Module descriptor

Inter-professional work with marginalised youth

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This work is the result of a co-creative collaborative process between young people, practitioners, students and educators. All have been equally involved and all need to be thanked for their time and efforts. Furthermore, an additional acknowledgement must be made to the European Union, which has made our collaboration possible in the HEI Inter-Professional module – co-created by marginalised youth, practitioners and students (http://hip.via.dk)
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– co-created by marginalised youth, practitioners and students (HIP)

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Module descriptor

Preface

The challenge addressed by this module is that of how to reach out and work with the inclusion of vulnerable and marginalised youth. This project is a result of a previous EU-funded Leonardo Network in which eight of the partners in the present project participated. The Leonardo Network focused on strengthening social inclusion and active participation of marginalised youth, who have social or other problems and are to be integrated into worklife or education. The group has exchanged knowledge, methods and experiences on how to strengthen inter-disciplinary and inter-organisational practice, towards social inclusion with focus on how to improve the relevant educations. The network has benefitted from this exchange. The exchange of knowledge, methods and experiences was qualified by the fact that the present network consist of both academic institutions and social services. Furthermore, an effort was put into giving social users a voice at the partner meetings.

The conclusions from the Leonardo Network combined with the theory of wicked problems has led the consortium to the idea of this project: that service users, students and practitioners should be a part of defining the learning space of students at higher educational institutions (HEI) and should also be participants when delivering the module. Despite the partner countries’ different histories and welfare systems they all have the same problems finding solutions to wicked problems. It is not enough that each profession is good at what they do separately if they cannot collaborate. It is important that students practice collaboration with the other professions already during their education.

A second starting point for the module was an interest by the participating developers to work with a constructivist approach and one based on the idea of co-creation between the involved partners and vulnerable youth in and from European countries. This was made clear through the experiences of the previous Leonardo Network. Also an increasing awareness that it is the youth who are experts in their own lives and that they have a voice and contribution to be made specially within a framework of an understanding of the challenges faced by them and professionals as wicked problems. (Williams 2002, Rittel & Webber, 1973: 159-169).

Many researchers state that wicked problems need to be solved by engaging all stakeholders. Roberts identifies one strategy to cope with wicked problems: “These strategies aim to engage all stakeholders in order to find the best possible solution for all stakeholders. Typically, these approaches involve meetings in which issues and ideas are discussed and a common, agreed approach is formulated” (Roberts 2000). In his 1972 paper, Rittel hints at a collaborative approach; one which attempts, “to make those people who are being affected into participants of the planning process. They are not merely asked but actively involved in the planning process.” (Rittel, 1972).

The module and the module descriptor is based on a period of dialogue, interactive investigation and research which is documented in the Research Report of 2016 as an integral part of the project.

In present day education, traditions, norms and authorities are discussed and no clear answers are given. Everything can end in a debate and be discussed. Therefore, professional social workers and social educators need to focus on how to make contact and build relationships. The professionals must be aware of how they can be authentic persons showing presence and attention, and for professionals working with wicked problems and youth at risk that is an extra compelling challenge. The professionals must be aware of their personal and professional values and be able to act trustworthy and in accordance with those values. It is about being well-balanced and to be aware of the danger of burnout. Developing professional knowledge on these issues includes communicative processes – not only verbally but also non-verbally. It is of crucial importance to focus on bodily aspects of communication in training students so they can be able to act trustworthy and in accordance with their values in jobs where wicked problems make everything more difficult. The students should be trained to be professionals, who can see, read, listen, and hopefully they will be able to act with competence, presence and efficacy to both verbal and non-verbal processes. They need to be able to sense what is said and not said in the tone of the voice and to read other persons body language to understand the non-verbal communication (for elaboration see Jensen in Share, Mctaggart & Cavaliro (eds) 2016).

The aims of the research were to shed light on the following questions:

1. What are the conditions for young people in Europe today?
2. Recognising the presence of power, how can young people and social professionals co-create learning spaces and deliver modules to social professional students?
3. What is the expected profile of a practitioner in the social education/work field? What competencies and skills do practitioners and young people expect students to have when they finish their studies?
4. What would make a module attractive for social professionals to deliver? How and what can social professionals learn from delivering such a module?

In addressing the outlined questions, the module descriptor draws upon five case studies, the report Youth work in Europe (European Commission & EACEA 2016), chapters in the anthology Wicked Problems and Young People (Share, Mctaggart & Cavaliro (eds) 2016) and the workshops held at the partner meetings.
Co-creation of the module

During the project, there was a partner meeting in each country, where we took advantage of the opportunity to work co-creatively with each other and with local youth, practitioners and educators. Emphasising the co-creational position of the project, all partner meetings included a phase of dialogue and explorative exchange with young people, students and practitioners from the participating countries. This was to strengthen the collaborative nature of the module and the importance placed on the co-creation of responses in the module development.

Each partner in the project had the experience of planning a co-creative workshop involving all partners. Each partner brought a different approach to planning, facilitating and evaluating a co-creative workshop. The experiences from the co-creative workshops formed the basis of a draft for the module, which was tested in a pilot in each country. These experiences combined with local curriculum and specific circumstances have been used by the partners in planning their pilot of the module.

The present module descriptor is built on the different experiences from the workshops, the pilots and experiences collected during the project period.

We have been trying to address the following issues:
1) which kind of frames, structure and content is necessary;
2) which kind of input is necessary from the partners;
3) what could the outcome be for the involved partners?

The collaboration described in the figure illustrates how the four participant groups, students, young people, educators and practitioners all provide input and also are influenced by the input of the others and can be visualised as an interactive crisscross:

![Crisscross model of co-creation developed in the project](image)

The development phase of the module has been one of co-creative experimentation and the partners have chosen different ways for running the pilot. In The Netherlands, Ireland and Spain the pilot has been an extracurricular possibility for students to take part in. In Romania and Denmark, it has been integrated as an experiment in the curriculum and therefore a mandatory part for the students. In Romania, Ireland and Denmark the pilots have been organised as short, concentrated periods of co-creative workshops. In The Netherlands and Spain, the pilots have been organised as courses for longer periods. In Romania and Denmark big groups of students have been involved and focus have been on facilitating the crisscross collaboration on the home ground of the practitioners and the young people. In The Netherlands, Spain and Ireland smaller groups of students have been involved and focus have been on making contact and relationships between the students and young people.

In this project we have worked with the elements together in practice with students, young people and practitioners. We had the opportunity to integrate these experiences and young people’s voice in the designing of the module descriptor. It is a challenge to work with a collaboration between educational institutions, the field of practice and young people. In this project we have explored the challenge because we want to make education a more co-creative and collaborative project.

All together the workshops at the partner meetings and the pilots have been valuable for developing the module and without the input gained from these interactive and co-creative workshops and pilots, it would not have been possible to develop the module. We would like therefore to take the opportunity to thank especially the students and all the young people who through their active input and participation made our work possible.

Introduction to the module descriptor

Higher educational institutions (HEI) in different countries have different structures and different curriculums and varying weight placed on interdisciplinary work. The challenge has been to develop a module descriptor that can be used and developed by as many as possible. To maintain this flexibility it has been chosen to present a plan for a three-week period which can be expanded or contradicted according to local requirements.

Allocation of ECTS points depends on the length and curriculum included in the specific context. A guide on how to convert student’s work load to ECTS credits can be found in the ECTS Users guide (Bramus+ 2015).

One of the foundations of the module descriptor is that it is necessary to focus on multiple dimensions of students’ educational development. Drawing on Japsen (2012) the module descriptor focuses on three sides of students’ development:

**Personal development** (the personal development of students and other participants).

**Theoretical development** (the acquisition of theoretical knowledge and the ability to both understand and apply theoretical knowledge by students and other participants).

**Professional development** (the development of professional competencies based on personal skills and development, theoretical knowledge and integration of these within the professional field).

The module descriptor should be seen together with the accompanying anthology (Share, McTaggart & Cavaliere (eds) 2016).

The methodological approach of the module is developed with involvement of the four participant groups in the crisscross model (students, young people, educators and practitioners). The purpose is to develop skills and competencies of students and give their theoretical knowledge meaning and relevance to their personal and professional development.

The module is meant to be constructed as a series of resources that require a reflected approach to the module and the whole curriculum. In this way it will be possible to be sensitive to different learning forms, environments and styles and maintain flexibility in relation to the length and depth of the module (ECTS size etc.).

In practice this means that the module is a series of resources which can be combined in different ways dependent on the individual settings and situations. The module contains key elements (developmental exercises and theoretical inputs) and the more optional or exchangeable elements.
Module: Inter-professional work with marginalised youth

Aim and theoretical concepts

The aim is to support the personal development of students in such a way that they will develop the skills and capacities to engage in, develop and sustain professional meaningful relations with both young people and also professionals from other disciplines and sectors.

Development of the student’s theoretical knowledge of forms of inter-disciplinary, inter-organisational and cross sectorial collaboration towards young people and combatting marginalisation and exclusion within a setting of seeing the social political, juridical ecological and community and personal context as wicked problems.

Strengthen the collaboration, inter-disciplinary and inter-organizational, of the professions involved in collaboration around young people facing marginalisation and social exclusion.

Strengthen the student’s professional identity as co-creators of change together with young people.

The aims can be illustrated with reference to the theoretical concepts presented by Jepsen (2012). The following illustration can be used to qualify the development of the module.

Episteme is theoretical knowledge, based on a humanistic and or hermeneutic approach offering insight that makes it possible to give explanations of how elements are related or different to each other.

Sofia can be seen as an ability to see a situation in new ways, to go beyond strictly theoretical knowledge, to associate in new ways and give drive to develop professional intuition and take a leap into the future.

Techne is an ability to know how to use theoretical knowledge in a functional situation for a social worker it could be the theoretical knowledge of leading inter-disciplinary meeting, which can be used in practice.

Phronesis is centred on the inter-relational and which forms of relationships can support achievement of the desired goals. A form of knowledge that make it possible to combine theoretical knowledge with a contextual situation and contextual interaction.

The aim of the module is to help students and others work with all three dimensions of Jepsen’s illustration and to work with them in a co-creative process with others. The co-creative process is accompanied by a process of personal reflection. This involves stepping outside of your comfort zone, but an important element of the module is to be led back into the comfort zone.

Working with these three dimensions can be challenging for some students. Especially working with their personal and professional values. One students described the participation in the pilot of the module as challenging but rewarding. In the end - as all the elements came together in the evaluation of the workshop - he said:

I have never been so happy to be so frustrated.

Reflections on participants’ outcomes of a workshop

The practice partners, Naomi, Joost and Jasper, said it was a great opportunity to share their experiences with MyCoach and they thought it was good to talk about the effects, and challenges of the project. Also for them it was a good reflection. The youngsters felt very proud they could tell their story in front of an international crowd. One girl really had a boost of confidence after talking to the groups. The HvA student thought it was a great afternoon and she learned a lot about all the European insights.

The outcome of this afternoon programme in which everyone was welcome to express himself and to challenge prejudices and stereotypes has been a great contribution to core ideas of the HIP project. (taken from Reflections on Workshops – Amsterdam HvA and BOOT)
The module descriptor represents the position outlined above that it is important for students to work on the development of theoretical knowledge, professional identity and also their personality.

Contents of the the module

The module descriptor covers following sections

A. Theoretical approach:
- Knowledge about different models of the welfare state in European context
- Marginalised youth & wicked problems
- Social innovation – what, why and how?
- Ethics and values

B. Methodological approach:
- Action research – all stakeholders are involved in the process
- How to facilitate innovative processes
- Reflection and personal development – qualified self-determination (see Tønnesvang & Hedegaard 2015)

C. Reflections on education and practice

The module consists of three different sections
- the innovative part is the co-creative workshop(s)

The module is deliberately not described in details - though there will be an example of a three-week module. The general features and ideas from the module must be accommodated/adapted to the various local curriculums. The primary core is the co-creative workshop and the reflective journal. The module can in length vary from a three-week module. The general features are the co-creative workshop(s) with the theories and concepts, they may need to be refreshed, but otherwise time should not be spent repeating well-known material. When the theories and concepts are unfamiliar to the students, they should be introduced. See Share, McTaggart & Cavaliero (eds.) 2016 for suggested readings: for instance Marhuenda-Fluxà on ethical issues related to working with marginalised young people.

Preparation

The module is based on the following elements, theories and theoretical concepts:
- wicked problems
- marginalised young people
- psychology, sociology and social pedagogy
- inter-professional work
- skills
- ethics

When using the module as part of a local teaching curriculum, it is important to consider which of these theories and concepts are already known to the students. If the students are familiar with the theories and concepts, they may need to be refreshed, but otherwise time should not be spent repeating well-known material. If the theories and concepts are unfamiliar to the students, they should be introduced. See Share, McTaggart & Cavaliero (eds.) 2016 for suggested readings: for instance Marhuenda-Fluxà on ethical issues related to working with marginalised young people.

As part of the preparation of the module it can be useful to consider:

Who are the potential students, (which course are they taking, how far into the course are they? What type of knowledge, skills and competencies do they have of working with young people and wicked problems?)

Do they have experience of working with reflective journals and or log-books?

How much time is available to the module. Is it to be embedded into another existing module or will it be independent?

Are you considering a module of 5 or 15 ECTS?

Do you have practice partners with whom you have a tradition of collaboration or will you be working with new partners?

How and in what way will you communicate to the students and practice partners?

Do you have, as a teaching group an opportunity to meet, discuss and prepare how and in what way you will complement each other and the style and type of your expectations and forms of collaboration with practice partners?

How and in what way will you introduce and prepare the students and practice participants to the module?

Will you be starting by asking the students to read theoretical articles beforehand and how will you introduce these? Do you want to provide a list of guiding issues or questions as reading aids to their work or will you integrate this within the module itself?

Finally, more practically considerations covering everything from the availability and type of practice locations to flip chart papers and pens.

Co-creative workshops

The co-creative workshop(s) is the innovative core of the module.

Knowledge and theory about:
- Innovation
- Co-creative processes
- Facilitation
- The personal in the professional
- Learning strategy: learning by doing:

Participants:

Practice partner: Young people
Practitioners
(and perhaps volunteers)

Education:
Students
Educators
Facilitators (perhaps external)

The co-creative workshop is organised in collaboration with the practice partner. The practice partner delivers a challenge, which is an actual challenge from their work with marginalised youth. The purpose of the challenge is two-fold. One purpose is to make the students cooperate with the young people and give the students tools to better understand the young people's perspective. A second purpose is to give the young people an opportunity to participate and express their voices and perspectives.

The workshop is planned and guided by educators who function as facilitators (see Loon & Larsen & Kaner, 2007). If possible, the workshop should take place outside the normal classroom. It could be at the practice partners' location or common neutral location where neither students or young people are on their home ground. The programme of the workshop should be planned as three phases, divergent, emergent and convergent (see introduction to Teacher's guide page 16). It is important to use body and mind, heads, hands and hearts in the co-creative workshops and therefore the inclusion of a mixture of icebreakers, energizers and tools is important.

The module focuses on reflective practice as a tool of learning. The students will be asked to use a reflective journal and focus on their boundary experiences from participating in the co-creative workshops.

Project assignment, reflection and assessment

There are different traditions and practices in working with student assignments and examinations in different academic and educational environments. This makes it very difficult to be categorical about assignments and examinations forms; they need to be adapted and contextualised to local settings. But we offer a model based on our experience and a Danish tradition, as inspiration.

The key in the module descriptor is the process of reflective learning and development, based on the students’ identification of specific learning points/goals, what we in the following call hotspots. A way of identifying hotspots is by acknowledging boundary experiences as a point on the edge between the known, the comfortable and the new unknown as a zone of development.

The two phases, preparation and co-creative workshops, make the students qualified to identify a hotspot, as the challenge the students want to work with in their assignment.

Based on the personal hotspot, students join in groups of 3-5 to choose and formulate a common relevant theme for a written assignment. The students continue the writing on their individual logbook with focus on boundary experiences and structured by the model from the article on qualified self-determination (Tønnesvang, & Hedegaard, 2015). The students work with their chosen hotspot, receive feedback from practice partners and educators in the form of the devil's advocate. Each group must choose a partner group who will act as their coaches and facilitators.

The module has three assessment products. In the module, the students are asked to make a creative product either a short video film, a pecha kucha (20 slides, 20 seconds = 400 seconds of presentation), or a dancing act or another form of creative presentation. The presentation is shown to the practice partner and the participating young people.

The students must also reflect on their presentations and finish their individual reflective logbooks and receive feedback from their educator according to the identified learning goals of the module.
In total the students must produce three assessment products:
- A written assignment (group wise)
- A creative presentation (group wise)
- A reflective logbook (individual)

The important element is not that the module should be adopted as a whole but it should be developed and adapted to local conditions and requirements with respect for national curricula and regulations.

When deciding on how to work with presentations please retain focus on the importance within the module of learning being located in a co-creative setting and together with practice and that learning is seen as an integration of personal, professional and theoretical learning goals and learning inputs.

One approach to using the module has been developed by HvA Amsterdam. The approach is included below as an example. It can be used as inspiration and form a basis for your own reflections about how to use the module descriptor.

Example. HvA, the Netherlands
Introduction into the guide of Professional Practice Training with young vulnerable people in co-creation

The number of marginalised young people is growing in Europe. Partner consortium countries (Denmark, Ireland, Romania, Spain) have found that despite different welfare systems operating, countries share similar challenges trying to find solutions to wicked problems involving young people.

Extensive research already shows that “wicked problems” need to be solved by engaging all stakeholders: social workers and social pedagogues, students of social work/pedagogy and young people. The training has a didactic structure of describing the context using casuistic from all countries who participated in this EU project. Those cases are discussed in class and related to the own cultural background. The literature for this project is given and will be discussed in class. The sessions can be provided independently or as a training line in the skills competencies for dealing with young people.

Personal Professional Development
In order to become a social worker working with young people one needs to understand the cultural context, history and social issues that are currently arising in the societies. Also, a youth-worker is an all-rounder. One needs to comprehend his/her own personality well, one should learn to step out of his/her comfort zone, be pro-active and understand what it takes to coach and be with young people. It is during this training that students will look into their own mirror and learn to reflect on their own behaviour, their own habits, beliefs, norms and values. Reflection is key during practice. Students also learn how to communicate with young people during this training course. Students are taught to have an open mind towards different people, different cultures and how to deal with culture shock and intercultural situations. Concluding, next to knowledge on the cultural context of youth work, the focus will be primarily on growing an open mindset and developing your professional personality.

Below you can find a specification of the competencies associated with the example from HvA, the Netherlands.

The professional training in light of the competencies

<table>
<thead>
<tr>
<th>Competence – Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>when an individual joins a group, he or she is required to adopt appropriate roles within the group. This requires the application of social skills and an understanding of the tasks of the group. Higher levels of competence are associated with playing multiple roles as well as with roles requiring leadership, initiative and autonomy. Higher competence is also associated with participation in more complex and internally diverse groups.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Competence – Context</th>
</tr>
</thead>
<tbody>
<tr>
<td>human situations, whether occupational or general social and civic ones, supplying the context within which knowledge and skills are deployed for practical purposes. Acting effectively and autonomously in complex, ill-defined and unpredictable situations or contexts requires higher levels of learning.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Competence – Learning to learn</th>
</tr>
</thead>
<tbody>
<tr>
<td>encompassing the extent to which an individual can recognise and acknowledge the limitations of his/her current knowledge, skill and competence and plan to transcend these limitations through further learning. Learning to learn is the ability to observe and participate in new experiences and to extract and retain meaning from these experiences.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Competence – Insight</th>
</tr>
</thead>
<tbody>
<tr>
<td>the ability to engage in increasingly complex understanding and consciousness, both internally and externally, through the process of reflection on experience. The competence of insight involves the integration of the other strands of knowledge, skill and competence with the learner’s attitudes, motivation, values, beliefs, cognitive style and personality.</td>
</tr>
</tbody>
</table>
Introduction
The teacher’s guide is developed as a tool to support the more theoretical description of the module on the previous pages. The overall aim of the guide is to provide a tool that will help facilitate the students’ journey of learning and discovery. The guide is structured around a process including three phases: divergent, emergent and convergent phases. The three phases involve guiding the students through a process of working on unfamiliar territory, moving the students outside their comfort zone and leading them back into the comfort zone in the final convergent phase (Gray, Brown & Macanufo 2010: 1-10). The three phases are; 1) A divergent phase of opening up to new ideas and positions to work. 2) The second emergent phase is one of exploring and developing ideas. 3) The final convergent phase involves narrowing down and securing that the students know more about wicked problems and wicked competences (see the chapters of Navas et al and Taylor in Share, McTaggart & Cavaliero (eds) 2016 on wicked problems and wicked competences).

In the teacher’s guide, the educator takes the position of facilitator of the students’ learning processes. It is important that as an educator, you feel comfortable with this role (Loon & Larsen, no date).

The teacher’s guide includes sections on
- Logbook
- Scheme for the module – day-to-day
- An example of a manuscript for a three-day co-creative workshop from 2014
- Exercises
- Reference to the article by Tønnesvang & Hedegaard, (2015) which should be read, made available to the participants and used in the module. The article can be downloaded by using the link in the reference.

The logbook is a crucial and integrative element of the module’s learning style. It should be seen as an aid to students’ development.

It can be seen as a way of supporting the integration of different learning styles and activities and the phase in which students can not only identify personally developmental goals but also integrate theoretical knowledge into professional practice and their own personalities.

A good starting point to using the reflective logbook is by first reading Tønnesvang & Hedegaard 2015 and then using the figure below as a tool to start thinking about and identifying learning or focus areas to be developed during the module. The individual student or participant is asked to reflect on where they feel they would like to or need to develop their competencies and in this way identify their personal hotspot. This includes considerations on which of the four areas they want to focus on (skills, relations, feelings and reflections). Within each area the student should reflect on whether they have challenges or are good at it.

Reflective logbook
### Framework to be used when writing notes in logbook

<table>
<thead>
<tr>
<th>Name:</th>
<th>Date:</th>
<th>Time:</th>
<th>Place:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Activity:</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Hotspot in the challenge – extra focus on (self-view and interest, see below):**

<table>
<thead>
<tr>
<th>Other participants in the activity:</th>
</tr>
</thead>
</table>

**Description of the activity and your work with**

1) Technicality, skills, knowledge, methods:

2) Sociality, relations:

3) Sensitivity, emotions, attitude:

4) Reflexivity:

---

### Scheme for the module – day-to-day -

On the following page is a detailed example of a three-week module.

In this section we present a suggestion of a module working from day to day and including some of the activities, suggestions for literature and practical action that need to be taken. It is based on the project groups collected experience with experimental trials of the module descriptor and the feedback we received from students, practitioners, young people and colleagues.

We suggest that as part of your preparation you take the module scheme and the script for workshop and develop it to fit your local conditions. Doing this enables you to work co-creatively in your local setting and building on the basic input of this module descriptor.
### Table: Concepts to be worked with and Practical actions

<table>
<thead>
<tr>
<th>Day</th>
<th>What</th>
<th>Concepts to be worked with</th>
<th>Practical actions</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Presentation: introduction to programme, learning goals, didactic of the module, co-creative workshops, individual logbooks, etc. + prepare presentations of theoretical articles to each other</td>
<td>Wicked problems</td>
<td>Educator presents a frame for the collaborative work with theoretical articles and the individual logbook. The students work with articles and their individual logbook.</td>
</tr>
<tr>
<td>2</td>
<td>The students work with articles on collaborative learning and their individual logbooks</td>
<td>Inter-professional work</td>
<td>Collaborative work with articles</td>
</tr>
<tr>
<td>3</td>
<td>Co-creative workshop – Location: practice partner</td>
<td>Qualified self-determination</td>
<td>Prepare and check practical issues such as location, class room, flip charts etc. See manuscript for co-creative workshop below</td>
</tr>
<tr>
<td>4</td>
<td>Website of the practice partner</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Facilitated process with the purpose of finding different hotspots and boundary experiences the students have experienced during the workshop and which ones they want to work on in the next two weeks in self-directed groups. Introduction to feedback groups – why, who, how, what when</td>
<td>Facilitated process – educator is facilitator. Choosing hotspots and making groups of 3-5 students. Educator makes sure the chosen hotspots can fulfill the learning goals of the module. The groups are paired with a feedback group</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>First draft on individual logbook, with personal hotspot, made available to teacher(s)</td>
<td></td>
<td>Teachers: start reading first draft on personal logbooks</td>
</tr>
<tr>
<td>8</td>
<td>Work with theory and discuss and describe challenges and personal hotspots. Identify in their personal logbook which boundary experiences the student will work with.</td>
<td>Relevant theory for example from the anthology or other literature from former curriculum or searching for new literature.</td>
<td>Groupwork – and individual writing on logbook Teachers: reading logbooks</td>
</tr>
<tr>
<td>9</td>
<td>Coaching and feedback on the students practice and logbook</td>
<td></td>
<td>Teacher makes sure the groups are on the right track and working with the learning goals</td>
</tr>
<tr>
<td>10</td>
<td>Work on challenge and creative presentation. Educators provide guidance where necessary.</td>
<td>Groupwork – and individual writing on logbook</td>
<td>Groupwork – and individual writing on logbook Guidance available</td>
</tr>
<tr>
<td>11</td>
<td>Reciprocal feedback and guidance from educator on work with logbook.</td>
<td>Groupwork – and individual writing on logbook</td>
<td>Groupwork – and individual writing on logbook Guidance available</td>
</tr>
<tr>
<td>12</td>
<td>Deadline for written assignment.</td>
<td>Group work – and individual writing on logbook</td>
<td>Group work – and individual writing on logbook Guidance available</td>
</tr>
<tr>
<td>13</td>
<td>Presentation of creative product to practice field and young people.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Reflections on the work of the previous days – finishing the individual logbook.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Feedback group wise from educator on the 1) written assignment, 2) the creative product and 3) individual logbooks.</td>
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</tbody>
</table>

### Script for workshop

The next section presents a copy of a three-day co-creative workshop which could be embedded into the module on days 3, 4 & 5 in the scheme presented on the previous page.

The 3-day workshop is an example of how the thinking behind the module is turned into actual teaching. When using the module with students and young people, it is useful to produce clear instructions of how the teaching is going to take place. Having a detailed script will strengthen the learning outcomes and make it easier for you as an educator to engage with the students and young people, who are on unfamiliar territory. The following description is an example of a three-day workshop held at ASV Horsens in Denmark.
An example of a tested 3-day co-creative workshop with 25 students held at ASV, Horsens (2014)

<table>
<thead>
<tr>
<th>Time</th>
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<tbody>
<tr>
<td><strong>DAY ONE</strong></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>8.20</td>
<td>Arrival at location (practice partner)</td>
<td>Being on the home ground of the young people, gives the students and opportunity to get insight in the world of the everyday life of practitioners and the young people</td>
<td>Practice partners prepared the arrival if needed for the presentation and room (tables, chairs etc.) for the students both for the presentation and working stations for the workshop</td>
<td>Facilitator – and practice partner</td>
</tr>
<tr>
<td>8.30-9.00</td>
<td>Short introduction to the workshop; Who is the practice partner, why are we here and what are the aims of the workshop</td>
<td>Prints with the challenges and the criteria of evaluation in written form – hand outs for the groups after the presentation. The students already know which groups they belong to.</td>
<td>Facilitator – and practice partner</td>
<td></td>
</tr>
<tr>
<td>8.20-9.00</td>
<td>Short introduction to the location and presentation of the challenges and the criteria of valuation for the workshop the next days, and for the form of the workshop</td>
<td>The process of establishing is both an objective and mean – the aim is to give the students a possibility to sound of the location which is the base of their work the next three days</td>
<td>Hand out the following materials: The 4D-model, and The diamond of Innovation (Darsø 2001)</td>
<td>Facilitator</td>
</tr>
<tr>
<td>9.00-9.30</td>
<td>Moving in – making the room ready for group work. The students relocate the furniture and make their “working stations” ready</td>
<td>The models are introduced on the day when the co-creative workshop is introduced as part of the programme</td>
<td>Facilitator</td>
<td></td>
</tr>
<tr>
<td>9.30-9.50</td>
<td>Icebreaker &amp; energiser</td>
<td>Check in: All students are given a post it, they write a few words about their expectations for the workshop. “What do you hope to be able to take with you from this workshop?”</td>
<td>Post it notes, pens</td>
<td>Facilitator</td>
</tr>
<tr>
<td>10.00-10.40</td>
<td>Reverse brainstorm &amp; ‘Reverse reverse’ brainstorm</td>
<td>The students get the possibility to tune in to the workshop and to realize that it is different room and a different way of learning. Check in (Darsø 2001): Everybody will hear everybody’s voice both literally and figuratively speaking. And together will all the students tune in on the workshop and the aims of the next days. The students will not talk in a row, which means they don’t know when it will be their turn, and just wait for that. The facilitator gives the opportunity to hear the voice of every student and get a feeling of the atmosphere among the students.</td>
<td>Post it notes, pens</td>
<td>Facilitator</td>
</tr>
<tr>
<td>11.00-11.30</td>
<td>The groups present Name/logo, slogan and group statue plus the central paints from brainstorm</td>
<td>The bridges should be presented to the others groups.</td>
<td>Facilitator</td>
<td></td>
</tr>
<tr>
<td>11.30-11.30</td>
<td>The groups present Name/logo, slogan and group statue plus the central paints from brainstorm</td>
<td>Brainstorm is typically used for inspiration for ideas to solutions. Reverse brainstorm is used, when it difficult to get ideas, and you want to avoid the barriers to get ideas. Reverse brainstorm take us away from how we usually think by turning the task upside down. It is a funny method if/when the participants let go. Reverse brainstorm helps moving a problem or a challenge away from us in a way that makes it more possible to get ideas. It is important that a reverse brainstorm is followed by a right brainstorm, where the participants “reverse” the “reverse” ideas.</td>
<td>Facilitator</td>
<td></td>
</tr>
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**DAY ONE**

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<tr>
<td>9.20-9.30</td>
<td>The students read the challenges and the criteria of valuation and present them for one another in the group</td>
<td>Collaborative learning – to delegate work and trust one another is an important part of the teamwork in the workshop, therefore it is set up as a task from the very beginning</td>
<td>Prints of the challenges and the criteria of valuation</td>
<td>Facilitator</td>
</tr>
<tr>
<td>9.30-9.50</td>
<td>Icebreaker &amp; energiser</td>
<td>Icebreakers &amp; energisers: the purpose is “to break the ice”, “get together”, laugh together, make a good atmosphere &amp; give energy to the group, get some oxygen to the brain etc. Exercises – icebreakers &amp; energisers can be used to make a good start, to train focus and balance or just creative breaks in a tight programme</td>
<td>Pens of the questions for the two brainstorm to hand out to the groups</td>
<td>Facilitator</td>
</tr>
<tr>
<td>10.00-10.40</td>
<td>Reverse brainstorm &amp; ‘Reverse reverse’ brainstorm</td>
<td>Exercises – icebreakers &amp; energisers can be used to make a good start, to train focus and balance or just creative breaks in a tight programme</td>
<td>Big sheets of paper/big rolls of paper, post it notes, speed markers, crayons, tape.</td>
<td>Facilitator</td>
</tr>
<tr>
<td>11.00-11.30</td>
<td>The groups present Name/logo, slogan and group statue plus the central paints from brainstorm</td>
<td>Brainstorm is typically used for inspiration for ideas to solutions. Reverse brainstorm is used, when it difficult to get ideas, and you want to avoid the barriers to get ideas. Reverse brainstorm take us away from how we usually think by turning the task upside down. It is a funny method if/when the participants let go. Reverse brainstorm helps moving a problem or a challenge away from us in a way that makes it more possible to get ideas. It is important that a reverse brainstorm is followed by a right brainstorm, where the participants “reverse” the “reverse” ideas.</td>
<td>Facilitator</td>
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<tbody>
<tr>
<td>11.30-12.00</td>
<td>Choosing which one of the presented challenges the group will work with</td>
<td>To give the groups the chance to work with the challenges they are most motivated for and to start the process of how to argue and find compromises. The red card – the veto card – is a way to make sure, that no student should work with a challenge with absolute no interest and motivation</td>
<td>Cards for voting – three cards (green, yellow and red) for every student</td>
<td>Facilitator</td>
</tr>
<tr>
<td>12.00-11.30</td>
<td>Lunch and observations</td>
<td>Focus on location</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12.45-12.50</td>
<td>Individual nonstop writing: What do I know, who do I know, what do I want to do in relation to the challenge</td>
<td>Everyone has a chance to think and write on the challenge</td>
<td>Prints with the questions - What do I know, who do I know, what do I want to do in relation to the challenge and paper for the nonstop writing</td>
<td>Facilitator</td>
</tr>
<tr>
<td>13.25-13.45</td>
<td>Idea-baton (idéstafet in Danish): the exercise is done silent without talking. Everyone has a piece of paper, and writes in the top: My idea is... after a minute the papers passes to the person sitting next, who reads the idea, writes on the idea and after a few minutes the papers are passed on again to the person sitting next. The process is repeated until the papers reaches starting point</td>
<td>Gives everyone a possibility to contribute not only to one's own idea but also to work on the others ideas</td>
<td>Model showing the idea-baton Paper, speed markers</td>
<td>Facilitator</td>
</tr>
<tr>
<td>13.45-14.20</td>
<td>Next tool: personal/empathy map</td>
<td>Persons &amp; empathy maps are very relevant methods in social work as the tools facilitates the process of taking other persons perspective. What do they hear, see, feel, think and say and to share the conceptions in the group</td>
<td>A model of a empathy-map for every group</td>
<td>Facilitator</td>
</tr>
</tbody>
</table>

### DAY TWO

<table>
<thead>
<tr>
<th>Time</th>
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<th>Materials</th>
<th>Who is responsible for the process</th>
</tr>
</thead>
<tbody>
<tr>
<td>8.20-8.30</td>
<td>Energiser</td>
<td>The purpose is to tune in on the teamwork from yesterday and recreate the dynamic atmosphere</td>
<td></td>
<td>Facilitator</td>
</tr>
<tr>
<td>9.00-9.25</td>
<td>Sorting the ideas</td>
<td>Discuss and qualify the ideas in relation to the criteria of evaluation</td>
<td>Making sure the empathy maps are made of more than just imagination</td>
<td>Facilitator</td>
</tr>
<tr>
<td>10.15-10.46</td>
<td>Da Bonos six thinking hats</td>
<td>Developing students to see the ideas from different perspectives and angles</td>
<td>Prints with the description of de Bonos hats</td>
<td>Facilitator</td>
</tr>
<tr>
<td>10.46-11.15</td>
<td>Make the final sorting and choose the final idea: qualify the idea in relation to the criteria of evaluation Remind the students of reading the chosen challenge and the criteria of evaluation again!</td>
<td>It is important to re-read the challenge during the process. Sometimes the students will discover new aspects just by re-reading because they have obtained a new understanding and knowledge of the subject</td>
<td>Facilitator</td>
<td></td>
</tr>
<tr>
<td>Time</td>
<td>Activity and location</td>
<td>Purpose/aims of the activity</td>
<td>Materials</td>
<td>Who is responsible for the process</td>
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<tr>
<td><strong>DAY TWO</strong></td>
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</tr>
<tr>
<td>11.15-11.45</td>
<td>Task: Prepare a short presentation (4 min) – an elevator pitch - of the idea for two professionals from the practice partner and the other groups. The two professionals are instructed to act as Devil’s advocate</td>
<td>The students will be trained in how to present their idea and arguments for it shortly and precisely</td>
<td>Facilitator</td>
<td></td>
</tr>
<tr>
<td>11.45-12.30</td>
<td>Lunch</td>
<td></td>
<td></td>
<td>Facilitator</td>
</tr>
<tr>
<td>12.30-13.30</td>
<td>Devil’s advocate – questioning and feedback from professionals</td>
<td>The students will get some feedback to refine the ideas from professionals</td>
<td>Stop watch</td>
<td>Facilitator and two practice partners</td>
</tr>
<tr>
<td>All groups give silent feedback to each group in written form on post it notes. They put the post it notes on a poster with a matrix: 1) I like this because...</td>
<td>All students have to be engaged in the presentations and they are invited to collaborate with the other groups. The feedback from the other groups are given in silence as post it notes on a poster and given to the group as a gift they can use if they decide to. They don’t have to comment on the feedback to the other students. They just say thank you for the gift and bring the feedback into the further work of the group. This is a way of saving time and keep focusing on working with the idea.</td>
<td>Post it notes, poster with the matrix for each group and Post it notes</td>
<td>Facilitator</td>
<td></td>
</tr>
<tr>
<td>13.30-14.20</td>
<td>Work with the feedback and refine the idea</td>
<td></td>
<td></td>
<td>Facilitator</td>
</tr>
<tr>
<td>14.20-14.30</td>
<td>Rounding the day – using the slogans of the groups</td>
<td></td>
<td></td>
<td>Facilitator</td>
</tr>
<tr>
<td>14.30-15.00</td>
<td>Logbook writing</td>
<td>Individual reflections on the day, to be aware of continuity and progression and perhaps frustrations</td>
<td>All</td>
<td></td>
</tr>
<tr>
<td><strong>DAY THREE</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8.20-8.30</td>
<td>Energiser</td>
<td>The purpose is to tune in on the teamwork from yesterday and recreate the dynamic atmosphere</td>
<td></td>
<td>Facilitator</td>
</tr>
<tr>
<td>8.30-12</td>
<td>Seek and find relevant persons on the location who can give feedback – professionals, young people etc. Make a SWOT analyze to qualify the process</td>
<td>The purpose is to develop and refine the idea in collaboration with professionals and young people. The SWOT model can guide the process and perhaps minimize the weaknesses and threats</td>
<td>Swot model for each group</td>
<td>Facilitator</td>
</tr>
<tr>
<td>12-12.45</td>
<td>Lunch</td>
<td></td>
<td></td>
<td>Facilitator</td>
</tr>
<tr>
<td>12.45-13.30</td>
<td>Finish the work – prepare presentation – clean up and make the room in order – be ready for presentations</td>
<td></td>
<td></td>
<td>Facilitator</td>
</tr>
<tr>
<td>13.30-14.00</td>
<td>Presentations</td>
<td>One slide/poster – 5 min of presentation</td>
<td>Stop watch</td>
<td>Facilitator</td>
</tr>
<tr>
<td>14-14.20</td>
<td>Feedback</td>
<td></td>
<td></td>
<td>Facilitator and practice partner</td>
</tr>
<tr>
<td>14.20-14.30</td>
<td>Check out: Individually in silence: Write a couple of central words on a post it note related to the following question: “What is the most important you bring with you from the last three days?”</td>
<td>All students have the opportunity to share reflections with one another and with the facilitator</td>
<td>Post it notes, talking stick</td>
<td>Facilitator and Students :-)</td>
</tr>
<tr>
<td>14.30-15.00</td>
<td>Logbook writing</td>
<td>Individual reflections on the day, to be aware of continuity and progression and perhaps frustrations</td>
<td>All</td>
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</tr>
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</table>
Exercises focusing on personally and bodily aspects of being professional

The training in contact, presence, embodied leadership & personal communication must include theoretical parts but above all the training must involve physical exercises combined with reflections. Embodied professional competence can be trained but to a large degree it has to be trained and learned through the body.

A word of caution: Before using the exercises it is perhaps a good idea to work through them and check how long they will take and if you have a suitable room. We found during the pilot included in the process of developing the module descriptor and that some of the exercises took longer than others that not all rooms are appropriate to all exercises.

When working with the exercises, Winter (2009+2012) argues it is appropriate to all exercises. The training in contact, presence, embodied leadership & personal communication must include theoretical parts but above all the training must involve physical exercises combined with reflections. Embodied professional competence can be trained but to a large degree it has to be trained and learned through the body.

The uncomfortable feeling at the start of the learning experience is what we want our student/ young people to put to one side and just participate (knowing best that they will like it when they take part!). At times I felt embarrassed and awkward but in the end I had stepped out of my personal comfort zone and progressed to the learning zone.

It can be helpful to accompany some of the exercises mentioned below with a piece of music. We have made some suggestions which we hope will reinforce the creation of a creative mood supporting the aims of the exercises.

Working with personal and bodily exercises is rewarding but can be challenging. A practice partner who participated in the project workshops expressed it with these words:

Reflecting back on these games, I now realise while I talk the talk, I quite often avoid walking the talk. The uncomfortable feeling at the start of the learning experience is what we want our student/ young people to put to one side and just participate (knowing best that they will like it when they take part!). At times I felt embarrassed and awkward but in the end I had stepped out of my personal comfort zone and progressed to the learning zone.

Self-contact
Contact with one’s own body and personal feelings; the ability to be focused and present; the ability to include one’s heart and still keep a professional focus and a private boundary.

Communication reading and contact ability
The ability to see, listen, sense and notice; The ability to read both verbal and bodily communication; The ability to create trustful and empathic contact with others. The ability to contain and manage conflicts.

Leadership in groups or situations
Professional overview, radiation, centering, clear leadership of the group or situation; the ability to enter or hold a space with a trustworthy and body-based authority and humility.

Exercises

Introduction
The participants are told to make a circle, and then to find a position in which they feel grounded and centered – feet spread a bit, knees bend a bit, shoulders loosened.

The participants are told to mingle and to shake hands saying hello to one another.

After a while the participants are told to continue mingling and shaking hands and instead of saying hello they keep quiet and instead keep eye contact prolonged (3-5. Secs)

The participants are told to mingle and greet one another in different ways: first streetwise giving high five, then by touching heaps, and then … etc. for some minutes

The participants are told to mingle and to meet one another placing both palms against the palms of another person and slightly bending forward and balancing

After a while the participants are told to expand the exercise by giving hands and lean backwards supporting one another’s balance.

Music suggestions
The Orb: “Little fluffy clouds” https://www.youtube.com/watch?v=te4xeTKD7LM
Rahman: “Chale Chalo” https://www.youtube.com/watch?v=KXp7KzTFLiY
The Orb: “Little fluffy clouds” https://www.youtube.com/watch?v=te4xeTKD7LM
DJ sid: “Le serpent” https://www.youtube.com/watch?v=KXp7KzTFLiY

Fight, play, bodily contact and attention on boundaries

Introduction
The participants are told to stand two and two face to face. They have palms turned to another, they start clapping palms trying to get the other person out of balance. They can clap – cheat and move hands instead of clapping. When one person loose balance and move a foot he/she loose the fight, the other is the winner. And the both find another one to fight against. After some minutes:

The winners of the last fight are told to make a winner inner circle with the faces turning out. The loosers make a circle around the inner circle and challenge one from the winner circle. If she/he wins he the new winner take place in the winner circle, the fighting continues for some minutes.

Music suggestions
Rhythm, flow, bodily contact, energy

Fighting

Holding a space
The participants are told to be quiet and to form a half circle and stand relaxed with their arms hanging loose. Then one by one – voluntarily – the participants can go to the open space in the circle stand there for a moment making eye contact to all the others just by moving the head slowly. Afterwards reflections in plenum, how was it to be in the circle to be the one holding the space.

Music suggestion
Traditional folk dance in a Danish context e.g:
https://www.youtube.com/watch?v=3vrZ0sxBBE

Territorial zones
The participants are told to sit in two rows face to face with a partner – with 3 meters between the rows. The participants in one row are told to have eye contact with their partner and to walk slowly against the other row in silence. The partner standing marks by lifting the hand when the other reaches his/her personal boundary. Then back in place, and the other row do the same. After the exercise reflections on boundaries – intimate, personal, public.

Role-play – how to approach and contact a vulnerable young person
The participants are told to sit in a half circle. Two chairs are placed in the opening, one of the participants is asked to sit on one of the two chairs and act as a vulnerable young person. A participant is asked to volunteer as a professional and approach the young person. They must do so without telling what they are doing. After repeating the exercise a number of times, the participants who acted as professionals should reflect on why and how they tried to approach and interact with the young person.

Music suggestion
DJ sid: “Le serpent” https://www.youtube.com/watch?v=KXp7KzTFLiY
The 4D model of an Appreciative Inquiry process.

Tools

4D model: The 4D model from Appreciative Inquiry can be used to support the process of working with challenges in a co-creative workshop. The advantage of the model is that it seeks to find solutions rather than identifying problems.

**Photo cards** can support feedback and reflective thinking and investigations amongst students. One of the advantages of using the cards or similar tools is that they can support dialogue and equality in communication positions, as they can be used by anyone and do not demand academic skills. They can also be used to help students and others with different ethnic or minority background reach out and meet each other as equals. In our first workshop in Horsens, Denmark we used the cards as a tool to support investigative dialogue and reduce distance between young peoples and academic lectures. It worked and was fun to see how it was possible to communicate using the cards as equals. See https://shop.rsvdesign.co.uk/dialoogle-pocket2011 for an example.

**Check in and check out**
The check in is a process to help participants or students to focus on the work or task in front of them. To put aside the daily challenges and struggles of everyday life and focus on the present and the task in front of one, to let everyone break the ice and speak (shortly) and establish the collaboration boundaries, so that right from the start we are all clear on what we expect of each other, and what we expect from the session.

The check out is the process of finishing and leaving the room of working and re-entering into every day life. In the check out process participants are asked to and allowed to speak (shortly) and put one or a few words/metaphors on the process and/or product of the meeting/workshop.

For further reading about checking in and checking out see Darsa, 2001.

**Icebreakers**
These can be used to break the ice amongst a group that either don’t know each other or are divided by power differences or just uncertain. An ice breaker is an activity, game, or event that is used to welcome and warm up, to encourage dialogue and conversation among participants in a meeting, training class, team building session, or other event.

**Energisers** are quick, fun activities to liven up a group. They are particularly useful after a meal, when groups may be getting sluggish, or late in the day when energy is waning and motivation is decreasing.

For ideas and inspiration see among many others http://www.wilderdem.com/games/icebreakers.html

**Reverse Brainstorm** see: http://www.gurteen.com/gurteen/gurteen.rdf/rd/reverse-cafe:

While it can be difficult for some students and participants in a workshop to identify positive goals it is sometimes easier to talk about the opposite, the negative. Reverse Brainstorming asks participants to work on the negative and then to flip the picture and use this as an example of positive goals. An example of reverse brainstorming is asking a group of students to work with the question: How can you ruin inter-professional collaboration? After discussing how inter-professional collaboration can be ruined, you reverse the brainstorm to: How can you strengthen interprofessional collaboration? And move on to discuss how the ruining elements can be avoided or diminished.

See https://www.mindtools.com/pages/article/newCT_96.htm

**Lateral thinking**
Lateral thinking is a well tried and useful tool when working with groups in a creative process. The two main points are to encourage active listening and inviting participants to provide different and complementary positions and input to the common task. The six thinking hats presented by de Bono are a useful tool to encourage complementary dialogue.

To find out more about Lateral thinking visit:
http://www.debonothinkingsystems.com/tools/lateral.htm

**Empathy map**
A method to facilitate the process of taking another person’s perspective. What do they hear, see, feel, think and what are their pains and gains of the working with the challenge. Copy the model below or draw a full-figured human being on a large piece of paper.

http://www.solutionsiq.com/what-is-an-empathy-map/

Illustration of empathy map

**Final remarks**
This list of tools is not by any means exclusive, it is always possible to develop and discover new and perhaps more appropriative tools and suggestions. Being a good facilitator is also a process of constant learning and exploration. Write down useful additional tools that you or others have discovered and found useful.


Links

http://implementconsultinggroup.com/inspiration/articles/facilitation/

http://www.debonothinkingsystems.com/tools/lateral.htm


https://www.mindtools.com/pages/article/newCT_96.htm

http://www.gurteen.com/gurteen/ntfd/reverse-cafe

http://www.wilderdom.com/games/icebreakers.html

https://shop.rsvpdesign.co.uk/dialoogle-pocket2011

Hipvia.dk


Questions


Links

http://implementconsultinggroup.com/inspiration/articles/facilitation/

http://www.debonothinkingsystems.com/tools/lateral.htm


https://www.mindtools.com/pages/article/newCT_96.htm

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http://www.wilderdom.com/games/icebreakers.html

https://shop.rsvpdesign.co.uk/dialoogle-pocket2011

Hipvia.dk


Questions