



COMMUNITY CHALLENGERS

THE COMMUNITY CHALLENGERS GUIDE



INTELLECTUAL OUTPUT 3



INTERNATIONALE AKADEMIE BERLIN
für innovative Pädagogik, Psychologie und Design-gestaltung (IPD)



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MINISTRY OF EDUCATION & HIGHER EDUCATION



THIS GUIDE IS PUBLISHED AS INTELLECTUAL OUTPUT 3 OF THE PROJECT “COMMUNITY CHALLENGERS” WHICH IS FUNDED BY THE ERASMUS+ PROGRAMME OF THE EUROPEAN UNION.

PART 1 OF THIS GUIDE IS ADDRESSING 4 CHALLENGES IN THE FIELD OF ARTS: VISUAL, PERFORMANCE, FILM AND SONGS. PART 2 IS DESCRIBING THE ENTREPRENEURSHIP CHALLENGE.

THE OUTPUT IS AVAILABLE IN A PDF VERSION AND AN ONLINE VERSION WITH INTERACTIVE FEATURES WHERE USERS CAN LEAVE COMMENTS AND FEEDBACK.

IT IS AVAILABLE IN SIX LANGUAGES: ENGLISH, ITALIAN, PORTUGUESE, SERBIAN, CROATIAN AND LATVIAN.

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INTRODUCTION

ABOUT THE PROJECT

The Community Challengers project seeks to empower young people with tools to reflect on climate action and mobilise their communities with innovative and appealing measures. It is developed by the Consortium of 7 partners from Belgium, Croatia, Germany, Italy, Latvia, Portugal and Serbia that have complementary expertise in the field of environmental education, youth empowerment, arts, advocacy and entrepreneurship. The project runs for two years (01/2021-12/2022).

The project is based on a learning model that combines education, arts and social entrepreneurship, and thus targets both the intellectual and emotional level. The learning model used draws on 4 steps: Learn, Analyse, Create, Advocate (LACA). This method enables young people to learn about climate change; analyse their community from the point of view of sustainability; create a vision for the future, combined with entrepreneurship tools, and advocate for change. Four steps of the model correspond to four Intellectual Outputs – a compact knowledge about key facts and figures in the environmental field in a youth-friendly style and available in diverse formats: as a Handbook, mapping toolkit, instruction & inspiration for arts creation, and video tutorials.

1. Learn – Climate Action & Sustainability Handbook (O1)
2. Analyse – Community Mapping Toolkit (O2)
3. Create – Community Challengers Guide (O3)
4. Advocate – Advocacy Tutorials (O4).

These outputs are going to be developed and tested by all project partners in their respective countries. Addressing young people and youth workers (as project's main target group) will accompany the testings, attend workshops and give their feedback so that the outputs are fine-tuned and validated.

ABOUT THE CHALLENGERS GUIDE

This present Challengers Guide is the third Intellectual Output of the project and the third step “CREATE” of the above described 4-step LACA model. The objective of this Guide is to blend different formats of workshops that will be held as the challenges of the project.

PART 1 is focusing on the art challenges in the fields of Film, Visual Arts, Performance/ Play and Songs. Each challenge is proposing a two-day Workshop structure and is highlighting possible evaluation questions.

Project partners agreed to hold at least two of these challenges. All challenges will be tested while every partner decides which challenge will be implemented at the respective local level. The choice is done according to the local and community needs of young people.

For all challenges it is expected that young people create their own art pieces and learn how to reflect climate-related topics, challenges and solutions in their own artistic language. Participants learn to express their perception of societal, ecological developments reflected from their own perspective and reality.

PART2 of this Guide is describing the entrepreneurship challenge, bringing together the format of a Hackathon with the topics climate change, eco-friendliness, sustainability and activism. This 5-day challenge will be performed by all partners of the project after an international Youth Exchange in Belgrade, Serbia which will lay the ground. The challenges in this field will follow afterwards.

EXPECTED OUTCOME

It is expected that youth workers use this Guide to prepare their challenges and lead a group of young people during the artistic offline and entrepreneurial online process. Produced art pieces and entrepreneurial solutions will be shared in European communities in order to reach out to the wider public and citizens. The expected exchange and discussion will reflect the perspectives and concerns of young people and citizens, as well as include their visions and solutions in the form of ideas, projects, social enterprises and other proposed actions. Community stakeholders and local policy would participate in the process.

The translation in six European languages should invite any youth worker or trainer interested to use this Guide in order to create artistic and entrepreneurial challenges with young people, help them reflect their perception of climate change issues and get active for awareness-raising, information-spreading and solution-creation in their local community and beyond.

PART ONE: ARTS CHALLENGES

The power of Arts and their impact on health, wellbeing and learning are very wide. We could design space to promote insights, innovation and creativity, as well as use art and nature to accelerate healing. Art can be used to ease stress, reduce pain and enhance learning through making any form of arts. Art changes our brains and it can make us happier, healthier and smarter. It can also be used as a tool to learn how to solve complex problems in our daily life. Anything that engages creative thinking - the ability to make connections between unrelated things and imagine new ways to communicate - is good for the brain. Brain uses information to make predictions about what we might do next and what we need to do to survive and thrive so making art equals decision making that reflects everyday life.

1.FILM

The Lumière brothers first introduced film and video in the 1880s. The first generation of people who were around for the beginning of this medium saw film moving from a complete novelty to an established, mass entertainment industry. Film as an art form has drawn on several earlier traditions in the fields of storytelling, literature, theatre and visual arts. These branches of creativity should definitely be taken into consideration when thinking about the production of the workshop's final work. Popular new media, including television (which became mainstream in the 1950s), home video (mainstream since the 1980s) and the internet (mainstream since the 1990s), influenced the distribution and consumption of films. Film production usually responded with content to fit the new media and stay up to date. Production then started using technical innovations such as widescreen during the 1950s, 3D and 4D film and more spectacular films to keep theatrical screenings attractive.

While video is a part of film, it is also a branch in itself. It is an electronic medium for the recording, copying, playback, broadcasting and display of any form of moving visual media. Video technology was first developed for mechanical television systems. Later, digital video was capable of higher quality and, eventually, incurred a much lower cost than earlier analogue technology. Advances in computer technology started to allow even inexpensive personal computers and smartphones to capture, store, edit and transmit digital video. This shift represented huge progress in the field of reducing the cost of video production and allowing programme-makers and broadcasters to move to tapeless production.

In the context of video, there is another branch within it that is of particular relevance to this workshop and that is video art. Video art is an art form which relies on using video technology as a visual and audio medium. Video art emerged during the late 1960s as new consumer video technology, such as video tape recorders, became available outside corporate broadcasting. Video art can take many forms: recordings that are broadcast; installations viewed in galleries or museums; works streamed online; works distributed as video tapes or DVDs, and performances which may incorporate one or more television sets, video monitors and projections, displaying live or recorded images and sounds. One of the key differences between video art and theatrical cinema is that video art does not necessarily rely on many of the conventions that define theatrical cinema. Video art may not employ the use of actors, may contain no dialogue, may have no discernible narrative or plot, or may not adhere to any of the other conventions that generally define motion pictures as entertainment. This distinction also distinguishes video art from cinema's subcategories such as avant-garde cinema, short films or experimental film.

1.1 CONTENT DEFINITION

As a part of the Community Challengers project, you are going to conduct a two-day video workshop with a focus on climate change. Through this workshop, it is very important to remember that video is only being used as a tool, while the main point is creating content about climate change.

Considering this is a video workshop, it is necessary to use the two days with the group to take the time to briefly introduce them to:

- Video in general
- Tips on filming (how to frame a shot, good and bad lighting tips)
- What video art is
- Simple methods for creating video content (mobile phones vs. cameras, mobile apps for editing vs. Premiere Pro)
- Using video as a tool for raising awareness

With smartphones, it has become much easier and more achievable to create video and photography content. On the one hand, this has made people lazier with regard to photography and videography, because our phones do the business of metering the aperture, exposure, ISO etc. On the other hand, it has made this medium accessible to so many who were never able to explore it before. This also allows us to use our short time with the groups for actively creating our final work without having to explain all the details about videography, which otherwise would have taken up too much time.

When it comes to the topic of climate change, all of our participants should take on some of the local problems within the field and focus on things that actively affect their communities. For example: Croatia as a country lives off tourism, and has definitely started to experience the negative aspects of this industry. However, tourism is just one of the problems; we're also dealing with smaller cities and villages becoming less populated every day while bigger cities become overcrowded. Extinction of endemic species, deforestation, poor waste disposal and excessive construction without any urban planning are just some of the basic problems we are facing currently.

Most of the time, climate change being a very real and serious problem has quite an overwhelming effect on people who are unaware of what is happening. By focusing on local problems, we should help the participants to realise that this is real and happening right now, but if we take action, there are things that we can do. Taking an interest in what is happening locally rather than globally is much smarter, at least in the short run.

1.2 PRODUCTION

While the main task of this workshop will be to tackle the question of climate change, you should be taking into consideration today's social media culture. Graphic and visual content has become stronger and more important than ever before. Short videos on TikTok and Instagram change young people's perception faster than most feature-length documentary films that are shown on TV. Through this, it is not just human perception that is changing, but videography as a field. Since this workshop - and programme in general - is designed for young people, it is important to use the Internet as a tool in the production of our work.

There are many ways to use social media platforms for artistic research as well as artistic exposure. It's recommended to try using social media for the promotion of the group's work. Considering the fact that our groups will consist of young people, they will likely be familiar with the internet and we can show them new ways to use this platform.

However, keep in mind that the field of social media and the internet will definitely not be the focus of this workshop.

During this two-day workshop, you will be creating a video piece and using social media to disseminate it and spread awareness about climate change. As you do that, you need to recognize the immense benefits of connectivity that the Internet era has brought us, as well as the potential dangers of it - like data and material storage without time limitation.

It is recommended to keep the final videos short, from 15 - 30 sec up to 1 minute.

In the following, you find a short guide on social media videos for anybody who decides to incorporate this into their workshop. Some of the ways to use the combination of the group's videos and social media are:

1.2.1 TIKTOK VIDEOS

TikTok is a platform that consists of trends. Trends are video ideas that go viral and individuals copy the format (sound, text, aesthetic) to create their own personalised version of the video. These videos often consist of a more humorous approach, so when talking about serious issues such as climate change, we will have to be smart on how to not make it seem like a joke. Accompanying the participations throughout the complete creation process and being available for constructive advice is highly recommended.

If you decide to use TikTok as a platform, shorter video formats are mandatory. Even though TikTok allows videos to be up to a minute long, it is a platform that thrives on quick tidbits of information. If looking to hold somebody's attention on these apps, it is a smarter move to focus on short and simple videos with a clear point. It is thus recommended to focus on making content that is from 15 sec up to max. 30 sec long.

These two videos are showing ways to use TikTok for the specific topic of climate change, eco-friendliness and sustainability:

<https://www.youtube.com/watch?v=qIBFOx0ZiYk>

<https://www.today.com/video/tiktok-green-teens-help-lead-fight-against-climate-change-110862917582>

To learn more about the question how to create a TikTok, you can consider the following video:

<https://www.youtube.com/watch?v=azPVvVFZ3Aw>

1.2.2 INSTAGRAM REELS AND IG-TV

Instagram is an app that focuses mainly on photos, but following the recent mass growth of TikTok, an option of 'reels' has been introduced. Reels are basically TikTok videos, but posted on the Instagram platform. The format, aesthetic and point is the same as a TikTok video.

The videos you post on TikTok can also be added to reels to expand the viewing audience of our work.

Tutorial for creating reels:

<https://www.youtube.com/watch?v=fvbqH2tb3Q0>

IG TV (Instagram TV) as additional possibility, allows the videos to be longer, so this is a good way to share your work that exceeds the 1-minute limit that is allowed by the previous options.

Tutorial for creating IG TV Videos:

<https://www.youtube.com/watch?v=XcfFT7iIaGU>

1.2.3 YOUTUBE

Even though YouTube is sometimes neglected among younger generations for classical daily fun videos, it is still a strong platform and definitely the strongest platform for video distribution. In case the participants are not interested in the options stated above, a longer format video to YouTube is an alternative. Uploading a video to YouTube would give a group the ability to share this work on other platforms and gain visibility.

Examples for video art uploaded on YouTube are:

- Pipilotti Rist - Ever is Over All

https://www.youtube.com/watch?v=a56RPZ_cbdc

- Hito Steyerl - How Not to Be Seen: A Fucking Didactic Educational .MOV File

<https://www.youtube.com/watch?v=WbOmXEnluzg>

All stated platforms are just a plus in sharing content and getting the word out there -the real focus lies in the creation of the video.

1.3 WORKSHOP DAY ONE

An outline of the first Workshop day could follow the following structure:

- Introduction of participants
- A brief PowerPoint presentation on video artists and video activism
- Videography basics
- A short conversation on social media
- Conversation on climate change topics
- Splitting the participants into groups
- Deciding on the format of the video and creating a mind map or simple storyboard
- Giving each group a task to try to work on until the following day's workshop

On the first day, the workshop leader is going to take approximately half an hour to meet the participants and see how familiar they are with video production in general, and whether anybody is familiar with video within the art context. This introductory session is also a good time to introduce the Community Challengers project, its goals and partners, activities and topics. Further, this session should lay the ground of communication networking, such as exchanging numbers and creating a WhatsApp group with the participants.

Next, briefly make a short PowerPoint presentation introducing a couple of artists who have used their art as a tool for raising awareness of social and political topics (this is optional but recommended). Even though this workshop is going to be based around climate change, video is the main tool. Considering that the participants are not professionals within the field, we should also take approximately half an hour on the first day to simply introduce them to some basics regarding video. For example, we can show them some examples of stop motion versus a regular video format and briefly explain the minimal basics of filming, so that they have some sort of surface knowledge of what creating video content can be.

The group leader should ask the participants about their thoughts on social media and the usage of social media in this workshop, and present them with some examples of how people have used social media for similar projects. Through this, the workshop host can see if the group is able to take on social media as an additional tool for advocacy or if the group will focus on video production only.

Finally, have a short conversation on which specific topics of climate change radius the group members would be most passionate about exploring and creating their videos around. As mentioned earlier, you should primarily focus on local climate change issues.

For example: if you were to hold this workshop in Zagreb, Croatia, you should present the attendants with a couple of themes that are best to work with considering the environment within which the group will be creating and filming, such as poor waste disposal, poor urban planning (not enough green areas in cities), over construction and car fuel emission. These themes are adaptable for any city, more or less, but it is definitely best to focus on specific local issues within each community.

Another example can be Portugal. It is positioning itself as one of the world's most committed countries to renewable energy. Renewable energy can be a good topic to discuss and work around. Portugal also faces major problems due to wildfires, so raising awareness of why forests are important and how to preserve them is another very active issue that needs to be addressed.

After leading a conversation with the group on the themes, the group leader should ask them how they would like to be grouped. The leader should give their group two possible options to team-up: working as a whole big team or splitting into smaller teams.

OUTCOME 1

If the participants mostly agree on one topic (as mentioned above), they could all focus on this topic and create a video around it as a team.

Each participant would still have their own input into the video, meaning that everybody's footage would be included.

PROS

This way, they could get to know each other better as a group and the group host could figure out the dynamics of the group more easily.

There could also be some tasks set for each person depending on their interests. For example, one person could work on what the sound of the video is going to be, somebody else could film, someone else could handle post production etc.

CONS

The simple reason as to why nobody should be insisting that the group choose the option where everybody works around one topic is simply that climate change is such a complex and deeply-rooted problem, and if an individual is not passionate and understanding about it, it will not be easy to approach successfully. Putting the focus on climate change in general is just too much to take on for a group who has likely never worked on a project like this before. There are many branches within the climate change spectrum and each participant must really be aware of the topic they are working with, and use the time allowed and the work we will create not just to raise awareness within the community, but also to build on their own knowledge and education regarding this specific topic.

OUTCOME 2

If the participants are having difficulty in all agreeing on one topic, the group should be split into smaller groups depending on their interests with each group given a task aligned with their choices. If an individual expresses a wish to work alone on his/her own project for some justified reason, they should be allowed to develop their idea by themselves.

This option would open up the possibility of the group creating multiple videos that could eventually all be used to produce one longer video collage. Alternatively, they could also just be presented as different videos that do not depend on each other.



PROS

Each individual would be more likely to work on a topic they are passionate about and we could easily find a way for everybody's wishes to be taken into consideration.



CONS

We must also consider the short time period of only two days that this group will have to work on their videos. Working around this time would definitely be easier if the group host gets the group to agree on one topic within the climate change radius, enabling the group to just work on one short film together. This could avoid superficiality or several videos without in-depth reflection of a certain topic. Hence, after grouping, it is important to give each group a filming task in accordance with the topics that they have decided to work with and the formats that they have chosen.

1.4 WORKSHOP DAY TWO

The second day is also the last day of face-to-face work. You can use this day to see what your participants have filmed in the meantime, and start on some basics of editing. There is a high chance that some content may not be usable (bad quality, participants are not happy with it etc.) which is why it is important to also allocate some time to film on the second day. We need to take the time to ensure that every participant is being active in the process and that their part is not being neglected.

On the second day, the schedule will vary depending on:

- Whether or not the participants have decided to combine video and social media
- How much they already knew about filming
- How much the participants have filmed alone in the meantime
- How they were grouped (if it was a bigger group or a few smaller ones)
- How long it takes to watch the footage

On the second day, you will also discuss the video sound. The group does not need to put an emphasis on the production of sound as it would simply take up too much time. However, sound should be something that is being thought about while being kept as simple as possible. Therefore, field recording, voiceover, background sound (from the video footage) and finding sounds online that are legal to use should be covered.

Sites such as FreeSound can be considered as tools for this part of the assignment. No microphones or sound recorders should be used for this (because we want to make this part as simple as possible considering the short time span). The participants should be introduced to the basics on how to use their phones for sound recording through a sound recording app.

If a group is working on a group video, they can collectively work on the text together (poetry, story etc.), have one of the participants read it aloud, and record this as the sound for their video.

If making a montage of the final work, you as a host will need to help with the technical part of post-production. If there is time left on the second day to work on postproduction, the programmes that the participants will use should be as simple as possible. It should be our job to show the participants how to make videos and edit them using tools that they can easily access. Movie Maker and mobile applications of this type are a great option, but more complex programmes like PremierePro and Vegas should not be used. If the group needs help with some final video touch-ups, you can use more complex post production programmes to finalize the work.

In conclusion, the primary focus on the second day should be knowing who is doing what, and ensuring that there is at least some footage being made. The final video work does not have to be finished until the end of the second day. Once the WhatsApp group (or any other similar method) has been set up, we will be able to stay in touch with the group after the two-day period ends. The group chat should allow us to communicate and make some final adjustments, even after our workshop has physically ended.

OUTCOME 3

- Raising awareness among participants
- Teaching your participants some basic knowledge of video (how to frame etc.)
- Teaching your participants how to use simple tools for creating video (mobile phone)
- Teaching your participants how to use video as a tool for raising awareness
- Creating a final video/videos

1.5 EVALUATION QUESTIONS

After a workshop, it is crucial to make a proper evaluation in order to discover what worked well and what didn't, what were lessons learned and which components participants liked. This debrief can be taken into account for follow-up processes, sharing tips with further trainers and adapted for possible future workshop(s). An evaluation should be done with the participants through non-formal exchange or games, in a group or individually. Further, a survey should be shared among trainers in order to include their point of view. The results will provide an overview from both perspectives, the receivers as well as the trainers who delivered the workshop.

The following questions are examples and can be adapted by each trainer according to the individual workshop situation, group of participants and experience of the workshop days.

For young participants:

- What did you learn during both Workshop days?
- Do you feel that your thoughts and ideas are well represented through the piece of film art you created?
- Would you motivate others to create their own piece? Or further develop your creation to raise awareness on climate issues and local environmental challenges?
- Do you see your film creation as a means to address a local decision-maker or a representative from your municipality and advocate for change?
- Do you feel empowered to use film as a tool to incorporate your opinion and raise your voice?
- What are your recommendations or experiences you would like to share with young people in Europe who will take part in these film workshops in the future?
- Would you like to share your story?

For trainers:

- Did you reach your workshop goals?
- According to your Film Workshop experience, bringing together climate change issues and young people's active civil society participation: is this possible?
- What would you like to share with other trainers or youth workers conducting the workshop?
- Do you feel motivated to conduct further workshops on film and link different art challenges? If so, which one would you choose?

2. VISUAL ART

We could all agree that all works of art perform a social function since they are created for an audience. Some artists seek freedom to use their style and technique to express their views about society and political processes, which is a great way to emphasise and talk about artistic responsibility. This artist approach must play a role in the improvement of our collective existence. That being the case, art must participate through visual education and persuasion in the development of opinions on current topics of great importance which can lead to a better society.

2.1 CONTENT DEFINITION

The issue of climate change is complex and includes deforestation, illegal construction and the whole structure of irregularities, illegalities and non-transparency in the management of green space areas or forests. This is a topic worth researching, studying and reacting to. We need to focus on the root cause of the problem that we tackle and always start with local issues of climate change.

The topic of climate change and its consequences on a local level can be tackled through artistic interpretation, by techniques of drawing, sketching ideas, and even the creation of murals.

A mural is a large painting on a wall or ceiling inside or outside a particular structure. Creating murals in a public space makes the participants think about the recycling of the materials used, which is also closely related to the preservation of the environment.

It can be created in private, enclosed spaces or in the public space, but in the context of a Community Challengers workshop, the mural should be accessible to a wider audience. Therefore, the recommendation is for it to be created in a public, outdoor space.

The very **importance** of murals and their impact on society can be seen through the **history** of wall paintings, from cave drawings to the present day. They are also present in all civilisations in history as a part of cultural heritage.



DID YOU KNOW?



ONE OF THE MORE INTERESTING PERIODS OF MURAL CREATION DATES BACK TO THE EARLY 20TH CENTURY (1920) IN NORTH AMERICA, AT THE END OF THE MEXICAN REVOLUTION. THE GOAL OF THE MEXICAN MURALISM MOVEMENT WAS TO SHOW, THROUGH VISUAL MESSAGES, THE SOCIAL AND POLITICAL REASONS FOR THE REUNIFICATION OF THE PEOPLE AFTER THE END OF THE MEXICAN REVOLUTION. THE THREE MAIN ARTISTS IN THIS MOVEMENT WERE DIEGO RIVERA, JOSE OROZCO AND DAVID SIQUEIROS. AS THE CIVIL WAR CREATED A GREAT DIVISION OF POLITICAL AND SOCIAL IDEAS IN THE NATION, THE GOVERNMENT'S GOAL AFTER THE END OF THE CONFLICT WAS TO UNITE THE SOCIETY UNDER A SINGLE MEXICAN IDEOLOGY. THE THEME WAS TO TELL A VISUAL STORY OF THE MEXICAN REVOLUTION AND THE GOALS OF THE NEW GOVERNMENT. MURALISM WAS THE MAIN TOOL USED TO ACHIEVE THIS GOAL.

2.2 WORKSHOP PREPARATION

One Week before the Workshop: **Forming online group for future plans**

After creating a WhatsApp group or an emailing group and sharing the details about the workshop, ask the participants to start gathering the resources they have at home and/or in their communities. This can be from oil paint, concrete paint, to pigments, brushes, and rollers. This encourages the participants to start getting into the “reduce, reuse, recycle” mindset, as well as encouraging grassroots collaborative networks. This active engagement also encourages a sense of community, which is created through personal conversations and social media posts.

2.3 WORKSHOP DAY ONE

Step 1 – Introduction, discussion and brainstorming

At the beginning, participants and the trainer(s) will introduce themselves and get to know each other.

In the next step, trainer(s) encourage(s) a discussion on climate change and environmental issues. The trainer(s) briefly guide(s) participants to detect climate change and environmental issues in their city, how they have occurred, and what can possibly happen if the situation does not change. What changes in their environment can they identify? If they compare their city or neighbourhood today to what they remember from a few years ago, what differences do they notice? Participants have the opportunity to demonstrate their observation skills and come up with, recognise and explain a number of changes. Through discussion, they will come up with a whole structure of climate change and environmental issues and causes.

A focus group can be used, if there is a need for this method, to encourage in-depth discussions that will explore participants' values or attitudes towards a particular topic, e.g. 'Urban Green Spaces'

Duration: 30 minutes

Step 2 – Brainstorming

Participants share and exchange knowledge, ideas and visions using a brainstorming method and formulating potential ideas. The participants' interest in this topic will not be narrow or so limited as to suppress motivation, but instead will encourage a broad discussion on a specific topic.

Duration: 30 minutes

Step 3 – Digital documentation and Social Media

Participants are instructed about the importance of documenting the process of their team's work by photographing and recording from the first sketches to the final mural. They understand the importance of digital documentation and using social media to share their ideas about local issues with the world through photography, stop animation or video. With the beginning of the process of creation, each participant can also actively participate in the promotion and subsequent finishing of their works (drawing, wall painting, photography, subsequent drawing on the photographs using mobile phones). At this stage, participants can be asked if anyone would like to be the reporter for the day, taking pictures and documenting the process otherwise. They can always switch with other team members.

Step 4 – Combined method of sketches

The combination of *verbal discussion and drawing discussion* is designed as a game in which participants express their views and ideas both verbally and visually. When participants have an idea, they can express it in a way they find suitable-verbally or by drawing.

Participants will react to the topics discussed or they would like to address through drawing (sketching) and conversation, and will initially present the drawings of their personal ideas (their sketch, not the final idea) to the group. Through their drawings, the participants will use the method of brainstorming. Through this combined method of communicating, the atmosphere becomes more relaxed and clearer ideas are created collectively.

Step 5 - Team work, creating sketches on the large piece of paper

In this step, a sketch is created on a large piece of paper placed on the floor where all the participants design motives and create an art composition together, guided by the formed ideas on local issues and changes that have been addressed in the previous conversation (Steps 1, 2 and 4). Participants will now put themselves in the position of artists who are environmentally conscious, willing to evoke an artistic reaction in their community and aware of the social changes around them. As a result, the participants work together in unity and create the sketch for the mural.

Duration: 30 minutes approx.

Step 6 - Introducing participant with historical location of the wall

Participants are informed about the location of the wall on which they will paint the mural and the historical context of the location in their community. Facts, information and meaning of the building are shared. Focal question: How can an urban space be connected with climate action?

Duration: 10 minutes

Step 7 - Sharing materials

All the materials that participants were able to collect before making the mural will be shared during the production of the work. These materials are seen as the property of the group, which fosters a sense of unity and sharing.

Duration: 10 minutes

Step 8 – Transferring sketches on the wall, starting to paint

After a clear definition of the theme through sketches for the mural, the young participants will move on to painting the wall. This starts with transferring sketches from the paper on which they worked together to the wall, using chalk, concrete paint or sprays. Slight changes are always possible in artistic creation, such as adding or subtracting motives or making slight changes in composition. It is important that the participants have a space in which they feel free to express themselves, and that an atmosphere is created in which they can communicate freely with their group. Communication with the group and the final arrangements regarding the ideas and implementation are crucial.

The trainer(s) invite(s) the participants to come up with the name of the future mural.

Duration: until the end of first day

Step 9– Final Digital documentation of the day

The final result of the day can be shared via different digital platforms, describing its topics, highlighting the name and linking to projects such as Community Challengers while using different hashtags.

*The approximate timeframe for learning, planning and creating the artwork on the wall is two days. On the first day, the participants actively learn, design and paint for five to six hours including a break. On the second day, the participants should complete their mural by approx. 6 p.m. Breaks are included.

2.4 WORKSHOP DAY TWO

Step 1 – Painting

Participants continue to paint the art piece they started at the previous day.

Duration: 4-5 hours

Step 2 – Self-evaluation and evaluation of team work

Participants go through self-evaluation and evaluation of the mural. First, the trainer(s) has/have to motivate participants by asking well-adjusted questions to self-evaluate and evaluate the team work.

2.5 EVALUATION QUESTIONS

The end of the second Workshop Day comes with the evaluation process of evaluation that can start with the following question:

- Can you describe what you learned during this workshop?
- What are good ideas that you worked on?
- How did you approach your artwork? Would you change anything?

The following questions are further examples and can be adapted by each trainer according to the individual workshop situation, group of participants and experience of the workshop days.

For young participants:

- What did you learn during both Workshop days?
- Do you feel that your thoughts and ideas are well represented through the visual art you created?
- Would you motivate others to create their own piece? Or further develop your creation to raise awareness on climate issues and local environmental challenges?
- Do you see your creation as a means to address a local decision-maker or a representative from your municipality and advocate for change?
- Do you feel empowered to use visual art as a tool to incorporate your opinion and raise your voice?
- What are your recommendations or experiences you would like to share with young people in Europe who will take part in these workshops in the future?
- Would you like to share your story?

For trainers:

- Did you reach your workshop goals?
- According to your workshop experience, bringing together climate change issues and young people's active civil society participation: is this possible?
- What would you like to share with other trainers or youth workers conducting the workshop?
- Do you feel motivated to conduct further workshops and link different art challenges? If so, which one would you choose?

2.6 ALTERNATIVE OPTION

As an alternative option, the same steps of workshop phases and production steps are used like mentioned above. The only difference is that participants paint on a large canvas/paper instead of a wall.

Step 1 – Preparation for painting on large canvas or paper

If painting on the wall, the surface is not an option, the workshop will be conducted on a large canvas or piece of paper, either placed on the floor or hung on the wall.

Step 2 – Location of the exposed artwork

To make the work accessible to the general public, the painted canvas or paper can remain on display in a pre-selected public location for as long as it can be arranged.

*The participants should be notified to use work clothes (suitable for the outside temperature), and a space where they can change their clothes should be provided for.

2.7 PROMOTION

Through social networks such as Instagram, Facebook, TikTok and Twitter, promotional activities for creating murals on the topic of environmental protection, climate change and their causes will be implemented. The workshop participants will use photos, videos, stop animation, digital photo collage and digital intervention on photo details that are easy to make using mobile devices and downloaded apps such as Stop MotionStudio, PicPac and Time Spirit among others.

Through the process of creating murals, the participants also create new digital works closely related to the painted wall surfaces in public spaces. The goal is not to promote their work only, but to make an additional intervention to an existing photo or video that builds on the above-mentioned topic. The goal of using social networks raises community awareness of local climate change, and encourages the entrepreneurial spirit of the workshop participants to connect with the global audience.

The participants will be made familiar with the name of the topic in advance, and will come up with the name of the mural itself after the final sketches. Each time they publish their own digital work on social networks, they will tag it with the specific name of the topic and work. For example, using Instagram and its story-sharing option, the participants will post a work with a hashtag (#) on each post to identify the content as belonging to that particular topic.

The area of promotional activities is broad enough for participants to express themselves as freely as possible and further develop their artistic creation. Through photo collage, mutual interviews, stop animations, digital drawings on photographs and similar interventions, a living process of creating art and upgrading it through promotional activities is a desirable outcome.

2.8 TIPS AND TRICKS

Through this visual art workshop, participants are introduced to the mural technique (from sketching to the finished painting), and how to use digital devices before, during and after the workshop.

T&T – Online group for preparation

All participants should join an online group before the start of the workshop to agree on the collection and preparation of the materials (wall paint, pigments, brushes of various sizes, paper, sketch paper, cardboard or similar, canvas etc.). If someone is not familiar with how a virtual group works, they should be briefed in order to actively participate in the communication. It is important to emphasise that all the participants need to bring their own work clothes and shoes, as well as the **materials they will have collected** following the agreement in the online group.

T&T – Learning about wall preparations

The participants will be familiarised with the preparation of the wall surface before the intervention, and will check if the wall is suitable or not for the painting. If the wall is crumbling and the paint does not stick to it, it needs to be prepared using a wall emulsion. This needs to be detected on the first day at the very beginning of the workshop, preferably even before the workshop.

T&T – Canvas/paper preparation

If the participants are going to paint their work on plain canvas or paper, it must be prepared beforehand. If the canvas or paper is on the floor, it must be well fixed, stretched on all four sides and coated with the preparation. Tarpaulin or nylon must be placed under the canvas or paper so that it retains the preparation mixture and does not leak onto the floor and sticks. Impregnating or preparing with gesso are suggested. If this option is not possible, **mix wood glue and white paint** in the ratio of **60:40** in a large bucket with a 40% amount of water, and spread the mixture on the canvas twice. The preparation should not be watery. Preparation is done a day before starting work on the canvas or paper. The stretched canvas or paper must remain on the floor until it is completely dry. It is then lifted and stretched on the wall, if the participants are working that way, or it remains on the floor, still fixed and tightened. It is also possible to use wedges to pierce the canvas and the protective foil underneath to fasten it to the ground and keep it taut. An alternative solution by which the canvas can be stretched is to place one-kilo sand bags at 40-inch intervals, or to place bricks or paint cans in the same manner.

T&T– Already prepared canvas

If the work is created on canvas or paper that is already prepared, it is not necessary to prepare it for painting, only to stretch the canvas on the wall or floor. Make sure that such canvas is not wavy but well stretched, to make it as easy as possible for the participants to paint on it.

T&T – Sketching on small paper and large paper

When sketching on small pieces of paper, the participants must have their own supportive surface made of cardboard or similar material to make the best possible drawing. In the second phase of sketching on large paper or joined papers, the participants draw by standing above the paper placed on the floor. The paper can also be fixed on all sides, and the surface should be flat to avoid unwanted and excessive floor textures.

T&T- Creating digital art from sketches to mural

When sketching with charcoal, chalk, pencils or markers, the participants are also encouraged to actively start observing their work through the photographs they take with their mobile phones. Through the photographs, the participants can add certain details, motives or text with a digital drawing (this is an option that every modern mobile phone has without needing a special app) and see their sketch in a different way. During the sketching process, the promotion through social networks should begin.

T&T- Materials for painting the mural

The participants then transfer the final sketch from the large piece of paper to the wall, stretched canvas or paper using thick chalk, spray, charcoal or paint and brushes. Before transferring the sketch to the wall, it is necessary to prepare several large buckets of water for washing brushes and taking water to dilute the paint, several smaller containers in which the paint is mixed, and several small disposable cups in which smaller amounts of paint are mixed. Each participant should bring as many containers and cups for mixing colours as he or she deems necessary for working - for example, five containers and six small cups per participant -while large buckets of water are shared.

T&T- Think about colour waste and sharing

If a participant is left with excess colour and the others can use it, they should be encouraged to share it.

T&T- Communication with passers-by during working

Comments, questions and communication with passers-by are expected while working on the wall, canvas or paper in a public space. This factor can by no means be avoided due to human curiosity, and in this way, the participants will have the opportunity to present their work and the whole idea of interventions.

T&T- Recycling the rest of the paint

On the second day, the participants finish the mural and wash the brushes in shared buckets (they should have access to clean water nearby) and throw away the rest of the paint, but thinking first of ways to recycle it. Whether participants take the paint to use for their own creations or give it to someone else who needs it is up to the group, with the active participation of the trainer(s).

3. PERFORMANCE

The intention of this workshop is to create an imaginary set of new mutants, whether human, animal, plant, or even fungi, bacteria or other organism, over the course of two days. If participants have other concepts or ideas they are free to create it, but they have to link it somehow to the problem generated by plastic and mutation, or to use examples given in this manual as a methodology for their project. The starting point of the workshop is the premise that through pollution, new mutated species have appeared or could appear one day. The participants' task is to imagine and design such mutants that would change people's consciousness regarding the climate change that has occurred on Earth, in order to inspire individual and personal changes to bring about a better tomorrow.

Humanity produces unthinkable amounts of plastic, which is used in anything from food packaging to automobile production. Another source of plastic pollution is the fast fashion industry. Big companies with unethical wages of the workers produce clothes from cheap, synthetic and often plastic materials that last for one season and pollute the production environment with toxic byproducts. The vast amounts of plastic that humanity produces do not get recycled properly. The plastic that is not recycled or burned gets dumped into landfill or ends up in waterways, where wild animals are confronted with this material that takes upwards of 1,000 years to decompose. Animals such as turtles and fish get strangled and die through their interactions with plastics and microplastics, others learn to adapt. Crabs use plastic pieces to build their homes, for example. Traces of microplastic have been found in human bodies: eating fish that consumed microplastic in the ocean or drinking from plastic bottles.

Thus, the topic of mutation and transformation naturally arises as a potential solution to the survival of beings on planet Earth. Whether current pollution and changes to the soil, sea and air create the basis for a new natural selection, or a new stage of evolution in which only those beings that are able to transfer genes that allow survival or mutation will survive, is a fundamental question to which we can give several different answers.

Mutants are beings that can be seen throughout the popular culture of the 20th and 21st century. In fiction, they are created by mere chance, by the experiments of crazy scientists, or are beings born with specific powers, such as superheroes. Sometimes they are on the side of good and sometimes on the side of evil; in other cases, the mutation is revealed through a supernatural ability or through a transformation of the body that can be accidental or forced. Animals, just like humans, belong to such a classification.

3.1 CONTENT DEFINITION

OA performative arts piece will be more improvisational than script-based. The workshop participants should get a briefing on the history and best practices of performance art, and have a good idea of the performance location to be able to relate it to the subject of their performance. Finally, you will need to educate the participants on the causes and consequences of climate change (IOI is a great resource for this purpose), as well as the theme of real-life and metaphorical mutations (as mentioned earlier in this part).

The content of the performance created by the participants should tell the story of a mutant in a simple, comprehensible way that all the participants and spectators can understand. The work should have a clear message and must start from the story of the mutant's origin, its conflict with the non-mutant environment, finding other related mutants and, in the end, putting the mutant in the service of humanity to solve the issue of climate change and adapt humanity to new conditions. Such a concept, of course, can be seen in Hollywood films and series about androids, superheroes and mutants such as *Blade Runner*, *Batman*, *Wonder Woman*, *X-Men* and *Mutant X*. However, we also recommend the idea of a cyborg for creating a performative work of art, first developed in William Gibson's novel *Neuromancer* (1984). A mutant is a romanticised being who, like a noble savage, reveals the other side of humanity within us - that is, what actually makes us human. By accepting the mutant, the community becomes homogenised again, but it also transforms into a new, more open state.

It should be noted that contemporary art practices will be incomprehensible to the majority of workshop participants, and it is therefore important to focus on popular culture or truly accessible examples of contemporary art. In addition to this, it is therefore good to pay attention to contemporary art practices that refer to such ideas (mutants, cyborgs and androids), and especially to the idea of transformation, transhumanism and bionic implants as a new form of humanity, inaugurated in the works of Orlan, Stelarc and Matthew Barney.

Dramatic Structure

It is fundamentally important that the performance follows the classic dramatic structure. It should have an exposition, a rising action, a climax and a denouement in the form of a 'moral of the story' or a message. The audience should be presented with the issue of plastics and their impact of climate change on biodiversity in a simple way, through the mutant's story. In this context, the message is also a metaphorical call for action - a joint action to address local and global ideas.

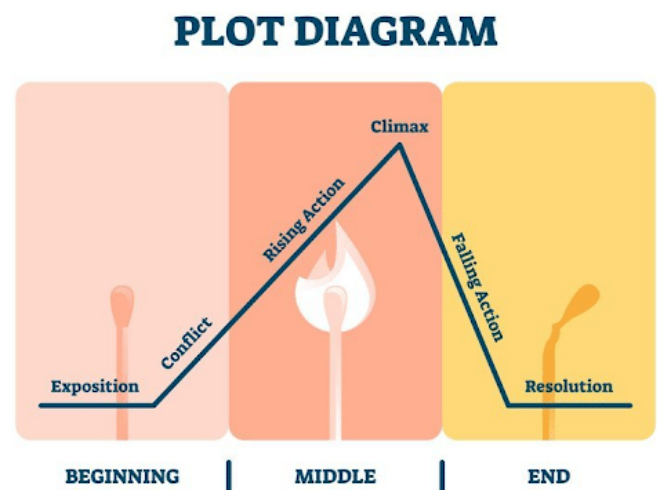


FIGURE 1. A PLOT DIAGRAM/DRAMATIC STRUCTURE. SOURCE.

The content should be understandable to the wider public, both in the country of origin of the workshop and in the partner countries, but also on a global scale. Climate change unites humanity in a common struggle and erases the differences between nations, cultures and religions. When united in a common problem, humanity should be as one.

3.2 PRODUCTION

When it comes to the production of the works within the performance arts workshop, one should keep in mind the possibilities of all media of this art form, from dance to performance. What makes a big difference between the performing arts and all other artistic media is the fact that in a piece of performance art, the only tool and medium is the physical body of the performer. In that sense, the production costs are almost non-existent. A dancer or performance artist can perform a dance solo or performative act anywhere and anytime using only movement, voice and gesture.

However, the production of a piece of performance art can also be the most demanding if it includes performers, musicians, costume and set design, make-up artists and all other accompanying content; opera is certainly the most complex and expensive performance art in terms of production. This shows us the great range throughout the performing arts - from no cost and one performer, to a cost of millions and an extensive group of musicians and singers. Therefore, one should make sure that the workshop outcome is a performance with one or a small number of performers, so that the process of creating the performance and transferring the message to the audience could be repeated in different circumstances.

Production requirements should be prepared on time, participants should be warned about unrealistic expectations, and be organised into teams preferable with a member who already has acting/theatre experience. The participants should share materials as much as possible (e.g. one of the participants owns a costume/prop/technical appliance and lends it to others for performance). The principles of circular management (sharing, borrowing, reuse, repair, restoration and recycling of existing products and materials) should be employed with the aim of reducing the amount of waste and extending the value of the material.

The most important and most artistically complex production project will be the making of a mask, or several, if multiple workshop participants take part in one performance. Masks can be made of paper or textiles, but plastic can also be used, as well as waste and used materials. It is also advisable to organise field work in which the workshop participants would visit a park or a protected area in a city or the immediate vicinity, where they can collect waste materials and use them to make the costume and mask for a mutant. This field work would, on the one hand, raise the participants' awareness of the impact of humans on the pollution of the Earth and climate change, and on the other, would bring the group together through the creative process of recognising 'aesthetic objects' in the waste. Natural materials such as twigs, dry leaves, cones and so on can also be used, but only if the workshop participants find them, i.e. not by plucking them from trees and shrubs.

The costumes can be designed by each of the participants using old clothes of their own, or using the materials found during the field trip. When choosing personal clothes, the workshop participants and managers should include the narration of personal history, so that a selected costume could be used to represent the participants' personalities.

For the recording equipment, it is enough to have a smartphone and a selfie stick that can also be used as a camera tripod. If the performance is taking place in a noisy space, one should use two phones, one of which is used specifically for recording sound which should be placed closer to the performer. Of course, one should be familiar with basic programmes for easy video editing, or make the video with the intention to treat it as a raw material (hand-held camera, off-sound).

If the performance also includes simple scenography, we recommend making it from found waste materials or found natural materials with minimal additions, such as wooden panels. Elements of urban architecture can also be used for scenography in a way that outlines the dystopian character; these could be abandoned industrial spaces or construction sites, squats, neighbourhoods and buildings decorated with graffiti and murals, unmaintained green areas or completely empty concrete surfaces. Of course, set and costume design elements are decided upon together with the script or concept of the performance.

3.3 WORKSHOP DAY ONE

- 1.Introductory presentation on the performing arts in the context of climate change
- 2.Presentation of possible concepts and scenarios of the performance; participants present their ideas
- 3.Field work that includes waste collection for making masks, costumes and scenography
- 4.Procurement of other needed materials
- 5.Making masks
- 6.Making costumes
- 7.Production or selection of scenography (public space)

The first day is focused on creating the concept of the performance scenario and making all the necessary elements, from the mask to set design. During the workshop (especially the first day), the focus should be on working in open spaces (field work) and fully dispersing the communication between the mentors and the participants. Also, preference should be given to learning through practical and experiential exercises from the very beginning. A roadmap of activities should be created at the start and presented to the participants so that all activities are adapted to everyone, and made available to the interested public. One should bear in mind the limited time of the performing arts workshop when conducting the planned activities.

Simplify the transfer of knowledge in a theoretical format as much as possible, but provide insight into certain literature or other materials that the participants can study for themselves. It is advisable to use some of the simplified manuals that can be found on the websites Climate Outreach*, Carbon Literacy** and Climate Fresk***, as well as on the sites of local activist groups from each of the individual countries involved in the project. The recommended medium for learning about the problem of plastics and climate change are the movies that talk about burning issues in a concise and receptive way, using illustrative examples. A large number of movies that cover this topic are available on the Internet for free. Such films include: The Story of Plastic, A Plastic Ocean, A World Full of Plastic, Albatross, Bag it, Straws. The films on climate change that could serve this purpose, and can be found on the Internet for free, include: Before the Flood, An Inconvenient Truth, Sustainable, The True Cost, Demain (Tomorrow), Chasing Coral, One Strange Rock, 2040 and the documentary film series Our Planet.

*Climate Outreach (<https://climateoutreach.org>)

**Carbon Literacy (<https://carbonliteracy.com>)

***Climate Fresk (<https://climatefresk.org>)

3.4 WORKSHOP DAY TWO

1. Reading the scenario or concept and joint analysis
2. Enacting of a past performance or an amateur play by the participants
3. Performance rehearsal in the workshop venue
4. Dress rehearsal in a public space or in the workshop venue
5. Final performance; recording
6. Reviewing the recording of the performance and joint analysis
7. Final discussion

The second day is dedicated to the final performance and the creation of a documentary video based around it. The key part of the activity must be the work on the task, i.e. the creation of the performance, because this task is the one that meets the objective of this manual.

Particular attention should be paid to the phenomenon of eco-anxiety, which is increasingly affecting younger generations who are aware that the effects of climate change will catch up with them throughout their lives as they age. Eco-anxiety refers to persistent worries about the future of the Earth and life on it, and this concern often includes symptoms that go beyond the symptoms of anxiety. It is therefore very important to pay attention to changes in the moods and emotions of the participants that could be caused by eco-anxiety. Accordingly, you should repeatedly emphasise the role of raising awareness (both one's own and that of others) and changing habits in the fight against climate change, and also the role of collectivisation - the same collectivisation you practice in this workshop. In case the workshop managers or participants cannot intuitively cope with this situation, several free manuals have already been published that explain how to easily mitigate the effects of eco-anxiety.

3.5 EVALUATION QUESTIONS

As mentioned in previous chapters, it is crucial to make a proper evaluation after each workshop in order to discover lessons learned and take them into account for follow-up processes.

The following questions are examples and can be adapted by each trainer according to the individual workshop situation, group of participants and experience of the workshop days.

For young participants:

- What did you learn during both Workshop days?
- Do you feel that your thoughts and ideas are well represented through the piece of art you created?
- Would you motivate others to create their own performance piece? Or further develop your creation to raise awareness on climate issues and local environmental challenges?
- Do you see your performance creation as a means to address a local decision-maker or a representative from your municipality and advocate for change?
- Do you feel empowered to use performance as a tool to incorporate your opinion and raise your voice?
- What are your recommendations or experiences you would like to share with young people in Europe who will take part in these workshops in the future?
- Would you like to share your story?

For trainers:

- Did you reach your workshop goals?
- According to your Performance Workshop experience, bringing together climate change issues and young people's active civil society participation: is this possible?
- What would you like to share with other trainers or youth workers conducting the workshop?
- Do you feel motivated to conduct further performance workshops and link different art challenges? If so, which one would you choose?

3.6 PROMOTION

When promoting a piece of performance art, the maximum focus should be on simple and accessible media such as YouTube, social networks (Facebook, Instagram, TikTok) or guerrilla promotional activities in the virtual space (trolling). It is possible to run a promotional campaign in person as well, performing short sketches in some of the main city squares, in subways and other walk-in places. This kind of publicity can also happen through vox populi where the performance participants would ask passers-by what they think, whether they know or think they know about plastic and climate change, or about their sketch in general. At the same time, this task could be presented as a sketch, i.e. a smaller performance.

All the promotional activities should be considered as vital to the process as the performance's public reception. The topic of climate change is increasingly occupying our daily lives and is part of the policies of the EU and other countries. This is, of course, also an advantage for promotional activities.

The goal is, therefore, to sensitise citizens to see themselves as participants in the fight against climate change. The video of the performance will certainly be visually attractive, due to the use of waste for making the mask and costume, but also due to the use of dystopian locations. Posting the video on social networks and achieving a sufficient number of likes and comments will enable the popularisation of the performance itself. It is also possible to record conversations with the workshop participants during the process, and post them on social networks the same day. We also advise you to keep track of the best time of day to post on various social networks to maximise social media outreach. The experience of so-called 'real time' is a way for young people to communicate, and following daily posts is proof of your existence in the virtual world.

For today's generation of young people, analogue media are not primarily used for promotional activities. In this sense, one should not publish in printed newspapers or use posters; instead, small street art interventions can be created by one of the participants. Natural materials that can be washed off the facades can be used for the interventions and which, in addition to announcing the performance or the video, will also contain a clear message of the fight for sustainable development and raise awareness of climate change. For the publicity itself, it is important that the participants of the workshop use the story format on WhatsApp, Facebook or Instagram in order to inform friends and followers of interesting developments in the workshop on a daily basis. The sharing of these posts on social networks will ensure the virality of the performance before it takes place. Of course, this also creates a certain expectation of performance, but it also puts the focus on the general public, not just on cultural workers and environmental activists.

3.7 TIPS AND TRICKS

The most important element in this workshop is to familiarise the participants with simple skills and user-friendly tools (making a mutant mask and costume using paper, textiles, found waste or natural material, along with set design and the use of mobile phones and digital cameras) that they can use. For the part of the workshop that involves making a mutant mask, the simplest techniques that individuals can master in one day should be used. One first needs to sketch a mutant's face, which can be done by the most artistically gifted person at the workshop. The face of the mutant should then be shaped simply by gluing the pieces of waste or natural material to the mask model that has been previously made using paper. Modelling the mask is very simple: place some flexible cardboard on a participant's face and contour the shape. Then, cut out holes over the eyes and mouth. A similar procedure is applied when making the costume using paper or textiles. If one is not using pre-existing clothing that is sufficiently illustrative for the designed concept, then waste items or natural materials should be sewn onto the pieces of found, tailored or pre-existing clothing.

In **set design**, use pre-used panels or find discarded items and materials that can be used to construct a flat background surface. The same goes for making props that can be put on the body of the participants, i.e. the performers and actors. When putting it together, if possible, use simple techniques such as sewing or tying using discarded pieces of wood or rope.

If the workshop participants need to be familiarised with how to record the performance using a smartphone, explain it to them by using the simplest mobile applications available on Android and iPhone systems. It's also good to explain some simple computer programmes such as Video Editor; by no means should professional ones like Premiere be used.

In the part of the workshop that includes the basics of performing arts, show the participants the basics of entering and exiting the performance space, becoming aware of the body, movement, dialogue, space and the stage. This is perhaps the most specialised part of the workshop, and it might be good to include in it any participant with experience of amateur drama or any other kind of performance. He or she simply needs to show their performance from a play, or a singing or dancing performance. This person should explain their learning process regarding the above basics through the example of this performance. Of course, a lot of young people have experience of dance workshops or non-professional dancing, and these skills can be used within the workshop. After that, the workshop participants should be asked to repeat the performance they have seen, or to improve on it if they have more experience or the inspiration to do so.

It is also important to have a dress rehearsal of the performance, which includes a performance with a mask, in a costume, on the set and in front of an audience, i.e. the workshop participants. This experience of the dress rehearsal will help to finalise the details of the public performance to be held in front of the audience. Constructive discussion and participation should be encouraged, so that none of the participants remain passive members of the workshop.

4. SONGS & MUSIC

The “universal language”, how music is often referred to, has a lot of potential and benefits, in particular when it comes to **personal development, education, empowerment and the promotion of ideas.**

When it comes to music making and self-expression through music, the experience from YEPP EUROPE’s project “Songs for Rights” in a wide range of settings and with different target groups has shown that children and young people not only feel empowered through participative methods of the workshops, but also through the acquisition of knowledge, new skills and the creative process of song - writing, composing and recording, which increases their confidence and self-esteem. The fact that the result of their creation, a song and a video clip, is promoted through YouTube and other Social Media platforms, often represents a motivational factor and an empowering stimulus for children and youth. Moreover, learning through music and going through a song writing and song production process which expresses their own views, opinions and creativity on topics like human rights or climate action, empowers children and young people by making them aware of their responsibility and possibilities to make a difference and fight actively for positive change.

As research and many examples of the use of music has shown*, music connects with the emotional level of people and is therefore a very powerful tool to communicate and promote ideas, ideologies, values and causes. Expressing thoughts and opinions through melody and lyrics gives a possibility to tackle every topic; sometimes implying topics the listener doesn't identify with. But music is also widely used to promote peace, love, equality, solidarity, human rights and justice. Some outstanding examples are the fundraising for the famine in Ethiopia at a LiveAid concert in 1985, and the peace concerts of Barenboim promoting peace between the Palestinians and Israelis - and countless other examples. What matters are the lyrics of the songs and the intention behind the use of music in reaching out to people's minds and hearts or to influence action.



MUSIC AS A MEDIUM FOR PROMOTING CLIMATE ACTION IN THE COMMUNITY CHALLENGERS PROJECT IS INTERESTING FOR THREE REASONS: FIRSTLY, MUSIC IS SCIENTIFICALLY PROVEN TO HAVE A POSITIVE EFFECT ON INTELLECTUAL, SOCIAL AND PERSONAL DEVELOPMENT OF YOUNG PEOPLE. SECONDLY, MUSIC IS PARTICULARLY APPEALING FOR YOUNG PEOPLE BECAUSE MUSIC PLAYS AN IMPORTANT ROLE IN THEIR LIVES. FOR MOST TEENS, MUSIC IS AN AMAZING OUTLET FOR PERSONAL IDENTITY DEVELOPMENT AND EXPRESSION. MUSIC CAN HELP YOUTH RELAX AND MANAGE THEIR MOODS AND PROVIDE WAYS TO CONNECT WITH PEERS (ERIN WALSH, 2011). SECONDLY, THE FACT THAT SONGS AND VIDEOS ARE EASILY SHAREABLE ON SOCIAL MEDIA MEANS THAT IT HAS A HUGE POTENTIAL IN TERMS OF OUTREACH AND IMPACT ON YOUNG PEOPLE.**

*An example is: Erin Walsh (2011), Influence of Music on Youth, Spark & Stitch Institute
<https://sparkandstitchinstitute.com/influence-of-music-on-youth/>

** Source: Susan Hallam (2010), The power of music: its impact on the intellectual, social and personal development of children and young people, International Journal of Music Education 28(3):269-289
https://www.researchgate.net/publication/242560857_The_power_of_music_its_impact_on_the_intellectual_social_and_personal_development_of_children_and_young_people

4.1 CONTENT DEFINITION

In the Song Challenge, young people chose one or several environmental and climate issues for the writing, producing and promoting of their own song. The topic chosen for the song can be one or several particular issues which are important to young people's lives. E.g. There might be an issue of air pollution caused by industry, too many cars, overconsumption, meat consumption or fast fashion, all related to the climate emergency.

While trying to define the topic for the song, the first group task is to find a topic that members of the group feel emotionally connected to. While not everybody might feel exactly the same or even similar things about a topic, creating an emotional connection to the subject is an essential part of the IDEATION process of song production. The ideation process, which is defined below, identifies the topic of the song before starting to think of rhymes and lyrics. During this process, the emotional connection becomes very powerful, and the lyrics often flow easily and naturally in the next step.

Bear in mind that the ultimate aim of the created song is to advocate for climate action and use music as a tool for change and to influence others to reflect and get active on a certain environmental or climate issue. Once the key topic is defined, it is important to set the objectives of the song and answer the following question : "WHY are we doing this song?" and "WHAT do we want to achieve with our song?". This objective should be written down and be visible (e.g. on a flipchart paper on the wall) to the group during the creative process of the song.

4.2 SONG PRODUCTION

There are many different ways to write and produce a song with a group of young people. Every musician/music facilitator approaches the song writing and production process differently. Some guide the group by playing the piano, others with the guitar or other instruments, and some using approaches focused on rhyming and beats. The creative process needs to fit to the artist guiding the group, his/her way of working, and of course to the group of participants. Their musical backgrounds, ages, and social or cultural backgrounds need to be taken into account.

The structure of a song

Depending on the age of the children (for younger children, you might not want to go too much into detail), you can explain to the group the basic structure of a song. While there might be variations in the structures, here are some basic elements:

INTRO: Attracts the attention of the listener and introduce the song

VERSE: Tells the story

PRE-CHORUS: Builds anticipation for the chorus

CHORUS: The main message or topic of the song which is repeated several times

BRIDGE: Connects two parts of a song (e.g. verse to chorus) and creates a break or a contrast to the rest of the song

OUTRO: Ends the song with a fade out or variation

These song elements can be combined in different lengths and sequences for different effects. After all, songwriting is a free and intuitive process.

There is no golden rule for song writing. However, when working with children or young people who have little or no experience in music making, a 4-Step approach is recommended:

- 1 - IDEATION PROCESS
- 2 - WRITING LYRICS
- 3 - COMPOSING MUSIC
- 4 - SONG RECORDING

4.2.1 IDEATION PROCESS

This first step of the IDEATION process and collecting ideas is some kind of brainstorming without filter, which is then followed by visualizing what participants have come up with either on a wall or a flipchart. While this is still the simplest and roughest version of the idea, some participants might already want to express how they feel about the idea in a musical way (e.g. singing some lines, playing with instruments, etc.).

The second step would be to start filtering and grouping some of the phrases, words, drawings, and expressed feelings. Putting them into families or groups can give the participants the opportunity to review what they have already brought into the group, a chance to edit certain texts and words, and even to put visuals, pictures or sounds to certain words or phrases.

This process already gives you material, such as text, visuals, and musical elements, which can be used for the song. There are many facilitation methods and techniques of defining the topic and creating an emotional connection to the topic:

Writing down phrases on a white board

What phrases or words come to your mind when you think of the climate issues we have discussed and/or we have in our community?

Drawings

Make a drawing about what you have experienced, learned, or about what we discussed in relation to a local climate or environmental issue.

Sounds

What sounds come to your mind when you think about the things we discussed (using your voice, your body (body percussion) or instruments in the room?

One Word Exercise

Write down one word illustrating how you feel about the environmental or climate issues we have discussed today.

Haiku Poetry

Write a Haiku Poem about what we have learned or discussed. A Haiku poetry traditionally discusses abstract subjects or those from the natural world, including seasons, months, animals, and even the smallest elements of nature, down to a blade of grass or a drop of dew.

It is a three-line, beautifully descriptive, form of poetry, intended to be read in one breath. If read in Japanese, most traditional haiku would have five syllables, or sounds, in the first line, seven in the second, and five in the last line*.

HAIKU EXAMPLES IN THE CONTEXT OF CLIMATE ACTION:

Tears run down her cheeks.
The brown river smells bad.
No more fish is living here, just plastic and toxic waste.

There was anger in the streets.
Lots of talking but no actions at COP26.
Meanwhile, our planet is dying.

* Rules for Writing Haiku: <https://grammar.yourdictionary.com/style-and-usage/rules-for-writing-haiku.html>

Brainstorming through visualization

Sit in a circle and play meditation music. Ask people to close their eyes and to focus on their breath. Breath in ... breath out ... Ask the group to think of the chosen topic for their song and invite them to imagine a picture or a scene. What do you see? Who is there? What is happening? Etc. It can be a person, a landscape, a place, anything goes.

Then, the group answers simple questions:

- Is it sunny or rainy?
- Is there movement? Is it slow or fast?
- Choose three colours to describe the image
- Is there a person? How dressed?
- Where does the person stand?
- What is the mood?

While the different participants of the group describe some of the elements they see, the trainer writes them down (on a paper or flip chart). Later, in the phase of writing the lyrics of the song participants can be asked to further develop the pictures they came up with during the brainstorming, and to come up with visual metaphors* (Show, don't tell!). A typical example of a visual metaphor often used in the context of climate change is a picture of a globe in an ice cream cone and the globe melting and dripping along the cone.

*A visual metaphor is the representation of a person, place, thing, or idea by means of a visual image that suggests a particular association or point of similarity. It's also known as pictorial metaphor and analogical juxtaposition. (Source: Richard Nordquist (2018) Visual Metaphor Glossary of Grammatical and Rhetorical Terms <https://www.thoughtco.com/visual-metaphor-1692595>)

4.2.2 WRITING LYRICS

Now that you are starting the song writing process itself by writing the lyrics, you already might have collected some powerful phrases for a chorus or pre-chorus from the previous step. Importantly, when you try to make songs about climate change and/or environmental issues, it is better to try to focus **on how people feel** about these issues, rather than addressing the theoretical common framework of these topics.

There are several ways to write the lyrics of the song in a group. The methods depend on the guiding musician (guitarist, piano player, hip-hop artist, etc.), the (musical) experience of the group, how much material was already collected in the previous step (ideation), etc. If you have a big group, one approach is to split the group and write the song in smaller groups.

Small group work

You can split the group into smaller groups of 3-5 participants with each of the smaller groups writing one verse of the song.

The pre-chorus and chorus of the song which is repeated several times can be written with the whole group. Moreover, some phrases for the (pre-) chorus might have come out of the ideation process already.

The bridge, the intro, and the outro are less important in comparison to the verses and the chorus. They might be added later, come about spontaneously during the process, and in some song structures, there is no intro, outro or bridge.



IMPORTANT TO CONSIDER



PEOPLE HAVE DIFFERENT SKILLS AND PREFERENCES AND NOT ALL PEOPLE ARE COMFORTABLE WITH WRITING LYRICS OR SINGING. SO ANOTHER WAY TO SPLIT THE GROUP IS TO CREATE SUB-GROUPS WHICH FOCUS ON DIFFERENT PARTS OF THE SONG SUCH AS LYRICS, DANCE, FILM (IF YOU WANT TO PRODUCE A VIDEOCLIP TO YOUR SONG) AND OF COURSE MUSIC, WITH THOSE PEOPLE WHO CAN PLAY AN INSTRUMENT.

4.2.3 COMPOSING MUSIC

Composing music and jointly creating a song, can be done through different ways. One way is for the trainer/ music facilitator to give different ideas of melodies while playing an instrument (guitar, piano, etc.) and singing some of the verses and/or chorus. Often, the participants have already come up with a melody which fits their lyrics. In this case, the trainer/ music facilitator should try not to impose the style or rhythm but rather keep an external, supervising role and only help out if needed. In this creative process, the music facilitator can also help the participants in terms of rhythm, beat, or keys (a basic pattern (groupings) of a rhythm which give the structure for a whole song).

If the brainstorming with meditation technique was used, the trainer/ music facilitator and the participants can start to play their instruments, trying to create music based on the pictures that came to their minds during the brainstorming and the keywords on the flip-chart.

Often people already have or feel some kind of beat or sense of speed about the subject they have worked on during the initial steps. You can engage people in establishing the beat by asking them to do some basic clapping, use percussions or drum loops on the Internet (there are many free apps with drum loops, e.g. Loopz, Beatmaker, etc.)

Once you have a rhythm, you can add the melody and try to sing out some parts of the lyrics or hum it out--“hmmhmmhmm”. It is about creating some kind of nice atmosphere participants start to slowly agree on and a melody that flows with a text. Sometimes, a sentence already has its own melody when read out loudly. However, taking a sentence and trying to find a way to sing it or finding a nice melody can be tricky. Sometimes it just does not work because there might be too many syllables in a word.

This is why the IDEATION process is so important. Your subject is clear and participants feel emotionally attached to it. When participants feel emotionally attached to the topic they are less attached to specific words or phrases and find it easier to adjust by finding new words and simply replacing them with words that work better.

Regarding music composition, the trainer/music facilitator needs to be very flexible. In a group of participants, there might be members who feel strongly connected to certain music genres (Hip-Hop, Rock, etc.) and decisions about the music genre need to be made. As a trainer/music facilitator, it is important to stay open and to make sure that all group members agree and embrace the choices made. Also keep in mind that various genres can be mixed in one song (e.g. a melodic ballad mixed with hip-hop elements or lines).

As mentioned before, when splitting into sub-groups, it is also important to make use of the talents of the different children in the room. Some children might not be good at giving melodic ideas, but they are very good at creating beats. You can then use their strength in creating beats instead of pushing for them to create melodies or vocals.

4.2.4 SONG RECORDING

Depending on the equipment, the recording of the song can either be done in a recording studio or individually with low-tech and relatively cheap equipment. Apart from the equipment you use, it is also crucial that the song recording process is facilitated and/or guided by a person who is experienced and able to use the equipment, may it be in a professional studio or a set-up home studio with a (simple) microphone and a computer.

OPTION 1: (Studio) Recording with a musician

The song is recorded with a trainer/ music facilitator who has sufficient experience and equipment to record the song and mix sound. The instruments (if there are musicians in the group) are recorded separately starting with a beat or drum so all other instruments adapt to this beat.

The singing of the lyrics is also done separately and at the end the trainer / music facilitator will put everything together through a sound editing programme.

Apart from group singing elements, good or outstanding voices can also be recorded separately. This is a technique that can contribute to the quality of the song. However, this needs to be done with care and delicacy, so that other participants do not feel excluded or jealous. If there is a good team spirit with people knowing each other and supporting the group, it can work. However, it is still important to keep potential jealousies in mind. The important element is the song and the group creation process, not the individual part in it. In order to avoid feelings of exclusion, you can have the “good” voices sing different lines or parts of the song that are not sung by the rest of the group, maybe as backing vocals or some effects. Another way to make everybody feel included is that each participant finds a role in the song through the splitting of sub-groups (song writing, singing, playing instruments, dance, film, etc.) as described above.

Also keep in mind that it is very useful to plan enough time for the practice of the singing of the lyrics before going into a studio or doing the recording. This can be done beforehand, and you can record a practice round on a phone so people can listen to the rhythm, the melody and the different lines several times before doing the official recording. If this is not done and participants have not practiced enough before, they might end up in a situation where they need to repeat the lines often during the official recording and this can become very frustrating. Also bear in mind that singing into a microphone in a studio can make people nervous.

OPTION 2: Recording with pre-produced tracks

If there are no musicians in the group and/or the trainer is not a musician with some experience with song composing and recording, it is still possible to record a song using low-tech tools and equipment. Instead of recording different tracks of instruments you can find copyright free, pre-produced music tracks/songs on the internet and through music apps.

Copyright free Music

Here are some websites where you can find copyright free music, which you can use:

Bensound <https://www.bensound.com/royalty-free-music/rock>

YouTube Audio library www.youtube.com

You can also simply type "no copyright music" in youtube

Artlist <https://artlist.io>

Free Music Archive <https://freemusicarchive.org>

Freesound (mostly for sound effects or samples) Freesound.org

Recording Vocals

Once you have found a track you like, you can adapt your written lyrics to the track and record your vocals while listening to the track on your headphones.

We recommend recording your voice with a condenser microphone which is available from 40 EUR upwards. The sound quality you get is very good and worth the investment. If you do not have a condenser microphone and cannot get one, recording your vocals through an iPhone can also give a surprisingly good quality.

Now that you have a track downloaded from one of the above websites and the vocals recorded, you can mix them in a sound mixing program. There are several programs available, a very simple one is GarageBand which is for free on all Apple computers. You can easily import your track and vocal and mix them to create your final song.

4.3 VIDEO CLIP PRODUCTION

“A picture speaks a thousand words”- Hence, in order to increase the impact of your song, in particular when it comes to the sharing and promoting of it on (social) media or other ways, it might be useful to produce a video clip for your song.

There are no limits to the possibilities and creativity and the filming can be done with low-tech equipment such as a small video camera or even a phone. For your video clip, you can have an elaborate structure telling a story (even making a storyboard), but you can also keep it simple and record interesting footage which can be used in the video-editing process of your video clip. If you don't have someone in your team/group to edit the footage for your clip, you can also use free programs such as iMovie, which are very easy to use. Here are some suggestions for interesting footage for a video clip of your song:

The creation of the song

You can film the workshop in which your group has brainstormed about the topic of the song, has written the song, has practiced singing, etc.

Recording of the song

Filming the recording process can be very appealing footage for your clip. The recording of the instruments and/or the vocals can be very useful. Showing the participants singing the chorus of the song into a microphone, can be very impacting.

Dancing

Since dancing can be a means to visualise music, filming some participants of the group doing dance moves can also be very nice footage.

Images featuring the topic

If your song is about environmental or climate issues in your community, you might want to film images related to these issues (e.g. air pollution, (plastic) waste, a river, nature (trees, flowers, etc.).



IMPORTANT



WHEN YOU FILM PEOPLE FOR YOUR VIDEOCLIP, YOU NEED TO GET THEIR WRITTEN CONSENT FOR YOU TO FILM THEM AND USE THE FOOTAGE. YOU NEED TO EXPLAIN IN YOUR CONSENT FORM HOW YOU WILL USE THE FOOTAGE (E.G. PUBLISHING ON SOCIAL MEDIA, ETC.). THERE ARE TEMPLATES ON THE INTERNET TO ENSURE GDPR (GENERAL DATA PROTECTION REGULATION) CONFORMANCE. IF THE PEOPLE ARE UNDERAGED, YOU ALSO NEED THE CONSENT FROM THEIR PARENTS!

To use your song (and video clip) to promote climate action and advocate for positive change it is advisable to reflect on the objectives of your song, who you want to reach out for and influence (target group) and what channels you want to use. Depending on the answers to these questions you can choose (Social) Media channels, community events to present your song, or other means.

4.4 EVALUATION QUESTIONS

As mentioned in previous chapters, it is crucial to make a proper evaluation after each workshop in order to discover lessons learned and take them into account for follow-up processes. The following questions are examples and can be adapted by each trainer according to the individual workshop situation, group of participants and experience of the workshop days.

For young participants:

- What did you learn during both Workshop days?
- Do you feel that your thoughts and ideas are well represented in the song you created?
- Would you motivate others to create their own musical piece? Or further develop your creation to raise awareness on climate issues and local environmental challenges?
- Do you see your musical creation as a means to address a local decision-maker or a representative from your municipality and advocate for change?
- Do you feel empowered to use music as a tool to incorporate your opinion and raise your voice?
- What are your recommendations and would you like to share your story?

For trainers:

- Did you reach your workshop goals?
- What would you like to share with other trainers or youth workers conducting the workshop?
- Do you feel motivated to conduct further song workshops and link different art challenges? If so, which one would you choose?

PART TWO: ENTREPRENEURSHIP CHALLENGE

There are many ways to create solutions against climate change in the local communities. What all of them have in common is raising awareness and taking action. In this training manual everything will be about taking actions.

This training manual aims to develop competences of young people in entrepreneurship with a focus on sustainability, green skills and stakeholder collaboration.

The focus is on developing entrepreneurial spirit and soft skills while creating alternative solutions that have a potential to shift the way we are currently treating our environment.

By the end of this Guide, you will be able to:

- Organize a Problem Solving event
- Change existing solutions or create alternative ones to shift the way we are currently treating our environment
- Research and define the problem you are solving
- Actively solve problems by generating ideas
- Test your ideas and adjust them to the needs of the users
- Work in a team and talk to mentors
- Build sustainable solutions and business models
- Present your ideas in a clear and coherent way

5.1 WHAT IS A HACKATHON?

A hackathon is a problem solving event. Individuals and teams get together online with a common purpose - to solve a problem they feel passionate about. Bringing practical and creative innovation to your communities or work environment - that's what a hackathon is all about.

What is a Community Challengers Hackathon?

Community Challengers Hackathon is a 2.5 day, intensive, interactive and highly participatory event during which participants go through the process that consists of short knowledge inputs (entrepreneurship workshops), team mentoring sessions and self-paced teamwork. The process creates an engaging and innovative environment that motivates participants to think out of the box, develop problem solving skills, critical thinking, generate ideas, research the problem and solution and think creatively.

By solving a set of challenges, they will develop ideas and learn to organize their time, manage their project and work as a team. By solving environmental problems they will become active agents of change in their local communities by creating sustainable social business models for their activities.

5.2 EVENT STRUCTURE AND PREPARATION

Preparation and planning is a big part of any event, workshop or training. Community Challengers Hackathon is not an exception. There are several steps to take in order to ensure everything is well organized.

One of the most important things is having the right people on board.

Who to include:

- Participant: Young person or a group of Young people that participates, creates solutions and upgrades their skills.
- Trainer/ Moderator: Organizes the event and delivers workshops during the programme.
- Mentor: Works individually with the teams and gives support when needed. An entrepreneur or a person that has experience in entrepreneurship/ entrepreneurial projects.

Participants

Any young person can apply to participate in this event. There are no skills or level of knowledge needed to participate.

Young people can recruit participants from your local community or engage them from a wider geographical area if an event is happening in the online environment.

We suggest using a simple form with basic information in the application process.

Tips & Tricks

- Be open to accepting both group and individual applications. You can always form teams from individual applications or add an individual to an already formed team to create some innovative input. Teams should consist of 2 - 6 participants.
- Some participants will already have ideas for the solution of the problem and some will not and that is fine. The process is designed to cater both.
- Group of maximum 30 people is a good fit for this event but there is no limit.

5.3 TRAINER/ MODERATOR

The Trainer/ Moderator is the manager of the whole event. This person is wearing several hats during the event and is in charge of both organizing and delivering workshops, moderating the whole event and being the point of contact for the participants and mentors. This role can be done by one person or the role can be divided into multiple smaller roles.

Tips & Tricks

If the event takes place online, we suggest having a technical support person.

5.4 MENTORS

Mentor Profile: Most people have the ability to be mentors but being a good mentor is another thing.. Good mentors are people with a developed set of soft skills. They have good active listening skills, empathy, they know how to give feedback and advice. They are able to motivate and challenge participants to find solutions and solve problems and give support when needed. Community Challengers Hackathon mentors should also have knowledge and experience in building a business or events focusing on problem-solving and solution-finding during a certain time periods. Further, they have ideally experience with projects that are connected to climate change.

Steps to engage mentors

Step 1: Scan your network and identify potential mentors.

Step 2: Invite the mentor and share basic info about the event and the obligations ahead:

- Mentors will be there to give support to teams during a 2.5 day event and help them develop ideas to create sustainable solutions that solve the problem of climate change.
- Each team will define the problem (with specific thematic focus) they want to solve and spend the weekend/ 2 days creating a solution for it. The groups will be helped with short training inputs through workshops and individual support and advice through mentoring. There are 3 mentoring sessions.
- After the event Mentors will be invited to participate in the final pitch presentations.

5.5 EVENT STRUCTURE

You are organizing a problem solving event. As the description says, you need to have a problem/ challenge to solve. You can be specific or nonspecific when setting the challenge and you can have one or a few challenges you pose.

By setting a nonspecific challenge you are allowing your participants to decide on what part of the challenge they would like to focus.

Nonspecific challenge example: Climatechange.

By setting a specific example, you are giving more focused challenges that might open up different possibilities of partnerships, collaboration and impact. When setting the specific challenge/ challenges you can think about the challenges relevant in your local community, for example:

- Carbon Reduction
- Quality of Water
- Clean Air

Tips & Tricks

Explain the challenge in a few sentences to make it more clear to the participants. Don't forget to communicate and promote your challenge/ challenges and the event on social media and other channels.

Community Challengers Hackathon is an intensive event where mentoring, workshops and self-paced team work exchange on hourly basis. Teams will spend 15 hours working on their solutions with the help of trainers and mentors. There are 4 workshops, 3 mentoring sessions and a pitch presentation happening during the event. It's all about learning by doing. During the short workshops teams will learn basic entrepreneurial concepts and after they will apply this new knowledge during mentoring sessions and Self-Paced Team Work.

Workshops and mentoring sessions should not be longer than 30 minutes each. This will allow enough time for self-paced Team Work and development of decision making, teamwork and organizational skills.

Structure Example

Pre Event	Day 1	Day 2	Day 3	Post Event
Mentor Brief Workshop (30 min)	Setting the Scene (10 min)	Mentoring (30 min per team)	How to Pitch Workshop (30 min)	Next Steps Workshop (60 min)
	Idea Generation Game (20 minutes)	Workshop 2 - Prototyping/ Customer Persona/Value Proposition (30 minutes)	Team Work (120 minutes)	
	Workshop 1 - Research and Problem Definition (20 - 30 minutes)	Team Work (120 minutes)	Mentoring (30 minutes per team)	
	Team Work (90 minutes)	Workshop 3 - Business Models and Finances (30 minutes)	Team Work (120 minutes)	
		Team Work (60 minutes)	Pitching	
		Mentoring (30 minutes per team)	Event Close	
		Team Work (60 minutes)		

Using a Process Sheet can help to represent a set of questions and challenges that enable teams to track their work, achieve event milestones and develop entrepreneurial ways of thinking. Each team is presented with the process sheet (Resources Nr. 3) at the beginning of their event journey.

Tips & Tricks

You can use different tools to create a process sheet. It can be a basic table with questions and challenges or it can be a designed PowerPoint presentation that participants can use as a template. Each slide can be one question/ Challenge.

You can also use some online tools like Padlet (<https://padlet.com/>) or online whiteboard. These online tools will allow you to add some basic info like links and sheets participants could use. Think about what is the best option for your participants and be creative!

Building teams and teamwork is not easy in an online environment. Add some challenges into the process sheet that will enable teams to work better together. For example:

<i>Create a crazy team photo!</i>	<i>What are the aspects of a successful online team?</i>	<i>Create guidelines for working together as a team (What things do you have to be more mindful about in your team? What things should we begin to practice more together as a team?..)</i>	<i>Create a team ritual/ dance/song... (create and add a video up to 30 seconds long of this activity)</i>
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Set up

The venue is set up for group work. Each group has stationery, blank papers

and sheets prepared. If possible organize a more quiet workspace for mentoring and pitch practice.

Online - In the online environment everything is organized through the video communication platform/ app. Workshops and Mentoring are moderated in the online setup.

Self-Paced Team Work in the online setup is organized by teams. They can meet offline and work together or organize an online channel for communication.

Tips and tricks

- Offline - Start and finish the event with networking. Half an hour before and after the event will give people a chance to get to know each other. Having some refreshments helps setting up the scene and getting the conversations going.
- Offline - Try to make your event Zero Waste. Use recyclable and reusable options when organizing refreshments and clearly communicate with your participants about your reducing the amount of waste during the event. Organise the compost/recycling stations. Ask participants to bring laptops and try to go paperless.
- Online - Breakout Rooms are crucial in the organization of mentoring with the teams so make sure you pick a video communications platform/ app that has this option.
- Online - Setting up a messaging channel with teams will make real time communication easier and more efficient.
- Online - Doing a technical check and explaining tools and the use of the video communications platform/ app at the beginning of the event can be helpful for participants that don't have experience with online events/ training.
- Start early with the preparations. Choose and book a venue and send invites to mentors and open applications 30 - 40 days.
- Be sure to get confirmation of mentors' attendance!
- Young people are the crucial part of this event so invite other young people in the community to join the process.
- Creating a challenge sheet is a good way to make sure everyone knows what they need to do.
- Have one or two volunteers helping with moderating the event. You can add a bit of singing and fun activities between assignments, too.

5.6 WORKSHOPS

This training manual will give you an overview of the basics of entrepreneurship through a selection of workshops that will help young people develop their green ideas.

These Workshops will be described in detail on the following pages:

- Setting the Scene
- Idea Generation Game
- Research and Problem Definition
- Prototyping
- Customer Segment/ Persona
- Value Proposition
- Business Models and Finances
- Pitch
- Next Steps Workshop

5.6.1 SESSION 0: SETTING THE SCENE

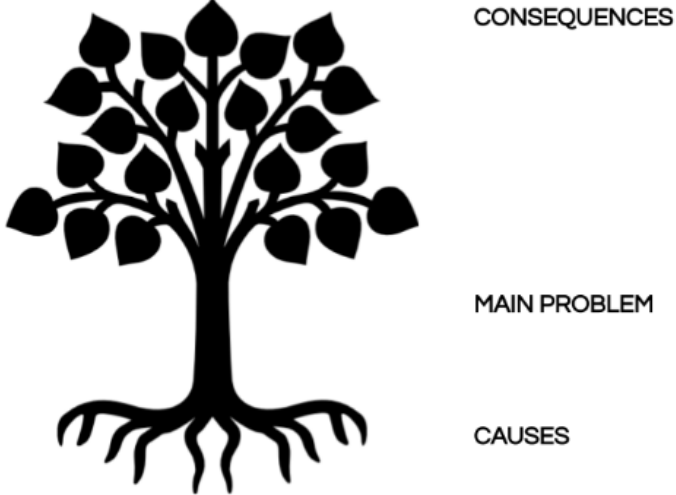
<p>Purpose/ Goal: To welcome everyone, set the scene and introduce the schedule and ways of working</p>	
<p>Desired Outcomes: Clear understanding of the process and milestones</p>	
<p>Time: 10 - 15 minutes</p>	<p>The Moderator welcomes the participants and introduces the team, mentors and the schedule of the event.</p>
<p>Materials: PowerPoint presentation, Process Sheet</p> <p>If online: video communications platform link</p>	<p>Activities: Present all the details, time of the workshops, ways of working, tools and sheets you will be using. Set the guidelines for working together.</p> <p>Online: After sharing the basic info, participants have a chance to do the technical check, try out all the tools and platforms that will be used during the event.</p>
<p><i>Tips & Tricks</i> <i>Guidelines for working together can be an add on collaborative activity for all the participants</i></p>	

5.6.2 SESSION 1: IDEA GENERATION GAME

Purpose/ Goal: Get everyone to think creatively and generate ideas	
Desired Outcomes: Developing problem solving and creative skills	
Time: 15 - 20 minutes	<p>Activities:</p> <p>Participants are divided into teams. Each team has an assignment to think about 1 adjective that represents their team. They need to note down the adjective.</p>
<p>Materials: Pen and Paper, PowerPoint presentation, Process Sheet</p> <p>If online: video communications platform link</p>	<p>Participants choose one team member. That person has the assignment to think about any noun that starts with the first letter of her/ his name. They need to note down the noun.</p> <p>Teams shout out their words and the moderator notes them on the flip chart/ annotates on the PowerPoint presentation. These words now represent the teams.</p> <p>The moderator shows the video or a photo of the climate change problem.</p> <p>Participants describe the photo/ video and share their thoughts about the problem shown.</p> <p>Participants have the assignment to think about a creative solution for the climate change problem by using two words they selected as a team.</p> <p>For example, if they selected an adjective 'green' and a noun 'flower' they need to think about the solution for the climate change problem that contains those two words. Those two words can represent a zero-waste products brand called green flower or a project that has the challenge to turn every landfill into a green flower park or a podcast series that will raise awareness of climate change. They can use those two words as inspiration, brand name, solution.</p> <p>Teams have 5 minutes to generate one idea. After their work, they have one minute to present their creative solutions.</p>
<p><i>Tips & Tricks</i></p> <p><i>Ask the participants to think of some crazy and unusual solutions! Be quick and make this game interactive, challenge them with less time!</i></p>	

5.6.3 WORKSHOP 1: RESEARCH AND PROBLEM DEFINITION

Background: Most of us think that it's more important to think about the solution than a problem. But, knowing and defining the problem in detail is more important as it will enable finding the best possible solution. Research never stops. Entrepreneurs need to update and change their solutions continuously as the problem and the market changes all the time.

Purpose/ Goal: To research and define the problem	
Desired Outcomes: Clear understanding of Primary and Secondary Research	
Time: 15 - 20 minutes	<p>Secondary research - Collecting information that already exists somewhere else/ someone else created it. You can find it on tv, on the internet, in books...</p> <p>Primary research: Collecting information that doesn't exist somewhere else and we need to create it ourselves. The best way to do this is by asking questions.</p> <p>Problem Tree analysis helps to find solutions by mapping out the anatomy of cause and effect around an issue.</p>
<p>Materials: Problem Tree Template, PowerPoint presentation, Process Sheet</p> <p>If online: video communications platform link</p>	 <p>CONSEQUENCES</p> <p>MAIN PROBLEM</p> <p>CAUSES</p>

Activities:

Explain the importance of research in entrepreneurship and the types of research. Ask participants to do a secondary research of the chosen problem. Their assignment is to browse the internet and find as many facts and figures about it and note them down in a Problem Tree Template - The basic info in the trunk (how big is the problem, who has the problem, how many people are influenced by it...), The Causes of the Problem in the Roots of the tree and the Consequences of the Problem in the branches.

Motivate participants to do primary research by interviewing people in their local community or creating a survey on social media. They can add this information to the Problem tree template.

After doing Problem research participants can start thinking about some solutions to the problem. They can research the solution by doing secondary research about it and exploring who else and how is solving the problem, how their solutions works and are they successful.

Tips & Tricks

- *Make sure that participants understand the importance of doing the research in detail.*
- *Some participants may think that problem definition is not important as they have the "perfect solution". Explain that solutions change and develop according to the problem and changes in the market and that everyone should cross check whether they are really solving the problem in the right way.*


5.6.4 WORKSHOP 2: PROTOTYPING

<p>Purpose/ Goal: To learn the method of prototyping, e.g. move from thinking to making with your hands.</p>	
<p>Desired Outcomes: Creating a Prototype of the solution</p>	
<p>Time: 20 - 30 minutes</p>	<p>Prototype is a quick way to build a simple showcase of your idea. There are different types of prototypes and they can be built from different materials. Prototypes enable you to have a different view of your idea. Building it will enable you to look at your product/ service from other angles, clarify some challenges, add or take out some details and ask your customers what they think about the solution.</p> <p>Prototyping is expressing ideas through making.</p> <p>Activities: Explain to the participants what a prototype is and show some photographs and videos of making a prototype. Video Example: https://www.youtube.com/watch?v=k_9Q-KDSb9o Video Example: https://www.youtube.com/watch?v=KjYVnBNNDrl Video Example: https://www.youtube.com/watch?v=y20E3qBmHpg</p> <p>Ask participants to build a prototype of their entrepreneurial idea (product or service) out of simple material. If it is a service, they can build or draw the environment or settings where and how the service is delivered e.g. a place, a shop where they want to offer it. They can be as imaginative as possible, use visuals and work with their hands. When building a product, they need to build or draw detailed aspects which allow them to illustrate functionalities of the product (e.g. buttons, lights, switches, etc.)</p> <p>After building a prototype participants should be able to explain the functionalities of the product or service and how it works, as well as all the benefits and advantages it provides for potential users.</p>
<p>Materials: PowerPoint presentation, Process Sheet, Recycled paper, cardboard, Lego, other materials</p> <p>If online: video communications platform link</p>	
<p><i>Tips & Tricks</i></p> <ul style="list-style-type: none"> • This activity will create a buzzing and creative environment in the room that could energize and inspire participants to continue their work. • You can make this workshop green by doing it outside with natural materials or using recycled materials. 	

5.6.5 WORKSHOP 2A: VALUE PROPOSITION

<p>Purpose/ Goal: To learn what value proposition is and to define the value and uniqueness of your offer.</p>	
<p>Desired Outcomes: Creating Value Proposition Statement</p>	
<p>Time: 15 - 20 minutes</p>	<p>Activities: Start by getting everyone present their idea in 30 seconds answering these questions: What is your idea? Why should I choose your product/ service and not anyone else's? This was the first step towards creating your value proposition statements!</p>
<p>Materials: PowerPoint presentation, Process Sheet,</p> <p>If online: video communications platform link</p>	<p>Explain that Value Proposition is a clear, short explanation of how your product/service solves customer problems and tells them why they should choose your business and not someone else's. It is short, simple, memorable and tells us what, how, why. It explains Why are you different? Why would someone choose your product/ service? What Value are you bringing to the customer? Explains how your product/service solves customers' problems or improves their situation. Explains specific benefits. Explains why your customer should buy from you and not from someone else.</p> <p>It's not a slogan or a catch phrase. It's a clear and memorable statement that can be easily understood by your customers.</p> <p>Participants have the task to create their Value proposition and Test it by presenting it to the people at the event/ your community. Moderate it according to their feedback!</p>

5.6.6 WORKSHOP 2B: CUSTOMER SEGMENT/ PERSONA

Purpose/ Goal: Developing customer persona and learning to focus on the ideal customer.	
Desired Outcomes: Creating a customer persona for your solution	
Time	Customer is a person who buys goods or services. Customer gives money in exchange for the value you are bringing with your solution. Knowing your Customer will help with creating the value, promoting the value and making your business model work.
Materials: PowerPoint presentation, Custom Persona Sheet, Process Sheet, If online: video communications platform link	<p>Activities: Ask teams to describe their customer. Ask them to be as specific as they can.</p> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;"> <p>Lifestyle, hobbies, what they do in free time and where they go, where and what they buy, what products/ brands they buy?</p> </div> <div style="text-align: center;">  </div> <div style="text-align: center;"> <p>Age, occupation, marital status, education, where they live?</p> <p>Beliefs, values, desires (what do they want to achieve), fears...</p> </div> </div> <p>Participants have the assignment to fill in the Customer Persona sheet and describe their customer in detail. Is it a male or a female? What is he/she wearing? What colour is his/ her hair? Is he/she tall or short? Is he/she carrying something in their hands? What is the name of your customer - write it on the paper!</p> <p>List - name, age, occupation, marital status, education, where they live List - Lifestyle, hobbies, what they do in free time and where they go, where and what they buy, what products/ brands they buy? List - beliefs, values, desires (what do they want to achieve), fears.</p>
<p><i>Tips & Tricks</i></p> <ul style="list-style-type: none"> • <i>There can be more than one customer segment and each customer segment has their perfect customer persona.</i> 	

5.6.7 WORKSHOP 3: BUSINESS MODELS AND FINANCES

<p>Purpose/ Goal: To learn what a business model is. To learn how to make a budget for your entrepreneurial idea using a simple spreadsheet listing all the costs and revenue.</p>								
<p>Desired Outcomes: Creating sustainable business model for the solution</p>								
<p>Time: 20 - 30 minutes</p>	<p>Business Model is a plan of how a company makes money. It explains what are you selling, how are you selling it, to whom are you selling it and how much it costs to produce it.</p>							
<p>Materials: Financial Sheet Template, PowerPoint presentation, Process Sheet.</p> <p>If online: video communications platform link</p>	<p>Give participants some examples of several types of business models: Netflix earns money through subscription business model, Apple earns money by producing and selling tech products, Rent a Car earns money by renting cars, Football Club earns money by selling players, selling TV rights, selling tickets for games, selling merchandise, participating in national and international league...You can have more than one business model.</p> <p>Activities: Fill in the financial sheet together with the participants on the example of the Cake Shop Business Plan.</p> <p>Cake Shop earns money to cover their costs by selling Cakes.</p> <table border="1"> <tr> <td> <p>What are you spending the money on? Create a list of Items and costs for your business idea.</p> </td> <td> <p>EUR</p> </td> <td> <p>How are you earning money to cover the costs? Explain your business model.</p> </td> </tr> <tr> <td> <p>Materials for baking cakes (Flour, Sugar, eggs, chocolate..)Utility bills (electricity, gas..)SalariesPackaging Shop rent...</p> </td> <td></td> <td> <p>Selling the Cakes in the shopSelling the Cakes onlineOrganizing cake tasting events...</p> </td> </tr> </table>		<p>What are you spending the money on? Create a list of Items and costs for your business idea.</p>	<p>EUR</p>	<p>How are you earning money to cover the costs? Explain your business model.</p>	<p>Materials for baking cakes (Flour, Sugar, eggs, chocolate..)Utility bills (electricity, gas..)SalariesPackaging Shop rent...</p>		<p>Selling the Cakes in the shopSelling the Cakes onlineOrganizing cake tasting events...</p>
<p>What are you spending the money on? Create a list of Items and costs for your business idea.</p>	<p>EUR</p>	<p>How are you earning money to cover the costs? Explain your business model.</p>						
<p>Materials for baking cakes (Flour, Sugar, eggs, chocolate..)Utility bills (electricity, gas..)SalariesPackaging Shop rent...</p>		<p>Selling the Cakes in the shopSelling the Cakes onlineOrganizing cake tasting events...</p>						

Ask the participants to fill in the sheet and list all their costs and explain their business model.
Ask participants to think about the price of their products or services and note them down too.

What are you spending the money on? Create a list of Items and costs for your business idea.	EUR	How are you earning money to cover the costs? Explain your business model.

5.6.8 WORKSHOP 4: PITCH

Purpose/ Goal: To learn how to pitch your idea and present with confidence.	
Desired Outcomes: Creating a pitch presentation	
Time: 20 minutes	<p>Pitch presentation is a short and clear transfer of information about a business/ Idea. It's a way to describe your idea/ company to other people. There are several types of pitch presentations and they all have a clear structure.</p> <p>Both content and the way you present are important.</p> <ul style="list-style-type: none"> • Your Audience Matters • How you present Matters • Nonverbal communication counts • Practice is everything • Test your pitch!
<p>Materials: PowerPoint presentation, Process Sheet.</p> <p>If online: video communications platform link</p>	<p>Activities: Show participants a video of a business pitch: Example Video: https://www.youtube.com/watch?v=bNhF4JKGk7A&t=1s</p> <p>Ask them to share their thoughts. Explain what a pitch is and its value.</p> <p>Introduced participants with the content and structure of a three minute pitch presentation:</p> <ul style="list-style-type: none"> • Background- Introduce yourself and your team • Problem you want to solve (facts and Figures) • Solution - What is your solution? • How? - How does the solution work? Explain! • Why are you different? What Value are you bringing? • The future - Outcome & Impact - How many people will you influence, what will change in your community? • The Ask - How much money you need and for what it will be used? • Why us? Why will we succeed? Why our team? Passion behind? <p>Participants have the assignment to create a 3 minute presentation of their idea.</p>
<p><i>Tips & Tricks</i></p> <ul style="list-style-type: none"> • <i>The structure of a pitch is there as a guidance not as a rule.</i> 	

5.6.9 WORKSHOP 5: THE NEXT STEPS - SOURCES OF FUNDING

<p>Purpose/ Goal: To learn how to set SMART Goals for your project. To Learn about different sources of business/ project funding available</p>	
<p>Desired Outcomes: Creating SMART Goals and Turning your idea into opportunity.</p>	
<p>Time: 60 minutes</p>	<p>Activities: Ask the participants to set the big goal for their project/ business: What is your vision of change in your community? How many people will you influence? How will you get there? What are the next steps?</p>
<p>Material:</p>	<p>Introduce the method of creating SMART Goals. SMART goals stands for Specific, Measurable, Achievable, Relevant, and Time-Bound.</p> <p>Teams have the assignment to create and set SMART goal for the next 3 months by answering these questions:</p> <ul style="list-style-type: none"> • What do we want to accomplish? Be specific! • Why do we want to accomplish it? • How will we measure my progress ? How will we know that the goal was accomplished? • What are the steps we should take to reach our goal? (Think about: Is this a step worth doing? Will it take us closer to the final goal? Do we have the resources to do the step?) • How long will it take us to accomplish the goal? • When are we going to work on this? <p>After setting the SMART goals and planning the next 3 months, participants are ready for the presentation of Funding sources available in your local community. This will motivate participants to continue to work on their projects and turn them into reality.</p> <p>Overview of the Funding sources available: Making your idea a reality is a hard and long term process. Having help along the way in the form of funding or other resources will help in this. Here is an overview of different sources of Funding:</p> <ul style="list-style-type: none"> • Bootstrapping - developing your idea with no or little funding (making your business model work early on in the process) • Investment and Sponsorships - High Net Individual, Angel Investor (Philanthropy), Corporate CSR • Crowdfunding - A number of funders invest in your project via a crowdfunding platform. • Donations - Organizing a fundraising event or campaign
<p><i>Tips & Tricks</i></p> <ul style="list-style-type: none"> • Use a simple example explaining how to set SMART Goals, e.g. engage participants in discussion and reflection and help them become more creative and visionary. 	

5.7 EVALUATION QUESTIONS

Also for the entrepreneurial challenge, it is crucial to make a proper evaluation after the workshop in order to discover lessons learned and take them into account for follow-up processes. The following questions are examples and can be adapted by each trainer according to the individual workshop situation, group of participants and experience of the workshop days.

For young participants:

- What did you learn during the Workshop days?
- Do you feel that your ideas are representing profound solutions to tackle climate-related challenges?
- Do you feel that your thoughts and ideas are well represented in the solution created?
- Would you motivate others to take part in a Hackathon?
- Do you think a Hackathon is helpful to create solutions for awareness-raising on climate issues and local environmental challenges?
- Do you feel empowered to use your created solution to incorporate your opinion in business models and raise your voice through entrepreneurial solutions?
- What are your recommendations and would you like to share your story?

For trainers:

- Did you reach your workshop goals?
- What would you like to share with other trainers or youth workers conducting the workshop?
- Do you feel motivated to conduct further Hackathons?
- Do you feel motivated to accompany young participants for further implementation of their entrepreneurial solutions?

5.8 RESOURCES

Mentor Brief Workshop

Purpose/ Goal: To prepare mentors and give them advice in working with young people	
Desired Outcomes: Understanding the value and concept of mentoring	
Time: 30 minutes	Activities: Invite a group of mentors to a workshop and give them brief information and advice about their obligation and the methodology they will be using in their work as mentors. Introduce the structure of the event, age group of mentees and explain the problem they will be solving. Use the PowerPoint presentation to explain some of the main points of what it means to be a good mentor. Start by asking questions about what it means to be a mentor? What are the main qualities of a good mentor? What is the difference between leading a workshop and doing a mentoring session...?
Material: PowerPoint presentation	
If online: video communications platform link	

	<p>Continue by sharing mentoring Tips and Guidelines:</p> <ol style="list-style-type: none"> 1. Individuals and teams have varying skill/experience levels <ul style="list-style-type: none"> • Be challenging/robust but never destructive • Be optimistic 2. Talk less, ask lots of questions, and listen more <ul style="list-style-type: none"> • Guide, don't control...let them decide what to do • Inspire and boost creativity when needed • Help them to clearly separate opinion from fact 3. Less is more. Don't try to be everything for every team <ul style="list-style-type: none"> • Give them space and let them ask for your help • Don't guide the team until you have to • Focus on asking open questions and reflection 4. Be a walking reminder and keep teams on track <ul style="list-style-type: none"> • If they are stuck help them to move on towards customers • Make sure to remind them that time is the only resource they own <p>Ask the participants if they have any additional questions or experience they want to share.</p> <p>Explain how mentoring is going to work (online - breakout rooms/ video call/ communication channel/ tools you will use like padlet/ mentoring sheet...) and what is the schedule of the event.</p> <p>Explain the Mentoring sheet and how to track their work.</p>
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Tips & Tricks

- *Organize a mentor brief workshop prior to the start of the event or a few days earlier.*
- *Each mentor will have 20 - 30 minutes with their team. One mentor should mentor up to 3 teams. You should ask the mentor to dedicate a maximum of 3 hours of work over 2.5 days.*
- *Having a short mentor debrief after mentoring sessions could be a good chance to have more real time input into teamwork.*
- *Mentors and teams have the flexibility to meet outside of the obligatory mentoring sessions if there is a need and both sides agree on this.*

Mentoring sheet example

Team Name			
Mentor Name			
DATE			
TIME (minutes)			
TEAM is motivated and dedicated to solving the problem			
Team is productive and organized			
Team is working well with the mentor, actively listens and is open to suggestions and advices			
The team is keeping up with the work and understands the assignments			
Other comments			
Team understands the problem and can define it			
Solution/ Solutions is innovative and has the potential to solve the problem			
Team has a clear vision of the solution and how it works			
Team has a clear vision of the sustainable model behind the idea			
What has been done since the last meeting?			
What is the plan to get to the next key point?			
What does the team need to get to the next point?			

Process sheet example

Describe the problem that you hope to address? What is the need for this solution?	What is your Idea/ Solution?	How does the solution work?	Who are your customers and how are you going to reach them?	Who are your potential Partners?
What is the business model? How will you make your solution sustainable?	Value Added and Impact Created	How much money do you need to implement the Solution?	Pitch Presentation Script	