like and express it creatively.

EXPECTED TIME

(20 participants): 30' (additional time should be given to record the video)

INSTRUCTIONS

_The group is asked to think about what the ideal future might look like in 20 years.

_They can paint to express their visions of the future (on paper or even the wall) or write stories about it in a chosen format (eg. a fairy tale text, a story to your own children, a diary entry from a special day in your desired future, a special moment in 2041, a description of what has changed for oneself and/or society).

_To take this activity for the future to the next level, they can record their stories on a video.

ONLINE TOOLS THAT COULD BE USED

Online whiteboard, other collaboration tools such as Google jamboard, Padlet or Lino.



MY T-SHIRT

AIM(S)

Participants practise imagination. Participants get to know each other and practice creativity.

DESCRIPTION

Participants design their own t-shirt.

EXPECTED TIME

(20 participants): 30'

INSTRUCTIONS

_ Participants are asked to design a t-shirt that would help the group understand who they are. What would it look like and would it say?

_ Participants shared their creations.

_ You can also ask the participants to think about the future and how the t-shirt may look based on their future selves.

_ In case of a longer training course or series of sessions with the participants, you can take the designs and transfer them into actual t-shirts.

ONLINE TOOLS THAT COULD BE USED

Online whiteboard, other collaboration tools such as Google jamboard, Padlet or Lino.



DIARY

AIM(S)

Participants learn to observe better and reflect on their lives. Participants become creative and improve writing skills (storytelling). Participants get to know each other and bond with each other.

DESCRIPTION

Participants analyse their thoughts and everyday life experiences based on their word perceptions.

EXPECTED TIME

(20 participants): 30'

INSTRUCTIONS

_Participants are asked to keep a diary for a week recording their everyday life experiences, opinions, thoughts and feelings.

_At the end of the week, participants are asked to go back to their notes and look for answers to the following questions: Is there something interesting they observe? Are they happy with their lives? Is there something they could do to change their lives to become more happy and satisfied?

_Invite participants to share their discoveries in pairs or small groups.

Important note:

Diaries help us to organise our thoughts and make them apprehensible, first to us and then to the world.

Expressing ourselves in a diary is a good way to free up any tension that prevents us from feeling happy.

And it is a good way to help us stop, move away from the fast-paced lives for a moment, take a step back and reflect on ourselves.

ONLINE TOOLS THAT COULD BE USED

Online notebooks for keeping the diary. Online communication tools such as Zoom and Skype (for sharing).



GENERATIONS CHAIN

AIM(S)

Participants learn to observe better and reflect on their lives. Participants understand the connection between the past, the present and future possibilities. Participants recognise tendencies, compare and contrast, as well as understand how different historical, socio-economic and environmental contexts influence our lives.

DESCRIPTION

Participants compare and contrast different historical, socio-economic and environmental contexts that influence the lives of their grandparents, their parents, themselves and the future generations (children).

EXPECTED TIME

(20 participants): 45'

INSTRUCTIONS

_The facilitator(s) provide a template or a table that is divided into 4 sections that include 3 sub-sections. Use post-its to create a collective mapping of the ideas/notes.

_Each column has the respected titles: Grandparents, Parents, Me, Children (not explicitly referred to participants' children but generally on future generations).

_The sub-sections for each section have the tiles: Key events, Hopes, Fears.

_Ask participants to think about what their grandparents and their

parents have lived and experienced, taking notes on key events that affected them, their hopes and fears they might have had.

_Then, ask participants to think about themselves and the key events that have affected their own lives in the present and how these are reflected in their hopes and fears.

_Lastly, ask participants to go into the future and think about what could affect the future generations, maybe their children.

_Let participants take some time to see the outcome, reflect, compare and contrast with their past, present and future, as well as in relation to the other participant's responses.

ONLINE TOOLS THAT COULD BE USED

Online whiteboard, other collaboration tools such as Google jamboard, Padlet or Lino.



FUTURES WHEEL

AIM(S)

Participants reflect on possible future changes and their impacts. Participants identify and make connections with different implications. Participants prioritise effects according to their interests and urgency. Participants get inspired about possible interventions and solutions.

DESCRIPTION

Explore the full impact of a proposed change and identify all possible outcomes with the help of a visual tool. This tool is particularly useful in a brainstorming phase of an impact analysis and it resembles the Problem/Solution tree method.

EXPECTED TIME

(20 participants): 30' (45' for the extended version)

INSTRUCTIONS

- _ Divide participants in groups of 4_5.
- _ Ask participants to write a change in the centre of a flipchart paper in a circle.
- _ Ask participants to brainstorm on possible direct consequences of that change. Tell them to write each consequence in a circle, and connect it from the central idea with an arrow. These are the "first-order" consequences.
- _ Ask participants to brainstorm on possible "second-order" consequences of each "first-order" consequence. Add them accordingly on the flipchart.

_Continue with “third”, “forth” and so on order consequences if it is needed.

_Observe the outcomes and continue to the extended version if the purpose of the follow-up activity requires it.

Extended version:

Participants can now analyse and prioritise the implications. They can be divided according to their thematic interest and think about possible actions that should be made to either promote or avoid certain impacts.

ONLINE TOOLS THAT COULD BE USED

Online whiteboard, other collaboration tools such as Google jamboard, Padlet or Lino.



FUTURE NARRATIVES RUNNING TRIVIAL GAME

AIM(S)

Participants review and become more familiar with key concepts related to the general theme of the Future Narratives in a dynamic and fun way. Participants gain self-confidence and develop closer relationships with each other.

DESCRIPTION

Participants play the handkerchief game practising their knowledge on Future Narrative topics.

EXPECTED TIME

(20 participants): 20'

INSTRUCTIONS

_Facilitators prepare statements whose content related to the Future Narratives stemming from processes and questions during the previous Future Narratives training sessions.

_Participants are split in two equal groups and lined-up the teams on opposite sides.

_Two facilitators will arrange themselves at the two extreme points of the rows.

_One facilitator will be holding a sign with the answer TRUE while the other one will be holding the answer FALSE. They will share out loud statements about Future Narratives.



_ After each statement, the facilitator counts out loud 1, 2 and 3 (which will be the time each group has to think and decide which is the correct answer) and immediately after the facilitator will shout the word 'RUN'. This will be the starting moment of the “Future Narrative RUNNING Trivial” game.

_ One participant from each group, as representative, has to run towards the sign with the answer their group believes is correct (true or false). The person who picks up the right answer has to be careful not to be caught or touched by the participant of the other team. In case they get touched by the participant of the other group, they must give up the sign with the right answer and the opponent has to try to return to their group without being touched by them.

_ The game continues until the person with the correct answer manages to return to their group without being touched or blocked by the opponent. So, apart from picking the right answer the winner will be the one who will come back to their group faster.

These are some statements that can be used or adapted:

_ Future literacy is a set of skills and knowledge only for expert people and politicians (False, there are no these kind of limitations)

_ Future Narratives and storytelling help us rethink our past, imagine and build our future, and create our present (True)

_ According to Riel Miller, the methodology for using imagination and starting building possible futures is based on: Reveal – Reframe – Reaction – New questions and next steps (False, instead of Reaction the correct step is Rethink)

_ Stories, in any form of communicating them, connect us and transform us (True)

_ Stories told from any time in the past create the future and the present (True)

_ Photography or any other form of art besides literature cannot be considered as storytelling (False)

_ The Futures Wheel is a funny and special wheel you can find in the Disneyland in Paris (False)

_ The Future wheel is a popular ancient game similar to hopscotch (False)

_ Future narratives is the same as foresight (False)

_ Future narratives are only expressed or narrated in the future tense (False)

_ All future projections start to be created only from the present (True, and debatable as well)

_ It is very rare to find future narratives in advertising, films, series or news. They are usually more formal texts from official or specialised bodies where they are included (False)

Note:

This activity can be useful for groups that have some knowledge about the Future Narratives topics and want to test it in a funny way. More statements could be drawn from the experts' presentations and webinars during the Future Narratives project. Alternatively, the suggested statements and topics could be changed in a more generic way where people with general knowledge could respond to.



WAKING UP IMAGINATION: 1,2,3 LET'S PLAY!

AIM(S)

Participants practise imagination and creativity.

DESCRIPTION

Participants observe and analyse some pre-selected images that may have the form of photos, images or paintings. They are asked to reply to some questions or to perform a specific task on it. Starting with these images, participants reflect, analyse and/or invent stories, and they focus their attention on the feelings these images create. Participants share their feelings through body language.

EXPECTED TIME

(20 participants): 20'

INSTRUCTIONS

_Facilitators previously select pictures, images or paintings to be shown to the group.

_Each image (picture, painting...) is associated with an activity they have to carry out collectively or individually, one by one.

_So, firstly, the facilitator shows the picture, painting or else and afterwards shows the question, petition or action requested and say "1,2,3 let play" and just after it the person selected, in turn or the whole groups (the facilitator has to select it for each pic) have immediately to answer or perform the petition.



_ Some examples of question could be:

- _ Is it symbolising a dystopian future for you? Yes, or Not
- _ Is it part of the future reality you want to live? Yes, or Not
- _ Would you like to create a reality where.....? Yes, or Not

_ Moreover the questions can include these activities or actions after the image or painting:

- _ Look at the pic/paint and pass the question to... (another participant.)
- _ Look at the pic/paint and invent the "author's story" in two sentences.
- _ Look at the pic/paint, think what emotion it provokes in you, touch someone, then whisper this emotion to her/him. This person, now, has to represent the emotion with her/his body and the group has to guess it.

Note:

Both the activities associated with the images and the questions included in the activities themselves can be formulated by the facilitator as she/he wishes. What is essential to respect is the link to the theme of the future narrative and the objective of awakening the imagination and creativity of the youngsters in analysing images, understanding the stories behind them and inventing new stories.





II. List of non-formal activities sessions

These sessions aim to help participants dive into the concepts of Future Narratives by inviting them to practise storytelling, futures literacy and self-reflection on their hopes and dreams. Activities duration proposed is referring to a group of 20 young people.

Our first story together



OBJECTIVE

Ice breaking activity; participants meet each other for the first time and they and they are getting to know each other; get an initial idea about the project; practise storytelling using imagination and creativity; have fun; collaborate together.

DESCRIPTION

Part 1 (15'): The group is gathered in a circle (sitting or standing). The facilitators present themselves briefly and the purpose of gathering together. Participants write their names on tapes and stick them to a visible place (it could be on their t-shirts/blouse).

Part 2 (60'): Invite participants to introduce themselves by sharing their names, things that they like and enjoy doing, and also share a word that defines them or symbolically represents something special to them. A volunteer may begin or the facilitator(s) may start first. You can indicate who goes next either by using an object (such as a ball) or go one by one next to each other. Explain to participants that the next person that speaks after them receives a symbolic gift connected to their special word.

Debriefing and reflection:

- _ How was it?
- _ How did you feel presenting yourselves in front of the group?
- _ Was it easy for you to choose only one word?
- _ Did you discover anything interesting about each other?
- _ Is there something important to take from this activity?

Part 3 (45'): Invite participants to create together a common story, their very first common story. They can decide on a common subject before they begin this part of the activity. The facilitator starts with the phrase "Once upon a time..." and passes the "floor" to the next person by using an object (such as a ball) or going one by one next to each other.

Debriefing and reflection:

- _ How was it?
- _ Was it easy to complete each other's storyline?
- _ Was it easy to think about new things to add to the story?

- _ Did you discover anything interesting about each other?
- _ Is there something important to take from this activity?

Part 3 (45'): Invite participants to create together a common story, their very first common story. They can decide on a common subject before they begin this part of the activity. The facilitator starts with the phrase "Once upon a time..." and passes the "floor" to the next person by using an object (such as a ball) or going one by one next to each other.

Debriefing and reflection:

- _ How was it?
- _ Was it easy to complete each other's storyline?
- _ Was it easy to think about new things to add to the story?
- _ Did you discover anything interesting about each other?
- _ Is there something important to take from this activity?
- _ Did you like the activity?

Part 4 (30'): The group created a group agreement that includes a set of guidelines that should be followed during the activities they have together. After these brief moments and activities together, it is considered that they have identified strong and weak points of the group that they might wish to note in order to facilitate the training process afterwards. The facilitator(s) take a big piece of paper and invite participants to share things that will guide the way they treat each other and collaborate together. All participants should decide on what should be on the paper and how these guidelines should be followed.

PREPARATION

- _ The room of the session should be set in a way to make participants feel comfortable. If the weather and the place allows it, you can find an outdoor space.
- _ Make sure that the group has some privacy from any outsider.
- _ Sitting in a circle is a prerequisite.
- _ Materials should be available at all times to the participants.



TOTAL DURATION

2.5 hours

MATERIALS

Colourful papers, colourful markers, A4 papers, pens, tape, a ball (or any object that could be used for this activity)

TIPS AND TRICKS

_It is recommended to either inform the group in advance of the first parts of the activity so that they can prepare their presentation and select their word or allow them some additional time to think about it.

_No previous preparation is required for developing the common story. The purpose of this part is to practise improvisation and creativity.

_Standing in the circle can be powerful and essential for bonding.

_It might be important for the facilitator(s) to make a note to the participants beforehand to respect each other's turn and avoid talking for too long when it is their turn.

_In the case of using an object to indicate who is speaking, the facilitator(s) should note to the group that the person who holds the object should be respected and everyone should pay attention to them when they speak.

_You can write the special word selected by the participants at the centre of the circle. This word could represent an important value they care about or want to follow in life.

Give access to materials so that the participants can write something down if they need to.

SUGGESTED READING _ RESOURCES

The process of this session follows standard elements of building a community and starting a collaborative project such as a training course. We advise you to look through the Restorative Circles method to get inspired and understand the concept of giving

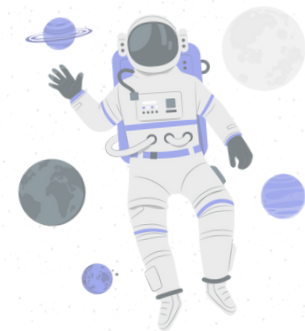


space to other people to share and contribute to a group. You may check the resources for Restorative Justice Circles practices by XQ Rethink together.

ALTERNATIVES _ ADDITIONS

_ You can invite participants to share information about themselves using movements (see Appendix I: One name/image activity)

_ You can invite participants to bring their own special objects and use them in order to share their interests. They can even introduce these objects as part of sharing information about themselves. (see Appendix I: The mysterious object)



Connecting through stories



OBJETIVE

Participants get-to-know each other by learning aspects of each other's lives; get-to-know each other's realities in their communities; practise active listening; practice storytelling; become aware of various forms of privilege, understand the intersectionality of race, socioeconomic class, gender and other demographic variables that shape individuals; appreciate the diversity of individual backgrounds; reflect on their own personal life stories; appreciate their own lives, achievements and become more confident; feel relaxed and create a sense of community.

DESCRIPTION

1st part (60'): The group is divided into pairs and each participant shares their story to the other person (15'). In the plenary, each participant presents the story of the other person that they were together in the groups (25').

Debriefing and reflection (20')

- _ How was it?
- _ Was it easy to share your story with another person?
- _ Was it easy to listen and pay attention to what the other person was saying?
- _ How was it when you shared the other person's story?
- _ What did you feel listening to another person telling your story?
- _ What do you take from this activity?
- _ How are you planning to use it for your life/work and future?

2nd part (40'): The group is divided into pairs (different from the 1st part of the session) and discuss while walking around the area that the session takes place, preferably an outside space (15'). They discuss their everyday lives in general in their community aiming to identify differences and commonalities. They share their findings in the plenary.

3rd part (50'): Participants stand in a horizontal line at one side of the room/space. As the facilitator reads a statement or question, the participant will step forward if the statement applies to them or step back if it does not apply to them. If anyone feels too uncomfortable to take a step, they have the option to remain still

(30').

Suggested statements:

- _ Your family members were educated in university.
- _ Your family never had to move due to financial inabilities.
- _ You never worry that your mobile phone will shut off.
- _ You never had to help your family members with their bills.
- _ You always knew where your next meal would come from.
- _ You had regular help with homework during your childhood.
- _ Your family members have stable jobs.

Debriefing and reflection (20')

- _ How was it?
 - _ What happened during the activity?
 - _ Were you surprised by anything?
 - _ How did you feel during the activity?
 - _ How did you feel as you were moving forward but others stayed behind?
 - _ How did you feel as you were staying behind as others were moving forward?
 - _ What do you keep from this activity?
- How are you planning to use it in your life/work from now on?

PREPARATION

- _ The room of the session should be set in a way to make participants feel comfortable to move around and find a place where they can speak freely with each other.
 - _ Sitting in a circle is advised for sharing in plenary.
 - _ Materials should be available at all times to the participants.
- Make sure you read instructions before implementing the activity to adjust the time, materials and content according to your group's needs and available resources.

TOTAL DURATION

2.5 hours



Notepads and pens to keep notes.

TIPS AND TRICKS

The general purpose of this session is to help participants become more aware of their existence and life stories, become more confident about themselves and become more respectful about others and others stories.

In the first part of the activity, participants practise storytelling, patience and active listening skills. If they find it useful, the facilitator(s) may introduce themselves and present their personal story as an example for the group in the beginning of the session. They can also set specific questions to motivate and assist the personal sharing. By listening to others telling their stories, they get different perspectives for their own stories. It is an interesting exercise to see what others keep as the most interesting in our stories. Debriefing is very important in this first part of the activity to start building confidence among the participants and team building.

The second part can help participants to know more about the different realities and communities. Facilitator(s) can look for reality elements and community characteristics related to the environment, the politics, the society, the economy, the culture and any other field of interest of the group.

The third part could be a very powerful introduction to understanding intersectionality and different forms of privilege. In this sense, personal stories can include sensitive elements and participants might not feel comfortable to share or reveal. The facilitator(s) should be aware of the language used and make use of words and expressions that are as much inclusive as possible.

SUGGESTED READING_RESOURCES

_Use motivational speeches videos to inspire participants to become more confident about themselves and their stories, such as How to Get Up in the Morning by Zibby Lindholm at TEDxYorkSchool.

_There is a more extended version of the activity in the 3rd part of the session that can be found in Compass (Council of Europe, 2002).

ALTERNATIVES_ADDITIONS

_You can play around using different introductory activities to help participants share their biographies (see Appendix I).

It is also suggested to use powerful questions to inspire participant's interest and help them open up, such as the following:

1. As you grew up, which part of nature was the closest to you and why?
2. On whose shoulders are you standing today when it comes to who you are?



Timeline of biographies



OBJETIVE

Participants share and visualise stories and important points of their lives; practice storytelling and imagination; become more confident in sharing and presenting; identify connections and common life events; observe different life paths; reflect on how different personal backgrounds, life events and circumstances draw different life paths; become more relaxed with the group.

DESCRIPTION

1st part (1h35'): There is a timeline on the floor or on the wall of the room (from the year of birth of the younger person in the room up to today). Each participant takes 8 moderation cards and is asked to write on each card one important life event (15') that includes environmental aspects and people that might have shared the experience with. Participants are free to draw instead of using words. Each participant puts the cards in the timeline explaining if they want what is written on them (35'). Participants spend some time observing the timeline (15').

Debriefing and reflection (30')

- _ How was it?
- _ Why did you choose to add these moments of your life?
- _ How was it to present your most important moments in front of the group?
- _ After seeing what other participants shared about themselves, would you change anything about the things you shared?
- _ Is there something that you found interesting on the timeline you would like to share with the group?
- _ What are your thoughts about the life paths of others?
- _ Did you find any similarities with the rest of the participants?
- _ How do you think life events have affected your present?
- _ Have you learned anything important from this activity?
- _ How could you use this to improve your life from now on?
- _ How could this improve the life of others?

2nd part (35'): The facilitator(s) invites participants to walk around the place while there is happy/active music in the background.

There is a microphone available in the centre of the room. The facilitator(s) have prepared various statements. They take one and read it out loud on the microphone. Any participant interested to share a personal story claps their hands and goes to the microphone. Then, the music stops and everyone is paying attention to the story and the presenter. When the story is finished, they clap their hands and the music starts playing again. If another person wants to share a story, they can clap their hands and take the microphone. The process continues until no one else wants to share a story connected to the particular statement. Another statement is read and another storyteller claps their hands to share a story. This sharing of statements and stories is repeated for a few more rounds.

Suggestions:

- _ I tell a story about the day I met a famous person.
- _ I will tell a story about the day I travelled abroad for the first time.
- _ I will tell a story about the day I made a new friend.
- _ I tell a story about the time I learned a new skill.
- _ I tell a story about the day something unexpected happened to me.
- _ I tell a story about the time I felt embarrassed about something.
- _ I tell a story about the time I felt powerful.
- _ I tell a story about the moment I fell in love.
- _ I tell a story about the moment I lost something very dear to me.
- _ I tell a story about the day I had a disagreement with somebody.
- _ I tell a story about how my parents/grandparents met and how the love story went on.
- _ I will tell a story about a scarf I have.
- _ I tell a story about what I wanted to be as a 6-year-old.
- _ I tell a story I didn't tell anyone before.
- _ I tell a story about a special evening I had with my friends.
- _ I tell a story where I realised I was an adult.
- _ I tell a story about how I live and about my neighbours.
- _ I tell a story about a quirk I have.
- _ I tell a story about how family-life was when I was little.
- _ I tell a story from my life in which my actions have led to blatant consequences.
- _ I tell a story in which something very strange happened to me.

3rd part (50'): All statements from the game (those who were already read on the microphone and more) are spread on the floor written on cards. Participants walk around the room and find the statement that appeals to them the most and they want to share a story about. They write the stories on coloured papers (20').

They may also write down stories they told on the microphone. One after the other, the participants put their new stories on the timeline. Anyone who wants can read the stories (15').

Debriefing and reflection (25')

- _ How was it?
- _ Was it easy to recall these stories?
- _ Was it easy to describe these stories?
- _ How was it to be asked to share additional stories and things you might not have thought to share in the first place?
- _ Do you feel differently after thinking about these stories?
- _ What are your thoughts about other people's stories?
- _ Was there something unexpected?
- _ Is there something that you take from this activity?
- _ How can you use this information in your life/work?
- _ How could this improve the life of others?

PREPARATION

- _ The facilitator creates a timeline on the floor using tape and colourful papers.
- _ The facilitator prepares a list of statements participants could choose from to tell a personal story.

TOTAL DURATION

2.5 hours



MATERIALS

Tapes, colourful moderation cards, colourful markers, microphone, speakers.

TIPS AND TRICKS

The general purpose of this session is to help participants become even more aware about who they are and what is important to them, become more confident about themselves and become more respectful about others and others' stories.

During the first part of the session, the facilitator(s) may urge participants to be creative when sharing their biographies and their stories. Drawing may help participants feel more relaxed and willing to share their stories. Besides, it can open new perspectives for their own biographies.

During the second and third part of the session, participants could practise presentation skills and different storytelling techniques including their tone of voice or body language. The facilitator(s) should create a welcoming atmosphere for them to be able to express themselves. If somebody does not want to share their biographies and stories, it is ok.

It might be useful to give some hints on how to better structure your story or use body and voice differently when telling a story. This could be a brief presentation before the second part of the session, a resource that could be accessed before the session or even a short video about these things.

SUGGESTED READING _ RESOURCES

- _ Swart, Chené. Re-authoring the world. eBook Partnership, 2013
- _ Video: The Power of Telling Your Story by Dominic Colenso at TEDxVitoriaGasteiz
- _ Video: How to Narrate Your Life Story



_Video: The power of sharing your story by LeRon L. Barton at TEDxWilsonPark

_Class: Introduction to storytelling by Khan Academy

ALTERNATIVES_ADDITIONS

The outcomes of this activity could be presented in the form of a biographies exhibition in an event. The creators of the timeline could be present standing close to their creations. People passing by might come to them and ask them for additional information on what they contributed in the exhibition. It should be clear by the beginning that they have the right to refuse to answer and share additional information. Nobody can and should pressure them to give more than they decided to give.



City quests activities



OBJETIVE

Participants get-to-know the area where the activities will take place; explore different narratives and stories in the city they are visiting; get out of their comfort zones; practice communication skills; practice storytelling; practice creativity and collaboration; bond as a group.

DESCRIPTION

Four different but concept related activities are presented. You can choose any of these or combine them together based on the time availability of the programme.

Activity 1 (2.30h): Participants are divided in groups of 4-5 and take a walk around the city to observe everyday life. Their task is to imagine and guess what people around them think, live, feel and what kind stories they may bring with them. Each group will need to write down at least 3 stories of people without interacting with them, just by observing them.

Activity 2 (2.30h): Participants have to find at least three people to interview about their perception of the future. They will have to record their findings, make articles or videos presenting the results of the interviews.

Suggested questions:

- _ What do you think about the future?
- _ Do you feel you can create your own reality and ideal future?
- _ How much do you feel you can influence the future?
- _ How do you try to influence your future through your personal experiences and stories?
- _ If you could travel in the future, what things would you like to see changing?
- _ Is there something you could do now to affect tomorrow?

Activity 3 (2.30h): The reality we observe is conditional to our understanding of the world, our perceptions and senses.

The participants are asked to develop a social experiment that



aims to creatively influence people's lives. They can design and implement an action (eg. dance, perform, sing, put up posters, etc.) in the public. They will need to observe how people will respond to this action.

They will have to record how people responded, make articles or videos presenting the results of their social experiment. It is important for the group to divide roles and responsibilities.

Activity 4 (2.30h): Participants are divided into 3 groups. One group is responsible for discovering the ancient history of the city. The second group is responsible for discovering the modern history of the city. And the third group is responsible for discovering current stories of everyday life of the city. All groups can interview people if they feel comfortable doing it or visit museums, organisations and relevant locations. They can also look for information on the internet but they will have to include pictures or videos of the places referred to in their stories. A list of important places and contacts could be provided to each team.

After the activities in the city, participants will gather together to share their findings, talk about the experience and reflect on it.

Debriefing and reflection (30')

- _ How was it?
 - _ Was it easy to approach and engage other people you do not know?
 - _ How did you manage to collaborate as a team?
 - _ How did you feel?
 - _ Do you feel differently after doing this activity?
 - _ What are your thoughts about other people's stories?
 - _ Did you identify any similarities or striking differences compared to your life experiences and perspectives you would like to share?
 - _ Was there something unexpected?
 - _ Is there something that you take from this activity?
- How can you use this information in your life/work?

PREPARATION

_Facilitator(s) should prepare any relevant material required for the activity (eg. map of the city, including important contacts of people and places).

_Participants should have access to essential means to record their findings such as notebooks, pens, phones with video recording, etc.

_It will be important to have local people among the participants if the group is international or the participants are not familiar with the selected area of the activity.

Facilitator(s) should make sure that everyone understands the activity allowing additional time for questions and clarifications.

TOTAL DURATION

3 hours

MATERIALS

Notebooks and pens.

TIPS AND TRICKS

Make sure that the participants are going to respect the cultural background of the place the activity will take place. Be aware to stay within the ethical and legal constraints, especially for the case of the social experiment.

SUGGESTED READING _ RESOURCES



ALTERNATIVES_ADDITIONS

City quests are a great opportunity to help a group bond together and explore a place, even if this place is already familiar to them. They can be flexible and diverse given the specific context and content a group is trying to work with a particular matter. So feel free to explore other dimensions and tasks a group could undertake in order to “see” a place and the people from different angles. You can also ask participants to record videos and take pictures of their discoveries. They can upload these digitally and create a collaborative mapping of their outcomes.



Embody stories



OBJETIVE

The overall aim of the activity is to alert participants about the connection between the body and the mind. Even further, to introduce a holistic thinking and understanding about the self, not as separate, yet connected parts (brain, body, soul, heart, limbs) but as a whole that exists, has feelings, and communicates with the rest of the world in a number of different ways.

Specific objectives:

- _ To challenge participants, get out of their comfort zones
 - Establish non-verbal communication systems
- _ Explore and widen their own limits of communication and interaction
- _ Develop soft skills as team work and communication

DESCRIPTION

The session evolves, in a natural way, increasing the level of communication between the participants and the level of difficulty in terms of challenge and accomplishment. With the help of a facilitator, participants are invited to ask themselves a series of questions that get answered in the course of the activity.

Example questions are:

- _ What is the role of the body?
- _ Who is in charge of our decisions?
- _ How connected are we to each other, to the surrounding environment, to the elements of the self?

An indicative example of exercises can be the following:

_ **Name game:** to break the ice, to start getting to know each other, to facilitate the next steps. It can be a round of names, adding to each person's name a fruit with the same letter, or a favourite dish, or anything. Often, it is easier to remember the story that goes along with each name, or any image connected to it. It is important to make sure that each person in the circle can hear the rest and is heard by the rest.

_Date of birth without speaking: ask the participants to form a line on the basis of their birth dates, starting from 1/01 and ending 31/12 without speaking. Give a limited amount of time. This exercise can be used to test participants' flexibility, creativity and communication skills. Same exercise (with some modifications) can be applied again at the end to visualise the direct learning outcomes of the session.

_Ears / years alt: as above but instead of birthdates, the challenge increases, as asking them to make a line based on the size of their ears. Then, ask one of the participants randomly (or intentionally) to check the line.

_Physical warm-up: For 10' _15' organise a body warm up (as in the beginning of an athletic training) including all body parts, with focus on "forgotten muscles". The concept is to be aware of the movements we perform. Usually, we move automatically, without awareness. In the Western civilization we are accustomed to the fact that the role of the body is to move the head, which is the driver when we want to work or study. Try to "wake up" all the muscles, by stretching or exercising them. Do this in different ways, to challenge the mind, and eventually unblock it. We are used to following, rather than to leading. Try to connect and make the 2 brain spheres to collaborate.

_Pair following each other: split the group into pairs and ask them to become the mirror of each other. First person A, follow the moves and mimics of person B. Then switch.

Alternative: Following the leader. One is in front of the group. The group is the mirror of the one. Any movement, any sound of the one has to be copied at the same time by the group.

_Collective hypnosis: the exercise can be expanded to more persons, moving from couples to trios and then gradually to the whole group.

_Different types of greetings, greeting back: in a circle, ask participants to decide their own way of greeting and demonstrate it to the others: round 1 without sounds, round 2 with sounds.

_Greeting each other "hey" with different emotions and tension. Relax and tension. Ask participants to express their greeting

accompanied by different emotions, such as being sad, or happy, or excited, impatient, in a hurry, feeling sick, etc. Ask them to observe the differences.

_The slowest is the winner. Be aware of the body and keep the tension. Both feet should not be on the ground. This is an exercise, where participants are lined all together to make a competition, in which the slowest is the winner. Two more extra rules are that when they move their feet each time, the feet in the air should surpass and go higher than the knee, and the other is that there should never be both feet on the ground. All these rules create a movement where being slow is a must, but due to our way of life and embedded understanding of competition, we are trying to win by executing everything in a fast manner.

_Trust circle: the aim is to visualise the level of trust among the participants. Ask the participants to form a circle and assign them numbers 1 and 2, interchanging. Then ask all participants to hold their hands, feet together on the ground. Ask Ones to lean to the front, Twos to the back, keeping the body straight and relying exclusively on the circle. Make sure the number of participants is even, so the exercise is possible.

_Couples hug walking, trust each other, give a meaning to the hug, lean on each other. Keep exploring the issue of trust through the body. In small groups ask them to choose a volunteer who will be with closed eyes and will try to test their own limits and of the group. In couples, participants form a creature with two legs (by them twisting their legs that are close to each other), and leaving the outside legs on the ground. Ask them to walk this way, again by leaning on one another. Ask them to explore the hug as a conscious act, not as an automatic way of greeting.

_Group work lifting each other: the group starts walking casually within a designated area. At some point one says “I want to go up”, and min 8 participants get ready to lift the person who has expressed their wish of getting up. They divide on two sides and by slowly touching first the head, then the shoulders, the corpus, and the legs, on both sides, they are ready to lift the person. This serves as a definition of group work and trust building at the same time. When the participant feels ready, they say “I want to get down” and

the rest (who are holding the one in the air) slowly and together put them down, in the opposite order of lifting.

PREPARATION

No special preparation or materials necessary. You need some space to move.

TOTAL DURATION

The session can have duration from 1 hour to one or even more days. Ideally one full morning would be the minimum, in order to not rush from exercise to exercise, rather to spend the time necessary for each exercise to be “digested” by the participants. Depending on the group synthesis each time, some exercises are more relevant than others. It would be good, if the facilitator could observe the participants’ feelings and level of responsiveness to the exercises in order to adjust their duration and sequence.

MATERIALS

No special equipment required.

TIPS AND TRICKS

- _It is important to follow the group’s mood, as a whole, but also of each individual within.
- _Give space and options to drop out from the exercises, if they are too challenging, or the participants’ physical condition doesn’t



allow for following the whole set.

_Try to spend some time on debriefing, when there is interest, and to deepen into the exercises that provoke more interest or seem more challenging to the group.

_Try to incorporate each participant and to challenge them in different ways. If some are more “plastic” than others and find no difficulties executing the individual tasks, assign them group tasks, where they can take the lead, or on the contrary, where they have to follow, with the aim of developing skills that require synchronisation and focus on all members, rather than only on the self.

Often participants are a little bit afraid to expose themselves. Encourage them. But no force – everything done is voluntarily done! How to encourage them? – be an example. If you want the group doing silly things, you have to show them. When they come out of their comfort zone, empower them – for their performance. That means, when someone starts at 0-Level with a little movement, it is sometimes a higher performance than someone who starts at 10-level.

SUGGESTED READING _ RESOURCES

_ Augusto Boal, “Games for Actors and Non-Actors”, 1992



Impro Theatre



OBJETIVE

Participants relax and feel more comfortable with themselves and their reactions; enhance their imagination and their reflections.

DESCRIPTION

The activity was inspired by the contribution of Alim Kamera and was dedicated to the following topic: Face the monster and get rid of stinking thinking. The best possibility to get rid of stinking thinking is to play impro theatre. While playing you must act and react spontaneously and without a tiny thought about, if it is good or funny or what the others might think. In impro theatre you can train to get rid of these thoughts about what others might think and you can start to feel free to tell your stories.

Warm up activities: “Finger snapping” and “You there!”

Snaps: Everyone is standing in a circle. The facilitator snaps their fingers with one hand and passes “the snapping” to the person on their right, this person passes “the snapping” to the next person and so on until “the snapping” reaches the facilitator again. There is an important rule while passing the snapping: you have to look into the eyes of the person you want to pass it to. You can make several rounds, change direction, criss-cross.

You there!: Everyone is standing in a circle. The facilitator A points to one person B in the circle, says “You there!” and starts to walk towards this person B. Person B points to another person C in the circle, says “You there!” and starts to walk towards this person. The facilitator A takes the place of person B in the circle, person B the place of person C and so on. Speed it up! You can play that game with names instead of “You there!”.

Statues activity

- _ Everyone is standing in a circle.
- _ Person A goes to the centre of the circle and takes a pose and says what they are (Eg: I am a tree).
- _ Another person, who spontaneously has an association with it, goes into the circle, takes a pose and says what they are (Eg: I am a bird).



- _ Then, a third person C joins them.
- _ Then, person A is allowed to leave the middle again and take either person B or C with them.
- _ The person that is left in the middle repeats the activity until all participants have become at some point statues.
- _ The facilitator can interview each “member” of the collective statue and they can respond with a sentence related to their role. The facilitator may determine a certain topic.

Show the feeling! activity

Participants are divided into two groups while forming a line and each person from each group is facing one person from the other group. One group gathers together and secretly thinks about a feeling, then coming back to the line, the other group turns around so that they are standing with their backs to the other group. The first group says the feeling loud, on a “Hepp” from the facilitator the second group jumps around back to face to face and everybody in the group shows the feeling in freeze.

Feeling and a sentence activity

Participants are divided into two groups while forming a line and each person from each group is facing the other.

- _ Participants of group A think individually about an emotional state.
- _ Participants of group B think individually about a short sentence.
- _ Couples one after the other come together. Person B approaches Person A, pantomimes a bell.
- _ Person A opens up in her emotional state and person B says her sentence
- _ Then, person A reacts to the sentence from her emotional state.
- _ This continues until all pairs have played their roles.

Feeling and a gift activity

Participants are divided into two groups while forming a line and each person from each group is facing the other.

- _ Participants of group A think individually about an emotional state.
- _ Participants of group B think individually about an imaginary gift (it could be big, small, valuable, etc...)
- _ The activity continues similarly to the “feeling and a sentence activity”. Person B rings the bell and hands over the gift with a sentence WITHOUT revealing what the gift is.

- _ Person A “unwraps” the gift with his emotional state and shows by their reaction what the gift is.
- _ This continues until all pairs have played their roles.
- _ Try to play against expectations!

Action scene activity

- _ 2 people stand on stage with their backs on to each other.
- _ Person A makes an action/a game proposal and person B accepts the proposal with a sentence that is not a question!
- _ With the facilitator's mark, both turn on to each other.
- _ Person A plays the selected action, person B accepts the action and says their sentence. Person A accepts the sentence.
- _ The scene continues to be played.
- _ Then “clapping” is introduced by the facilitator!
- _ While the other participants are sitting on the sidelines as the audience, they can clap wherever they want. The scene will freeze and person A or B could be swapped with another person from the audience.
- _ Person A or B leaves the scene and a new person takes the same posture on stage as the replaced person had before.
- _ The new person makes a NEW action/game proposal that must be accepted.
- _ The scene continues to be played.
- _ Then “BUT” is introduced by the facilitator!
- _ While the scene continues with new persons coming up on stage, person B adds the “BUT” element to their sentence. They still accept the proposal but introduce a certain condition to do so. This brings drama to the scene.

Daily soap activity

You can implement the action scene activity following an established topic and following established roles. In this case, a common story is created with the whole group and with different characters that reveal the story as time passes.

The common thread activity

- _ A person chooses a specific action (eg. planting flowers)
- _ The person plays pantomime and monologues all the time.
- _ All places and objects, once played, are preserved throughout the game.
- _ If the “director” says ATTENTION, a second person comes on stage standing next to the first one.

- _ They begin to perform all movements and actions simultaneously, but remain silent.
- _ When the “director” says GO, the first person leaves the stage.
- _ The second person continues the plot and begins to monologue.
- _ All established places and objects remain.
- _ The scene continues until everyone has passed from the stage.
- _ Last person has to conclude the scene.

Supporter activity

- _ A person comes on stage and plays a role with a specific activity.
- _ The rest of the participants are divided into “supporters” and “opponents”.
- _ One person at a time enters the stage and plays their role from their perspective, either supporting the action or trying to hinder the initial action.
- _ The activity closes when everyone has come on stage.

“He/she/they said” activity

- _ 2 people are on stage and it has been allocated to them a place and a profession.
 - _ Person A says a sentence
 - _ Person B always responds with “He/she/they said...” adding up the director’s instruction and a suitable sentence.
- Eg. Person A: “I will arrest you now”
 Person B: “He/she/they said and drew his/her/their pistol” “I won't give up so quickly!”
- _ Then, Person A continues in the same way
- Eg. Person A: “He/shethey said and jumped into the lake.” “Stop! You won't get far.”
- _ The scene continues. Other participants can experiment and change person A and B.

Telling stories together activity

- _ Everyone sits in a row.
- _ A topic is specified.
- _ One after the other, tell a part of a story.
- _ It can be determined who tells the story in a negative or a positive attitude.
- _ The story is advancing by including more elements.

TOTAL DURATION

4_5 hours

TIPS AND TRICKS

The facilitator should motivate the participants to say “yes!” to every game offered to them! They should not think about what they’re doing and how it looks like or if it is particularly good or innovative. They should do whatever comes to their minds first!

SUGGESTED READING _ RESOURCES

- _ Marianne Miami Andersen: Theater Sport. Impuls-Theater-Verlag/ Buschfunk Medien (1 Jun. 1998).
- _ Randy Dixon: Im Moment. Impuls-Theater-Verlag/Buschfunk Medien (1 Dec. 2000).
- _ Doug Nunn: Show Ab!: Workshopbuch für Improvisationstheater und szenisches Schreiben mit Teens. Independently published (1. Dezember 1999).



Storytelling for change through personal stories



OBJETIVE

Participants work on a personal story. Participants learn the different possibilities of telling a story using rhetorical tips, body language, and emotions. Participants learn to present their personal story in a more attractive and engaging way..

DESCRIPTION

Step 1: a story is presented by the facilitator in three different ways (a) neutral, boring, without emotions, quickly read (b) some emotions, more involvement – classical reading (c) expressive, using body language, sounds and interaction (30 mins)

Step 2: the participants reflect on “what touched us and why” and summarise the main aspects they understand as important when telling a personal story.(30 mins)

Step 3: participants write their own personal stories (a short one). One criterion is to be a real story with an item that had a big impact on them. (45 mins)

Step 4: participants work out the story implementing all the aspects worked out in step 1. (45 mins)

Step 5: The stories are presented voluntarily and everyone receives feedback from the group and the facilitator. (1h)

PREPARATION

No special preparation.

TOTAL DURATION

The session can have duration from about 3 hours or longer. 3 hours is suggested for groups without any experience.



MATERIALS

Everybody needs something to write and the possibility to sit in a quiet place.

TIPS AND TRICKS

The facilitator never decides whether the story is useful or not! It is always the author's decision.

You might need to help to find a story (ask of a situation, an experience in the biography- even when it is a “little” story like an invitation for an ice-cream).

Usually you should help finding ideas to present the story emotionally.



How do I see, how do I create? Let's entitle
reality



OBJETIVE

Participants learn to observe better and reflect on their present and future realities; are able to identify which internal and external elements/factors can influence their interpretations and perceptions of the realities that they experience, observe or being shown by other people, media, social media, news, etc.; become more aware of their power to select which reality they want to believe and create realities through their own interpretations, analysis, and conscious selection.

DESCRIPTION

Step 1 - Influenced by colours (30')

- _ Participants are asked to state their names and a colour that represents them, explaining the reason for choosing this colour.
- _ They are asked to explain how they are affected by the colours they see on TV, in magazines, on the street, on posters, in the news.
- _ How do they think colours are used?

Step 2 - Our reality (20')

- _ Each participant is asked to write down a title to their own current reality they experience. It can be the global reality, their personal reality, the reality that is influencing them the most at the moment, or the reality that they think is mostly present.
- _ Each person shares their title and gives a brief explanation.

Step 3 - Factors that influence our reality (30')

- _ The participants are divided into smaller groups of 3-4 persons.
- _ Each group is asked to identify the internal and external factors that make these "reality titles" and the issues that come with it.
- _ Each group should identify at least 3 external and 1 internal factors (it could be the mood, learning experiences, habits, association to specific ideas, personal perceptions...).
- _ The group is asked to identify which of the factors have more weight and influence. Are there external or internal factors?
- _ They share and discuss their ideas in the plenary.

Step 4 - Future titles (20')

- _ Participants are asked to create titles for future realities.
- _ Each group selects at least 2 different "future title realities".
- _ They share and discuss their ideas in the plenary.

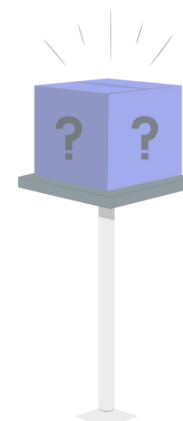
Step 4 - Future realities with a colour (20')

- _ Each participant selects a "future title and assigns a colour". They should be aware that their selection will influence their present and the creation of their possible futures.
- _ They share and discuss their ideas in the plenary.

Debriefing and reflection (30')

- _ How was it?
- _ Was it easy to put titles to different realities?
- _ Was it easy to identify connections, external and internal elements of influence?
- _ How do you think life events and stories affect your predictions about the future?
- _ Did you learn something new?
- _ How do you feel after this reflection?
- _ Do you think you have the power to build your own reality and future?
- _ What could support you on this?
- _ What could be an obstacle to this?
- _ What do you think could be done to take the lead on your life and future and to overcome the structural elements of our realities that can influence it?

TOTAL DURATION
2.5 hours



MATERIALS

Notebooks and pens



What future anchors your life?



OBJETIVE

Participants become familiar with Future Narrative notions and related key concepts; learn to analyse reality, differentiate between different archetypes of the future; learn to understand which approach of future archetype they are anchored and how to rethink it to reach their desired reality or future; understand the importance of the imagination, introduce it in their daily life and open their mind to infinite possibilities and futures realities.

DESCRIPTION

STEP 1 – Speaking about the future (30')

Participants are invited to reflect and answer the following questions (it is possible to collect responses via digital tool):

_How much time do you spend thinking and talking about the future?

_How much time do you spend thinking and talking about the past?

_How much time do you spend thinking and talking about the present?

It is possible to collect and visualise the responses through a digital tool such as a mentimeter. The facilitator(s) could also provide data from similar research on these questions, if available.

Then, the facilitators introduce to the participants the word “Future” and some examples of its archetypes. They could provide indicative visual materials to explain the differences among the following archetypes:

- _ Futuristic
- _ Uncertain
- _ Safe
- _ Endless or perpetual quest
- _ Romanticised (Note: it is not Utopic)
- _ Dystopian

The participants are also encouraged to discuss the future archetypes proposed. It could be interesting to ask the group if they identify these or some other archetypes in the news, the advertisements, their teachers, the political discourse or somewhere else in the public sphere.

STEP 2 – Creating the future (15')

- _Facilitators explain to the audience that the future can be built, created and shaped, starting from the present.
- _Participants are asked to think about their present and detect aspects that they want to keep and aspects they wish to change.
- _Participants reflect on how current conditions affect their present and how they could deal with uncertainties. What kind of stories are reflected in the realities they experience?
- _Then, they are invited to think about new stories they could use to lead them to a new way of thinking and new possible futures.

STEP 3 – Future Literacy and Future Narrative (15')

Facilitators introduce the concepts of “Future Literacy” and “Future Narrative”, focusing special attention to storytelling methods. The importance of imagination for building new realities is explored. Clear and useful information about the different steps of future thinking (foresight, insight and actions) is shared and facilitators spend special attention to the future foresight phase.

Step 4 - Vision Statement (90')

Participants are asked to follow a foresight methodology called “Vision Statement” for exploring their professional future (or any other topic that could be interesting for the particular group of participants). Divided into smaller groups of 4-5 people, each group is assigned with a specific future archetype previously introduced and is given a sheet with the guidelines for the “Vision Statement”.

Participants make an analysis of their professional reality and going through different stages, they elaborate a narrative that brings together the prospective and the reality that needs to be built today to reflect the preferable professional future. It is important to underline that each group has to base their narrative taking into account the archetype of the future previously assigned to them.

The instructions consist of 7 steps:

1. Describe what you want to achieve in a very simple way.
2. Explain why your professional vision/idea is truly visionary.
3. Explain why your professional vision/idea should be pursued now.
4. Briefly explain the background or the underpinnings of the professional vision/idea.
5. Include other collaborators in your professional vision/idea.

6. Show commitment and set a timeline.

7. Explain how you will make your professional vision/idea happen.

After each group has put together a vision statement in the form of a narrative on a flip chart paper, they share it in plenary. They compare and contrast their results and reflect on how the particular future archetype has affected them.

Debriefing and reflection (30')

_ How was it?

_ Is the future archetype you were assigned to reflecting your own views and perspectives for the future?

_ Do you feel influenced by its characteristics?

_ Do you think you are influenced by certain archetypes in your everyday life?

_ Which archetypes do you think could be useful for you to realise your ideal future?

_ What could you do to use the narratives and types of archetypes that are supporting your vision and goals?

TOTAL DURATION

3 hours

MATERIALS

Colourful papers, colourful markers, A4 papers, flip chart papers, pens, tape, access to the internet and digital devices (if needed)



First Jump into the Future



OBJECTIVE

Participants familiarise themselves with Future Narratives, futures literacy and storytelling; approach and analyse the concept of time with emphasis on the past, present and future, critically and consciously analyse, imagine and create alternative narratives and realities.

DESCRIPTION

Step 1 – Let's introduce ourselves (30-45')

Participants use an object to pass to each other dynamically and respond to the following questions:

_ What is your name?

_ Where are you right now? Where do you live? In case the activity is taking place digitally, participants could use a digital mapping tool to map themselves.

_ Could you share a word that you like, inspires you or has a special symbolism for you? In case the activity is taking place digitally, participants could use a digital tool to share their words and create a word cloud.

Standing in line, they allocate themselves based on their responses to the following question. In case the activity is taking place digitally, you could use a digital scaling tool to visualise the results.

_ From 1 to 10, how much do you think you can influence/create the future?

After responding to the questions, comments, reflection and a summary of views could be shared.

Step 2 – Introduction to key concepts (45')

_ The facilitator(s) introduce to the participants the concept of "Time". They brainstorm on notions related to time (eg. physical elements time and quantum of time).

_ Considering a hypothetical situation in which there will be no word to describe "time", participants are asked to think if in this situation would time really exist and what could be the implications of that.

_ The facilitator(s) introduce to the participants the concept of "Future". They indicate important notions related to the future (romanticised, roadmap, continuous future).

_Participants are asked to briefly think about their daily realities. What are their expectations and future projections? Are they based on present impressions and narratives? Is there a connection with the past?

_Participants share their thoughts in the plenary, comment and reflect on important common elements.

_Then, the facilitator(s) introduce Future Literacy, Future Narratives and storytelling concepts. Why is it important to consciously create and transform the present to shape the future?

_Participants are introduced to a foresight tool inspired by the anticipation theory, the Futures Lab. The tool consists of four phases: Reveal, Reframe, Rethink, Next Steps (Taken from Riel Miller)

Step 3 – Brief testing of the Futures Lab (120')

_Facilitators propose different topics of interest (eg. health, planetary care, gender issues, social inclusion) and groups of 4-5 people are formed based on their thematic interests.

_Once the groups are formed, each group will work on their topic and practise the steps of the Futures Lab.

_During the Reveal phase, the groups respond to two questions: a. What do we expect to happen in the future concerning the topic of interest? and b. How the preferred future concerning the topic could be? The idea is to make participants' assumptions and preferences visible. They could take notes or even creatively visualise their futures.

_During the Reframe phase, the groups are exposed to an unknown and unusual future. This could be done by external people or the facilitator(s) by adding or taking out basic elements of the described previous futures. Then, again, participants will need to respond to the questions of how the future is expected to be and how they would like the future to be.

_During the Rethink phase, participants compare and contrast their responses within their groups aiming to identify common elements and questions that seem to be important to them.

_During the Next Steps phase, each group identifies steps that should be followed to better understand these elements and address the emerged questions. How could they find more about these? Which are the main actors affecting them? Who else could collaborate with them to explore the elements and address the questions?

After completing the phases, each group should create a timeline starting from the present time on their chosen topic showing how the present could be transformed and their preferred future could be unfolded. They write a story in a small paragraph to share on the plenary.

Debriefing and reflection (45')

_When focusing on the expected and preferable future, what kind of assumptions did you consider? Where were these assumptions based on? Were you thinking about the present? How much do you think the past might have affected your judgement? Was it easy for you to imagine the future?

_Was there something that blocked you or made you feel unable to transform the present or control the future?

_Were there any possibilities of transformation that you managed to identify?

Did you learn something you did not know before? Is there something you could do today to help you realise your preferable future?

PREPARATION

_During the whole session, interactive tools can be used. The Padlet or the Mentimeter could be a very useful tool.

_A template with examples and simple questions can be previously prepared by facilitators for leading participants in the four steps of the Futures Lab.

TOTAL DURATION

3 hours

MATERIALS

Colourful papers, colourful markers, A4 papers, pens, tape, a ball (or any object that could be used for this activity), access to the internet and digital devices (if needed)



Futures Lab_Reveal



OBJETIVE

Participants get in touch with the concept of Futures Lab; become aware of the assumptions they make for building up their future; reveal system changes, views and narratives that lead us to the future; become intrigued to think about the future in a new way.

DESCRIPTION

Please note that Futures Lab includes different phases and this is the first one divided into two steps, i.e. expected future and desirable future. This phase aims to reveal system changes, views and narratives associated with the expected and desirable future. It is suggested to use Sohail Inayatullah's Causal Layered Analysis (CLA) method to better make sense of the different thoughts about the assumptions participants might make and prospects they may identify for the future.

CLA is based on the following elements:

- 1.the litany (i.e. the quantitative trends and the conventional research indicators for the future). Is there any data that could reveal what is expected to happen in the future? How a newspaper in the future would present the issue?
- 2.the social system and structure (including the economic, cultural, political, and historical factors that affect behaviour). Is there any particular relevance of your scenario to such factors? What could the policy reports describe the issue?
- 3.the worldviews/ideologies/stakeholders (i.e. the discourse that legitimises and supports the structure). You can ask "why" the social system and structure would be as you described in the previous part. Why could this be accepted? Who and why is going to be involved in this future? Use your critical thinking to go deeper into the analysis.
- 4.the metaphors and myths in your futures. Is there a particular narrative behind it? Is there an unconscious dimension that affects this future?

Facilitator(s) should keep these elements in mind in order to pose interesting and revealing questions to the participants.

Depending on the length of the workshop and the availability of time, they could dive deeper into these questions and reflections.

STEP 1. Expected future 2050

_The participants collect all sorts of future topics, cluster them and decide on two main topics. Two groups are formed.

_Each participant from each group thinks about the expected future for their specific topic. For example, what would the future of education we expect to look like in the future?

_In their groups, participants discuss the commonalities, the differences and the blind spots, i.e. things that might have missed to think about.

_The facilitator asks questions based on the LCA method in order to help participants understand why they think the future will be like this. Such questions basically will indicate that the future perception is based on facts, institutions, structures, ideologies, narratives and myths of the present. These things could change in the future. What kind of changes we need to make to reach a desirable future is the question that leads us to the following step.

Indicative questions

_What facts do you have for this future forecast? A fact is clear and verifiable (e.g. quantitative trends, data).

_What narratives and values does my culture convey so that I come to these assumptions (books, films, politics)?

_What sayings and mottos are there in your family or culture? Could they have influenced your assumptions?

_What personal stories might have affected you?

STEP 2. Desirable future 2050

_Each participant from each group thinks about the desirable future for their specific topic. For example, what would they like the future of education to look like in the future?

_In pairs, participants take a walk and discuss their preferences.

_When they get back, without speaking, each group draws on a wall a collective imaginary of the desirable future.

_In their groups, participants discuss the commonalities, the differences and the blind spots, i.e. things that might have missed to think about.

Again, questions stemming from the LCA method could be used to help participants dive deeper into the type of changes that need to happen to reach the desirable future.

TOTAL DURATION

3 hours (short version) _ 1 day (long version)

MATERIALS

Available walls to draw or alternatively, big long white paper, colourful markers, markers.

SUGGESTED READING _ RESOURCES

_ Stefan Bergheim: "Zukünfte - Offen für Vielfalt"

_ Inayatullah, Sohail (May 12, 2013). "Causal Layered Analysis: Sohail Inayatullah at TEDxNoosa"



Futures Lab_Reframe



OBJETIVE

Participants build their own vision that helps them define aims, get hope and energy to work on difficult topics; become creative; discuss and share different points of view, hopes and fears; identify common ideas and differences.

DESCRIPTION

This is the second phase of the Futures Lab and the facilitator(s) will provide an irritating (totally new) story about the future in each group based on the selected theme. They will need to prepare it in advance.

Participants listen to (read or watch, depending the format of the story) an irritating (totally new) future. Then, they will try to dig deeper into this future and describe different aspects of it by following three steps.

STEP 1: Participants will use the Future Wheel exercise to analyse the possible outcomes of such a development in the future.

STEP 2: Participants are asked to create a chain of stories by imagining a day they live in such a future. The first person that speaks, describes the first thing they would do in the future. Afterwards, one by one, each participant continues with the rest of the daily activities they would do in the future, until the last participant closes the story by bringing the protagonist to bed. Each person should try to incorporate in their story elements that present the different future realities compared with the present.

STEP 3: For the last step, participants will have to embody using the impro theatre techniques (see activity section on “Impro Theatre”) how their daily life might look like in the future.

Facilitator(s) should keep these elements in mind in order to pose interesting and revealing questions to the participants.



TOTAL DURATION

3 hours (short version) _ 1 day (long version)



Futures Lab_Rethink



OBJETIVE

Participants define key research questions that are essential for creating new futures; learn to focus on particular topics and become more specific.

DESCRIPTION

This is the third phase of the Futures Lab where participants with the support of the facilitator(s) compare the results from the previous two phases. Participants will need to look for research questions that are important for reaching their preferable futures. By comparing the outcomes and issues raised from the previous exercises, they will come up with specific topics and issues that are similar and important for their understanding on ways to influence the future.

Participants should try and think about strategies to move forward based on reflection of the present. What kind of questions should we ask ourselves today to analyse the current situation? What feels unclear? What is troublesome? Which aspects we might have missed? The key for this phase is to turn the “what” to “how”. It could be also useful to search for the motives and actors connected to these topics and issues (“why” and “who”). It is all about deconstructing the societal present narratives that affect the future!

STEP 1: participants compare and define topics and issues of interest

STEP 2: participants formulate questions

STEP 3: participants share and discuss questions trying to merge them and maybe find new ones.

STEP 4: agree on 3-4 main questions

To go even deeper to the issues of interest, participants may work on identifying historical trends, regulations, and cultural influences that stem from the past but are affecting the present. This would imply spending more time on this phase.

TOTAL DURATION

3 hours (short version) _ 1 day (long version)



Futures Lab_Act



OBJETIVE

Participants become more open minded; experience common ways of thinking and experiment with new alternative possibilities; become more empowered to discuss, share and exchange views, opinion, beliefs and values; being challenged and acting creatively.

DESCRIPTION

Participants in this fourth phase of the Futures Lab are working towards the ideas and responses to the questions identified in the previous phase.

STEP 1: Participants work on the following questions:

What responses to these questions can we already give today?
How can we change our narratives? What actions or projects can we make to support this change?

They need to answer these questions having in mind three different levels: the community, the group, and the individual.

_STEP 1a: They take some time to work on their ideas and thoughts individually.

_STEP 2b: They come together and share their discoveries and thoughts, make comparisons and choose 2-3 ideas that stand the most and respond to the needs as a group.

_STEP 3c: Test how these ideas, new narratives or realities may look like on a community level. It might be useful to think about the effects more as a system being influenced and having influencing more than one aspect at the same time.

STEP 2:

Participants should have time to visualise and express the new narratives and ideas in creative ways such as painting, filmmaking, theatre, song writing, using verbal, visual or written forms, anything!

STEP 3:

The groups present to each other the outcomes of their work together.

Debriefing and reflection:

_ How was it?

_ Do you see how changes today affect the future tomorrow?

_ Have you thought about these possibilities before participating in the futures lab?

_ What did you learn from this that you could use in your life?

TOTAL DURATION

3 hours (short version) _ 1 day (long version)



Four approaches for realising reality



OBJETIVE

Participants become familiar with Future Narratives; learn and acquire more knowledge and information about the concepts of “time” and “future”; are able to self-reflect on these topics and realise how these are linked with narratives and worldviews, as well as how these are impacting their lives. Participants become more aware of the innate human ability to project, visualise images on different timelines, and therefore conceptualise different future scenarios.

DESCRIPTION

STEP 1 (30’): facilitator(s) will introduce the concepts of “time” and “future”. Participants will be first asked to give their definition about the future or simply state three words that come to their minds when they hear the word “future”.

- _ Do you ever think about the concept of “time”?
- _ Do you ever think about the concept of “future”?
- _ How could you change as a person and how could your mind change if you only used the present moment and the present tense in your daily life?

STEP 2 (30’): participants introduce themselves by sharing their desires for the future.

- _ Is it easy or difficult to think about the desired future? Why is it so?

This might lead to a discussion about future uncertainty and how much connected are our thoughts in the present or the past.

- _ Do you feel that as a person you can consciously make decisions that affect your future?
- _ How much are you looking for other future possibilities and ways to escape your present realities?

STEP 3 (30’): facilitator(s) introduce the concepts of “Future Literacy” and “Future Narratives”. The facilitator(s) will ask them to think about if and how stories and sharing of stories could influence and create new futures.

_In your desired future, do you identify stories and narratives of the past or the present that create such a future anticipation?

Facilitator(s) will share with the participants futuristic images or videos that might have circulated for example through advertisement. They will ask them to think about and identify the hidden stories and narratives they include about the future.

_Compared to their personal vision for the future, do you find any similarities? What is your opinion?

_Are these selected images affecting the way you think about the future?

STEP 4(120'): participants are divided into four different groups. They are being provided with actual information about a specific topic (sources including data, pictures, news, articles) regularly discussed in the media or among the general public. All groups receive the same information but each group gets a different real story together with instructions about a tool (Generic Foresight Process Framework) they will need to use to analyse the story.

Generic Foresight Process Framework

Each group without sharing any information among them, uses this framework to analyse their realities.

_Inputs (things happening): Use the provided materials to sketch/scan the external environment. Visualise the available information.

_Analysis (what seems to be happening, trends): Analyse the outcomes of the previous step and identify major changes and shifts that could take place and affect the future.

_Interpretation (what is really happening, hidden aspects): Try to identify the assumptions and underpinning beliefs about the future. Look for deeper system dynamics and worldviews that shape how the future is understood.

_Pro-Spection (what could happen, scenarios): Develop possible images or scenarios for the future.

_Outputs (what might we need to do): Write down in an informative way your discoveries, the possible scenarios and actions that could influence these scenarios.

_Strategy/Policy (what will we do): Based on your preferred future scenario or its element, draft a strategy and action plan that could support the realisation of your ideal future.

_Each group shares their work in plenary. Presentation of results could take the form of a silent exhibition where everyone could

view and make written comments, questions and suggestions. It would be interesting to compare and contrast the ideas.

_Did you learn something you did not know before? Is there something you could do today to help you realise your preferable future?

TOTAL DURATION

3.5 hours

MATERIALS

Colourful papers, colourful markers, A4 papers, pens, tape, access to the internet and digital devices (if needed)

SUGGESTED READING_RESOURCES

Voros, J. (2003). A generic foresight process framework. foresight, 5(3), 10-21.



Playing with narratives: W3 and TEA



OBJETIVE

Participants critically analyse, deconstruct and reconstruct narratives to build preferable realities; explore their power to create realities from their own narratives, thoughts, emotions and actions.

DESCRIPTION

STEP 1 (20'): participants are asked to imagine a future development and write down a relevant story on a topic of their interest. The facilitator(s) explain how the past and present can actually influence the future. How certain facts, ideas but also emotions could affect the stories.

STEP 2 (25'): participants are divided in groups of 4-5 and each group is provided with a text, a media story in written format or even audiovisual information on the topic of their interest. The key input for this activity is to offer to each group a different text, story..., based on the same topic, but with very different approaches. It is recommended to include approaches that can be considered from very negative to very positive. Each group has to identify the following aspects based on the content they have received applying the **W3**:

_ **WHAT**: What does it say? What is it about?

_ **WHO**: Which is the target group? Who is going to read/watch/listen to the story?

_ **WHY**: What is the purpose of the story? What is intended to achieve?

STEP 3 (30'): Then, the groups are asked to analyse the story according to the following elements taking personal time for **TEA**:

_ **TIMELINE**: try to identify the past, present and future described or assumed in the story. It will help them define the reality presented through this narrative.

_ **EMOTIONS**: try to recognise what kind of emotions are evoked and provoked by the story.

_ **ATTITUDES**: try to think about what kind of reactions and attitude changes the story might influence.

STEP 4 (30'): based on the previous analysis, each group is going to present in plenary the story assigned by explaining what kind of reality the story creates and encourage its audience to accept and live.

STEP 5 (45'): to conclude, participants will be asked to go back to the story they wrote at the beginning of the session and briefly apply the W3&TEA analysis to it. Is there a conflict between the presented reality by the media and their reality expressed through their story? Check the timeline, emotional and attitude differences. They are free to share their discoveries and reflect on the process.

Debriefing and reflection:

_ Did you observe any differences in how the timeline in each case unfolded? Did you notice if the narratives were mostly influenced by the past, present or future thinking?

_ Were there differences regarding the emotional states? How do you think the media story affected your perceptions? Did they rely on particular emotions to evoke specific reactions and changes in attitudes? What is the difference with your approach and stories?

_ What did you learn from this exercise?

Is there something that you take in order to do things differently in your life?

PREPARATION

It will be necessary to prepare printed documents or online access links to narratives, texts, news, etc.

TOTAL DURATION

2.5 hours



MATERIALS

Pens, papers, access to the internet and digital devices (if needed)



III. Additional Resources_ BONUS



_MIND TOOLS

WEBSITE HOSTS A COMPLETE TOOLKIT OF RESOURCES FOR PROFESSIONAL AND PERSONAL DEVELOPMENT:

[HTTPS://WWW.MINDTOOLS.COM](https://www.mindtools.com)

_IS PHOTOGRAPHY STORYTELLING?

THIS INSPIRATIONAL VIDEO EXPLAINS HOW STORIES ARE CONSTRUCTED THROUGH PHOTOGRAPHY AND HOW REALITIES CAN BE CAPTURED BY PHOTOGRAPHS, CONTEXTUALISED AND APPLICABLE TO NUMEROUS CONTEXTS.

TED FORBER. [THE ART OF PHOTOGRAPHY] (JULY, 2016). IS PHOTOGRAPHY STORYTELLING [VIDEO]. YOUTUBE.

[HTTPS://YOUTU.BE/BQFFGHTZZGO](https://youtu.be/BQFFGHTZZGO)

_THE DANCE OF STORYTELLING

WHEN OUR BODY MOVES, OUR STORIES ARE EXPRESSED THROUGH ITS MOTION. WE RELIVE, REMEMBER AND RECREATE THEM. DANCING IS MORE THAN A CULTURAL COMMUNICATIVE ACT. IT IS A JOINT PROCESS OF CREATION IN WHICH WITH PERFECT SYMBIOSIS WE TRANSFORM OURSELVES INTO THE STORY WE WANT TO TELL. THIS VIDEO IS A STORY OF TRANSFORMATION, A VISUAL STORY OR LIVED EXPERIENCE OF STORYTELLING.

ISH AIT HAMOU . [TEDX TALKS] (DEC, 2015). THE DANCE OF STORYTELLING [VIDEO]. YOUTUBE. [HTTPS://YOUTU.BE/2S7-GHRZX3E](https://youtu.be/2S7-GHRZX3E)

_THE OPEN WINDOW

THIS AMUSING SHORT FILM IS A GOOD EXAMPLE OF HOW WE SOMETIMES ACCEPT STORIES THAT CREATE FOR US PRESENTS AND FUTURES THAT ARE NOT BASED ON THE MOST ACCURATE VERSION OF REALITY.

SOURCE: LUCILA LAS HERAS [@LUCILALASHERAS] (N.D.). THE OPEN WINDOW [SHORT FILM]. YOUTUBE. [HTTPS://BIT.LY/3GMoot4](https://bit.ly/3GMoot4)

THE STORIES WE SHARE CREATE TIMELINES. THE STORIES ARE BASED ON THE PARADIGMS THAT EACH PERSON AND CULTURE HAS, THEIR BELIEFS, EXPECTATIONS, EXPERIENCES BUT ALSO INTENTIONS. THEY CREATE IN THE PRESENT TIME A REALITY THAT CONSEQUENTLY ACCOMPANIES THE NEXT STEP OR REALITY THAT WE CALL THE FUTURE.



_ FUTURES LITERACY

_ MILLER, R. (2018). TRANSFORMING THE FUTURE: ANTICIPATION IN THE 21ST CENTURY (P. 300). TAYLOR & FRANCIS.

_ TEACH THE FUTURE IS A GLOBAL NON-PROFIT MOVEMENT THAT PROMOTES 'FUTURES LITERACY' AS A LIFE SKILL FOR STUDENTS AND EDUCATORS. THEY HAVE CREATED THE FUTURES THINKING PLAYBOOK WHICH IS AVAILABLE IN DIFFERENT LANGUAGES AND IT IS VERY USEFUL FOR SCHOOL STUDENTS (BUT NOT ONLY). THE BOOK IS ALSO AVAILABLE IN GREEK BY THE 'FORESIGHT AND TOOLS UNIT' OF PRAXI NETWORK THAT HOSTS THE UNESCO CHAIR ON FUTURES RESEARCH IN GREECE.

_ THE THING FROM THE FUTURE GAME IS AN IMAGINATION GAME DESIGNED BY THE SITUATION LAB AND HAS BEEN USED AROUND THE WORLD IN DIFFERENT WAYS. FIND THE GAME HERE:
[HTTP://SITUATIONLAB.ORG/PROJECT/THE-THING-FROM-THE-FUTURE/](http://situationlab.org/project/the-thing-from-the-future/)

_ FUTURE NARRATIVES:

THE WHEEL OF EMOTIONS:

THE WHEEL OF EMOTIONS ([HTTPS://FEELINGSWHEEL.COM/](https://feelingswheel.com/)) IS A TOOL THAT COULD HELP US IDENTIFY FROM WHICH EMOTIONAL STATE WE TELL, TRANSMIT AND NARRATE OUR STORIES, WHAT THEY PROVOKE IN US EVEN WHEN WE TELL THEM AND WHAT THEY PROVOKE IN OTHER PEOPLE. THINK ABOUT HOW NEWS, SONGS, MOVIES, PARTICULAR CONVERSATIONS OR STREET POSTERS MIGHT AFFECT US EMOTIONALLY. WHAT IF WE TURN OUR FOCUS ON THE EMOTION THAT WE WOULD LIKE OUR PREFERABLE FUTURES TO REFLECT? IS THIS GOING TO CHANGE THE WAY WE DO THINGS IN THE PRESENT? WHAT IF WE FOCUS ON DOING THINGS IN THE PRESENT THAT TAKE US TO THIS PARTICULAR EMOTIONAL STATE?

SELF-AWARENESS:

CREATING OUR OWN LIFE AND FUTURE IS A BIT LIKE BUILDING A HOUSE. HOW DO WE CREATE A HOUSE WE LOVE? THE FIRST STEP WILL PROBABLY BE TO THINK ABOUT WHAT KIND OF HOUSE WE WANT. THEN,



ACCORDING TO THE PLAN AND THE RESOURCES WE HAVE, WE WILL START BUILDING IT, BRICK BY BRICK.

IT IS TRUE THAT IDENTIFYING OUR REAL DESIRES AND THE GOALS WE WILL NEED TO REALISE OUR DESIRED FUTURE PATH MAY NOT BE EASY. BUT IT IS CERTAIN THAT THIS PROCESS WILL REPRESENT THE SOLID FOUNDATION OF OUR HOUSE. BESIDES, THE IMAGINATIVE CONSTRUCTION WE HAVE OF OUR HOME - OUR LIFE - IS BASED ON OUR EMOTIONS, INTUITIONS AND ASPIRATIONS. THESE REPRESENT THE MOTIVATIONAL VALUES THAT GUIDE THE WAY WE ACT NOW, IN THE PRESENT, TO MAKE IT HAPPEN.

HAVING A SOLID FOUNDATION ALSO MEANS BEING OPEN TO CHANGE, CONTEMPLATING THE POSSIBILITY OF DIFFERENT FUTURE PATHS, VALUING UNCERTAINTY AND UNEXPECTED OUTCOMES. EVERYTHING WE DO REFLECTS AN ACTION. THE QUESTION IS WHETHER OR NOT OUR ACTIONS CONTRIBUTE TO BUILDING THE HOUSE WE HAVE IMAGINED. SOME ACTIONS MIGHT EVEN DESTROY CERTAIN PARTS OF THE HOUSE. THEREFORE, IT COULD MAKE US HAVE TO START ALL OVER AGAIN OR REINVENT OURSELVES. HOWEVER, IN THE PROCESS OF BUILDING AND PLANNING, WE SHOULD NEVER FORGET HOW WE IMAGINE OUR IDEAL HOME. WHAT SHOULD OUR LIFE BE LIKE? WHAT KIND OF AREAS DO WE WANT TO FOCUS ON? WHAT IS REALLY IMPORTANT AND MEANINGFUL TO US? WHAT ARE OUR DREAMS?

THE FOLLOWING VIDEO REFLECTS THE IMPORTANCE OF PURSUING ONE'S OWN DREAMS BY BEING AT ALL TIMES AWARE OF THEIR VALUES AND THINGS THAT MATTER IN ORDER TO REACH A DESIRABLE FUTURE PATH. SOURCE: ALIM KAMARA [@ALIMKAMARA] (N.D.). BUILDING LIFE - (STORYTELLING) [VIDEO]. YOUTUBE. [HTTPS://BIT.LY/3QMMZ2P](https://bit.ly/3QMMZ2P)



FUTURE NARRATIVES PROJECT
ENTITIES INVOLVED
[FUTURE NARRATIVES.EU/ABOUT/](https://future Narratives.eu/about/)



“There is no stronger power than our dreams and our hopes.”

Traces&Dreams (Sweden) was founded in 2015 as a company specialising in storytelling, narrative, content creation, and distribution. We are curators of ideas, enablers of conversations and believers in the power of narrative and education to imagine and create a shared and sustainable future. We develop projects to improve the dissemination of humanistic, theoretical, and scientific knowledge at an international level, addressing in particular a non-specialist audience, and that aim to educate in the realms of interdisciplinarity, interculturality, and future narratives. We collaborate with organisations, EU-funded projects and research institutes on content strategy, development, creation and distribution.

info@tracesdreams.com
tracesdreams.com

“Promoting, supporting, and representing Italian organisations and cultural and creative industries in the context of the European Union”

Euro Project Lab Srls (Italy) is a consulting company for strategic development, planning, management and reporting, training on the direct funds of the European Union, with particular reference to the culture, education and training sector. It is the Italian headquarters in Milan of EuAbout Lab ASBL, a non-profit association based in Brussels.

www.euoprojectlab.com

“The transformation means being the best version of any changing process.”

Federación Andalucía Acoge (Spain) is a social entity located in the region of Andalusia in the south of Spain and in the cities of Ceuta and Melilla (in the north of Morocco) The organisation strengthens a model of inclusive and co-responsible citizenship, based on interculturality and social justice, through protecting and guaranteeing fundamental rights, social and political lobbying and advocacy, community actions, social transformation, and awareness-raising actions.

acoge@acoge.org
acoge.org

“The one thing that you have that nobody else has is you.
Your voice, your mind, your story, your vision.
So write and draw and build and play
and dance and live as you only can”- Neil Gaiman

Inter Alia (Greece) is a civic action, non-profit organisation aiming at the creation of an inclusive and active European civil society. It supports the venture of the European economic and political Union and, at the same time, stands critical against EU bureaucratisation, detachment of European institutions from its citizens, centralised decision-making, EU self-referentiality, and washing-hands politics. Inter Alia seeks openness, inclusiveness, respect, tolerance, equality, extroversion, diversity and interconnectedness. We believe that the sustainable construction of such a Europe can only be achieved with the active participation of the people.

info@interaliaproject.com
interaliaproject.com

“Theatre is a form of knowledge; it should and can also be a means of transforming society.
Theatre can help us build our future; rather than just waiting for it”.
Augusto Boal

machart (Germany) was founded in 1999 with the idea to work with young people and their schools in often disadvantaged environments, to foster them in learning how to develop togetherness based on their own strengths in a playful way. The approach to design and learn through experience and theatre is the basic philosophy of machart.

kontakt@machart.net
machart.net

“The impossible is possible, it just takes a little more time.”

Möjligheternas Plats (Sweden) was founded as a non-profit organisation of enthusiasts in Sollentuna in 2013. Since the start of the organisation, the ambition has always been to create better conditions for young people in more vulnerable neighborhoods. We want to be a platform and a hub where we gather and guide and in the same way create other better possible outcomes.

bashar@mojligheternasplats.com
mplats.se

