

ExChange

2023

Summary

- Greener Youth
- Safe Spaces
- Decolonizing Narratives
- The road to regenerating rural youth cultures



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Greener Youth

NON-FORMAL EDUCATIONAL ROLE PLAY GAME: "COMMUNITY PROBLEM SOLVERS"

How was the role play game developed?

The role play game was developed by the activist youth workers participating in Greener Youth after they participated in a series of educational workshops on the three themes of the game: **causes and effects of global heating; community forms of activism; biodiversity loss**. Having completed different team-building tasks, simulations and mappings on all of these themes, the youth workers realised how interconnected they all were and how important it was to respond to them in reality with a community-based, problem solving approach for young people to truly understand global heating, climate change and sustainable pathways. From here the youth workers, guided by Maghweb's expert educators, communicators, activists and facilitators, devised a long, immersive simulation activity which allows young people to take part in an extensive, comprehensive community response.

Summary

Divided in three parts "**Community Problem Solvers**" engages young people in a community simulation in which they must understand the overall picture of global heating's causes and effects and can respond to specific examples of causes (MORE greenhouse gas emission through over construction of airports) and effects (biodiversity loss) in sensitising and activating ways.

Introduction and briefing

The big group is read out the following briefing, as if it was a loud radio broadcast:

"Citizens and communities of Europe: the world is now officially between 1.34 and 1.58 degrees Celsius due to uncontrolled green gas emissions and land exploitation by human beings. But there's a big problem: many people across your community in Europe still perceive global heating as an inevitable, natural phenomenon, don't understand it, and don't take responsibility for it. Why? They don't understand the difference between its causes and effects, haven't processed the value of biodiversity and don't know to work together as activists to sensitise and raise awareness. It's up to you, as community problem solvers to change this and in this way change the world."

Methodology

The principle methodology underlying the activity is "**learning-by-doing**": young participants are invited to learn how to work within a community to understand and affront global heating by doing this through simulation, task completion work, sharing and the recognition and valorisation of each others' skills.

Time needed

4 hours

Age

11+

Materials

Coloured pieces of material that can be spread on the floor, each one of which symbolises one of the continents of the world; small pieces of paper with causes and effects written on them.

Part 1

Knowing the Causes and Effects of Global Heating: Community Mapping (30 mins)

The group is guided to a chaotic pile of materials in the middle of the room containing: large sheets of coloured material which should represent the different world continents; large pieces of paper containing text. The text on each piece of paper is either a cause or effect of climate change but does not specify which.

Here is a list of the causes and effects of climate change which should be used, due to their international recognition as such by the UN.

The group of problem solvers are then asked to do the following: divide the coloured materials into the 7 continents of the world; decide which labels of text are causes and

which are effects; locate the causes and effects in the different continents on the basis of their current knowledge about global heating causes and effects; come up with a brief summary of the causes and effects map from an equality/inequality perspective. The group of problem solvers are encouraged to organise themselves into different working groups to complete these tasks.

After 30 mins the problem solvers must present their mapping. They are then shown a fact sheet about the causes and effects of global heating and the disproportionate location of each and directed to adjust their mapping in accordance with the factsheet.

Causes

Generating Power
Manufacturing goods
Cutting down forests
Using transportation
Producing food
Powering buildings
Consuming too much

Effects

Hotter temperatures
More severe storms
Increased drought
A warming, rising ocean
Loss of species
Not enough food
More health risks
Poverty and displacement

Part 2

Responding to a Cause of Global Heating: Building Community Activism (2 hrs)

The group is introduced to 3 forms of community activism: **Mutual Aid**, **Campaign** and **Direct Action**. The group is then asked to come up with a group definition of each form through the Word Association Game. Following this, the group of problem solvers is told they will be divided into three teams (TEAM MUTUAL AID, TEAM CAMPAIGN AND COMMUNICATION AND TEAM DIRECT ACTION) within the community to respond to a problematic scenario in three working activist groups, and that the groups will be formed through a mini election, whereby the community has to vote for the people they think should be in each group, on the basis

of the skills, competences and qualities they were able to see in each other during part one of the activity.

Once the group has voted and the groups are formed, the problem solvers are read out the following scenario:

You are in one region of a country of your choice. The national government and local council have signed an agreement to the construction of a third airport in this region to meet fast increasing tourist demand with the biggest global airport construction company Hensel Phelps. Construction of the airport is set to begin in two weeks time.

Each of your community activist teams must respond to this situation with an action that forms part of a strong, coherent community activist action against the airport.

In each working group you must establish:

- **Different roles in the work group**
- **One sustainable action that you will implement to contrast the airport construction**
- **Communication strategy: how will you present yourselves to the world and gain visibility?**

Once each activist group has decided on their action, they are return to the big group and pitch it to the rest of the community, who will unite all three actions into a coherent plan of action.

Following this, the whole community establish answers to the following questions:

How will you ensure good, fair communication within the group?

Health and safety: how will you keep members of the group as safe as possible?

Inclusivity: how will you make your action plan inclusive and accessible?

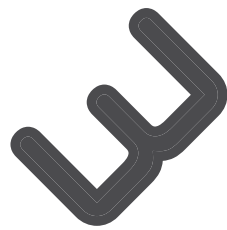
Once all of this has been established, the community must vote for problem solver spokespeople and actors who will present the united action plan in an interactive performance.

Part 3

Responding to an Effect of Global Heating: Community biodiversity awareness raising

The group of problem solvers is asked to participate in a lucky dip, in which each member will fish out a part of a plant, a picture of an insect, vertebrate or mammal. Each problem solver then unites with their species to form a mini group. Each mini group must then devise a short, stimulating performance recounting the state of biodiversity loss in relation to their

species, basing the narrative of the performance on three facts they find about this biodiversity loss through team research. The performances are then worked on and shared with the rest of the problem solving community and everyone is asked to evaluate how each performance increases and intensifies awareness.



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Safe Spaces

TESTING PHYSICAL AND EMOTIONAL BOUNDARIES IN THE PUBLIC SPACE

(Non-formal educational activity produced by youth workers from **CR, Lithuania, Estonia, Spain, Greece, Poland** in Safe Spaces to empower young people to recognise and practice their boundaries in the public space)

Age

12+ (you can adapt the kinds of boundaries that are crossed, depending on the age group)

Time needed

1 hr 30 min

Materials

Small pieces of paper with instructions on them and coloured stickers, to be handed out to half of the members of the group.

Summary

A role play social experiment complete with a debriefing activity which aims to empower young people to recognise and practice their own boundaries in the public space.

Methodology

Non-formal: participants in the activity should be made to feel like they are on an equal level with the youth worker facilitating the activity. Furthermore, the implementation of the activity should be inclusive and critical, rights-based, collaborative, safe and ethical, creative, curious and holistic.

Instructions

Hand out stickers and a small piece of paper to half of the members of the group which contains instructions regarding their role in the simulated public space. Tell them to read the piece of paper without sharing the contents with anyone and to wear the sticker. Announce to the group that they are now inside the public space, walking along a busy street full of people of all ages, genders, ethnicities and abilities. Once the participants have been

walking around the space for 3 minutes, tell every person who has a piece of paper and is wearing a sticker to start enacting their roles with people who do not. The people who do not have pieces of paper remain simply people walking in the public space.

Let the roles play out for 7 minutes and then re-distribute the pieces of paper. Do this until everyone has had a chance to be in a different role.

When everyone has had the chance to be in a different role, bring the participants into a circle for a debriefing activity. You can base your debriefing on the following questions:

- How did you feel when you were crossing the other members of the groups' physical boundaries? Why?
- How did you feel when you were crossing the other members of the groups' emotional boundaries? Why?
- How did you feel when your emotional/physical boundaries were being crossed?
- How did you feel when a fellow member of the group intervened and tried to stop boundaries being crossed?
- How do you think you could have stopped people from crossing your emotional/physical boundaries?
- Do you think that someone's gender, sexuality, racial identity and ability can have an impact on how their boundaries are crossed in the public space? How?

Once these questions have been addressed and discussed by the whole group, conclude the activity by bringing the idea of boundary crossing into the personal sphere: encourage the participants to stand up in the circle and individually shout out personal emotional or physical boundaries. Other participants should raise their hands if the statement is also true for them. The following statements can be used to get the game going:

- **I feel uncomfortable when a friend steals food from my plate.**
- **I hate it when strangers bump into me in public spaces.**
- **I don't like it when people touch my hair without permission.**



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Decolonizing Narratives

HOW TO BUILD A DECOLONIZING NARRATIVE ABOUT CONTEMPORARY MIGRATIONS: THE ESSENTIALS

A set of essential tools produced by young learns from Italy, the Czech Republic, Lithuania and Greece during the youth exchange “Decolonizing Narratives”, held in Palermo in May 2024 in the framework of the accredited projects “Exchange 2023” carried out by Maghweb. The toolkit aims to help counter-act limited and harmful narrations of migrations from the global south to the global north which perpetuate the reproduction of racist and colonial systems of power, structures and relationships between different countries.

The following toolkit is built from 5 key “tool words” (find in bold below) with an explanation and example about how to implement each “tool word” in your decolonizing narrative in relation to real life events concerning migrations. An example of a real-life event that has been chosen is a case regarding the violation of migrants’ human rights (N.D, N.T vs Spain 2020) which attracted extremely polarizing, “colonizing” narratives when it was being processed within the Court of European Human Rights from 2014 onwards. N.D and N.T are two individuals from Mali and the Côte d’Ivoire who applied to the ECtHR for violation of Article 4, Protocol 4 of the Convention (Prohibition of the collective expulsion of aliens) after the events of 13 August 2024. On this day, a group of 600 migrants from different sub Saharan African countries attempted to cross the border fence from Morocco to Mellilla, allegedly using their bare arms and wooden sticks as “force” when crossing over the fence. Mellila is piece of territory in Morocco which is under Spanish jurisdiction and ruled by the Spanish government. N.D and N.T, who succeeded in crossing over the fence were helped down by the Spanish border guards and immediately handed over to Moroccan authorities, which meant they risked deportation back to the countries they had come from. They say that identification procedures were carried out in Spanish territory and that they were not given the opportunity to explain their individual circumstances (an explanation which forms part of everyone’s legal right to asylum) before being removed to Morocco. This case was extensively analysed and worked on by the young “narrators” of the youth exchange during the project.

A truly Decolonizing narrative must be:

1. Plural

There must be a balanced variety of different perspectives so that the point of view of each relevant actor within a story is understood and considered. For example, when narrating the N.D, N.T vs Spain case, a decolonising narrative would present first person accounts from the migrants who crossed the borders, the Spanish border guards who reacted to the migrants and the different human rights experts and lawyers examining the case. Being plural also means giving equal value to different sources of knowledge, e.g demonstrating the importance of lived experience as a source of knowledge alongside the knowledge of reporters who are commissioned by official state news sources.

2. Critical

There must be a critical commentary in its presentation of the different facts, actors and voices which enables the reader to ask the “Who”, “What”, “Where”, “Why” and “How” questions at every turn. For example, when narrating the N.D, N.T vs Spain case, a decolonizing narrative would explain the power relations, statuses, biases and personal or systemic objectives that inform the perspectives and positions of each actor in the story.

3. Historical

History, and in particular Europe's colonial role of responsibility within economic and political migrations from the Global South to the Global North must be considered and referred to when considering how Europe often negligently and defensively act towards flows of people moving to the EU. Europe's historical construction of 'paper borders' against countries in the Global South (the inaccessibility of visas and regular forms of immigration) should also be considered in relation to examples of mass irregular migration. **Also, it is important to bring to attention different kinds of migration, for example it is important to remember that the phenomenon of migration was present throughout whole humankind's history (also Europeans used to migrate and they still do).**

For example, when narrating the N.D and N.T vs Spain case, a decolonizing narrative would explain the colonial legacy and dynamics of the Spanish jurisdiction of Melilla, as well as the increasing inaccessibility of borders throughout history and the problems this creates when it comes to claiming responsibility for the presence of migrants in this area.

4. Empathetic

Empathy, the experience of entering into another person's shoes and attempting to understand how the other person feels on an equal level, must be created within a decolonizing narrative. For example, when narrating the emotional and psychological experience of migrants crossing over the fence between Morocco and Melilla, the decolonizing narrator will use accessible and detailed language that closes the distance between the reader and one of the story's key actors, enabling the reader to understand what it was like to experience the event so that they can take an informed and empathetic position in relation to the case.

5. Empowering

There must be a sense of empowerment in a decolonizing narrative which enables the different actors involved in the story to be complex subjectivities that realise their right to self-determination and self-representation. For example, when narrating N.D and N.T's crossing over the fence, they should not merely be presented as people who are being reduced to victims by an inaccessible asylum system but as complex, human individuals with their own voices and perspectives who are using the agency they have to report human rights violations and defend their human dignity.

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The road to regenerating
rural youth cultures

THE ROAD TO REGENERATING RURAL YOUTH CULTURES

This ten-stage general road map for generating innovative rural youth cultures were produced by young learners from rural areas in Italy, Lithuania, the Czech Republic and Greece during the youth exchange “Rural Voices”, held in Palazzo Adriano, Sicily, in July 2024, in the framework of the accredited projects “Exchange 2023” carried out by Maghweb, to help young people living in rural areas across Europe to generate bottom-up youth-led cultural innovation.

1. Start

Find your fellow travellers: identify and gather interested young people, activists, youth workers, political and cultural community figures and youth organisations in your local area and involve them in your cause. These are your fellow travellers and the journey to the regeneration of rural youth cultures in your hometown will be a collective one.

2. Getting to know your route

Organise regular meetings with the group of young people, youth workers and political and cultural community figures and during these meetings define what young people are dissatisfied with in relation to culture in their local area and what kinds of cultural opportunities young people would like to see more of. Make sure that you also discuss and clarify the political and civic value of the different forms of culture that are suggested: this will be crucial when enriching your resources to generate cultural opportunities.

3. Pitstop n.1

Gather your inner and outer resources: share, discuss and document the different organisational, artistic, cultural and personal qualities each member of your group has; share, discuss and document the infrastructure, physical resources and spaces that are already available in your local area that could be used to facilitate cultural regeneration; discuss and document a “stakeholders” map, a map of all the different people that could both be useful and engaged in the generation of cultural opportunities.

4. Making your map for the road ahead

Once everything (inner and outer resources, current dissatisfactions, references for new cultural opportunities) has been laid out on the table, vote with the members of the group for the kinds of cultural opportunities that everyone collectively considers to be the most important and feasible, both in terms of their relevance to the inner and outer resources of the group and the way they meet young people’s needs.

5. Choosing the first path

Once the priority cultural opportunities have been definitively voted for, list the physical resources and human qualities that the group collectively thinks are needed for each one of them to be realised, then vote for the cultural opportunity that is the most feasible and exciting for everyone.

6. Walking the first path

Collectively define what the different real-life manifestations are of the chosen cultural opportunity and its different stages of realisation. Document all of this into an attractive “pitch” for the rest of the rural youth community who is not in your core group for feedback and enrichment.

7. Pitstop n.2

Create an event for other young people in which you present the cultural opportunity “pitch” and, using non-formal methodologies, gather their feedback and ideas in order to integrate them into the initial pitch. Check that the pitch is still meeting the essential needs of your rural area’s youth community.

8. Continuing the walk

Now that you have a firm pitch, contact and dialogue with your local youth organisations about the different ways that this cultural opportunity could be realised: e.g what EU youth-funding is available to turn this cultural opportunity incubation into a real-life project and how can we get it? At the same time, speak with your local community political and cultural leaders about the ways they could help you to realise the cultural opportunity.

9. Gaining the resources to keep moving

In collaboration with your local youth organisation, select a funding call e.g European Solidarity Corps/ Youth Participation Activities and transform your cultural opportunity “pitch” into a project proposal, with the Association’s help and support. This will involve breaking down the macro cultural opportunity you want to create in your rural area into micro-cultural initiatives and activities which have development, live implementation and evaluation phases. It is vital to include the training of members of your youth group with youth workers and your local youth organisation, like this you can build your group’s capacities in a sustainable and meaningful way. Through the framework of these projects your group can gain solid project implementation and management experience, quickly organise actual new cultural opportunities and build up the resources to sustain active members of the youth community in their own local areas.

~~10. Rest and Arrival~~ Keep steadily walking!!!

The road to youth-led cultural generation is long and continuous! Once you have gained experience in the application for, implementation of and evaluation of European Union funded youth projects, you can use these frameworks to build up a meaningful flow of youth-led cultural opportunities, that start small and can grow gradually bigger: e.g your first project within a European Solidarity Corps framework will foresee the development and implementation of one or two small public youth events within your own town, but these can then be expanded over time in a Youth Participation Activity which could be built with a stronger network of different youth actors from different towns.