

EDUCATIONAL PROGRAMMES

2022

in Cultural institutions for youngsters

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Музеј на град Неготино

Co-funded by the
Erasmus+ Programme
of the European Union



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PROJECT

The Melting Pot

SUPPORT

Foundation TEMPUS

PROJECT LEAD

National Association of youth workers - NAPOR, SERBIA

PARTNERS

Gallery of Matica Srpska, SERBIA

Croatian Youth Network, CROATIA

Pogon, CROATIA

Union for Youth Work, NORTH OF MACEDONIA

Museum of Negotino, NORTH OF MACEDONIA

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PUBLISHED BY

NAPOR – National Association of Youth Workers,
Sutjeska 2/II-12, 21000 Novi Sad, SERBIA

Layout and cover design

David Bilobrk

Year

2022

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CROATIA

**Program of youth work in
a cultural institution – No 1:
And what about that art?! (Tested)**

GENERAL INFORMATION ABOUT THE YOUTH WORK PROGRAM IN THE CULTURAL INSTITUTION

Name of the program:	And, what about that art?!
Duration of the program (hours):	16 hours
Number of participants:	20
Duration of the program (hours):	90 minutes
Program objectives:	<ul style="list-style-type: none"> → To introduce young people to the concepts of contemporary art. → To encourage young people to think critically about culture and art. → To provide young people with tools and methods that will enable them to be involved in the work of cultural institutions and artistic organizations. → To empower young people to actively participate in the work of cultural institutions and cultural organizations.
Specific learning outcomes:	<ul style="list-style-type: none"> → participants understand the diversity of the process of creating a work of art → participants have developed a critical approach to topics of contemporary art → participants are familiar with all aspects of work in culture, what that work entails, how it functions, what the advantages and disadvantages are → participants are familiar with and recognize art organizations, their orientation and programs → participants know how to plan their own activities and how to get involved in the work of art organizations and cultural centers → participants understand the issues and the importance of space in cultural work → participants know how to shape their ideas and articulate the young people's need for a space in culture → participants recognize the diversity of contemporary art programs → participants have taken part in multimedia exhibitions, sound art exhibitions, plays and performances → participants have the opportunity to articulate their views and perceptions of works of contemporary art → participants actively participate in the work of the cultural center from the position of young people
Methods:	<ul style="list-style-type: none"> → Reflection, discussion → Presentation/lecture → Individual work → Working in a group → Research work → Study visits → Artist talk → Ice breakers
Study materials and literature:	<p>"Manual for facilitators in non-formal education involved in preparing and delivering the programme of study sessions at European Youth Centres", Edited and co-written by Sabine Klocker with contributions by the Education and Training Unit of the Directorate of Youth and Sport and the trainers of the Training Courses for Facilitators 2004 and 2005, Council of Europe, 2005</p> <p>"Toolbox for Trainers - A booklet of inspiration on non-formal education activities created by the participants of training for trainers "Youth Catalyst", graphically edited by Kateřina Martínková, 2019, Czech Republic</p> <p>Programs for young people in cultural institutions, online:</p> <p>https://www.moma.org/calendar/programs/199</p> <p>https://www.palazzograssi.it/en/education/teens/the-activities/</p> <p>https://kumu.ekm.ee/en/youth/</p> <p>https://www.stedelijk.nl/en/museum/blikopeners</p> <p>https://www.tate.org.uk/research/publications/tate-papers/16/artist-rooms-young-people-and-learning-2009-10</p> <p>https://www.guggenheim.org/for-families</p> <p>https://www.icaboston.org/ica-teens</p> <p>https://www.guggenheim-bilbao.eus/en/educators</p>

PROGRAM IMPLEMENTERS DATA

Name of the association:	Croatian Youth Network		
Name of the cultural institution:	POGON - Zagreb Centre for Independent Culture and Youth		
Place:	Zagreb, Croatia		
Name and surname of the youth worker:	Valentina Gambiroža Staković	Phone and e-mail:	valentina@mmh.hr 00385976992131
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IMPLEMENTATION PLAN OF THE YOUTH WORK PROGRAM IN THE CULTURAL INSTITUTION

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
1	90 minutes	The "Pogon Jedinstvo" Centre.			
1.1.	45 minutes	<p>Introduction: the participants briefly introduce themselves (what they do, which organization/institution they come from), what the participants' experiences in participating in culture and cultural programs are, sharing experiences.</p> <p>Presenting of the program and goals: the facilitator presents the project, project goals, as well as the purpose, duration of the program and informal work methods that will be used during the testing of the program.</p> <p>Expectations and fears using the "Tree of expectations": Each participant receives several post-it notes with the instruction to briefly write what they expect from participating in the program, as well as possible fears - what they do not want to happen. The facilitator then places the post-it notes on a flipchart prepared in advance. A joint discussion about expectations and fears is encouraged.</p>	<p>Conversation</p> <p>Open discussion</p> <p>presentation</p>	Group connection and cohesion was achieved	<p>Participants are familiar with the project, the goals of the project</p> <p>Participants are familiar with the goals and purpose of the program</p> <p>Participants are aware of their own expectations from the program</p> <p>Participants are aware of the obstacles that may limit them or affect their motivation during the testing/ implementation of the program</p>
1.2.	45 minutes	The space of the "Pogon Jedinstvo" Centre, an introduction to independent culture, information about the program.	Presentation/ Lecture	Becoming familiar with the basic framework of institutional/ non-institutional-independent culture	Participants are familiar with the basic framework of institutional/ non-institutional-independent culture
1.3.	15 minutes	Reflection	Open discussion about the first meeting, guided discussion about expectations and impressions of the first meeting	Connecting through group work	Participants are aware of their own learning

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
2.	90 minutes	"Work, (non)work and self-discipline", "Pogon Jedinstvo" Centre and WHW, Galleria Nova.			
2.1.	30 minutes	<p>Participants are guided through an exhibition (curator's guidance), the concept of precarious work is explained, as well as how individual pieces of work and artists deal with this topic.</p> <p>The exhibition focuses on pieces of art that raise issues of precarious work in culture and factors that influence precarious working conditions in the context of neoliberal capitalism. The main goal of the exhibition is to look into the problems faced by young people in the cultural field, to show the continuous instability of the artistic and cultural field, and to emphasize the necessity of networking among cultural workers.</p>	Presentation/ guidance	Young people are familiar with the concept of contemporary art.	<p>Participants have developed a critical approach to topics of contemporary art.</p> <p>Participants are familiar with all aspects of work in culture, what that work entails, how it functions, what the advantages and disadvantages are.</p> <p>Participants know and recognize art organizations, their orientation and programs.</p>
2.2.	70 minutes	<p>Based on the work created as part of the BLOK curatorial collective project "<i>Aplauz ne plaća stanarinu</i>" ("Applause does not pay the rent"), participants write down negative experiences in work or study on blank postcards - experiences where they felt disadvantaged in relation to their institution/employer - on one hand, they describe the experience and their feelings related to that situation - on the other, they write down the solution - what this communication should look like, what they want from the institution and how they would resolve their negative feelings in that situation - the technique is not important, the focus is on the content.</p> <p>Participants put all the postcards in one place, the postcards are shuffled and the participants read each other's experiences, give their advice to others to solve the problems - the group connects by sharing their previous negative experiences.</p>	<p>Individual work</p> <p>Group work</p> <p>discussion and reflection</p>	Young people are encouraged to reflect on culture and art in a critical way.	The participants are aware of the categories of precarious work in art, the problems with lack of space, finances, motivation

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
3	90 minutes	Mirjana Vodopija, Iva Čurić "Vrijeme preokreta", 90-60-90, "Pogon Jedinstvo".			
3.1.	15 minutes	Introduction to the work of Gallery 90-60-90, the topics they deal with, how it was created and how it has progressed, conversation with the manager Marijana Stanić, discussion.	Conversation, open discussion, presentation		
3.2.	60 minutes	<p>Unguided exhibition visit. "Vrijeme preokreta" ("Time of upheaval") is a research project by the artist Mirjana Vodopija. It is based on research inspired by the phenomenon of accumulation and sudden release of accumulated energy. During the year 2020, several events prompted thoughts about such phenomena. Starting with the accumulation of kinetic energy before an earthquake, incubation before the onset of disease, and the accumulation of the number of the infected before the sudden outbreak of a pandemic. The accumulation of energy and its sudden release is present in various fields of science: in physics, chemistry, political science, economics, biology, ecology, but also in art.</p> <p>While observing the installation, which consists of a video and audio installation, the participants can notice the strangeness of the sounds and images that distort when approaching. Participants will experience the installation of a mechanical horse. After passing through and immersing themselves in the exhibition, the participants will receive a task for the next session – to write an introductory informative text (to be located at the entrance) and their impression of the exhibition, what emotions (if any) the exhibition evoked in them.</p>	<p>Individual work</p> <p>Group work, discussion and reflection, artist talk</p>	Young people are familiar with the concept of contemporary art.	
3.3.	15 minutes	Reflection			

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
4	90 minutes	Mirjana Vodopija "Vrijeme prokreta", 90-60-90, "Pogon Jedinstvo" Centre.			
4.1.	30 minutes	Participants present their introductory texts for the exhibition, explaining how they would present the exhibition to their peers and to a young audience that has no formal education or is unfamiliar with contemporary art.	Conversation		
4.2.	45 minutes	Participants go through the exhibition with an artist who guides them through the exhibits and the concept. After creating the introductory texts, the participants talk with the artist and compare their impressions with her artistic intention. Participants ask the artist and the curators questions about the approach, the topics they are interested in, about the concept and the process of setting up an exhibition.	Group work, discussion and reflection, artist talk	Young people are encouraged to reflect on culture and art in a critical way.	
4.3.	15 minutes	Reflection on the difference between the participants' perception and the artistic concept.	Group work		The participants are aware of their own learning

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
5	90 minutes	Space for independent culture – the “Pogon Jedinstvo” Centre and the “Močvara” Club.			
5.1.	15 minutes	Participants will discuss in groups what the characteristics of a cultural space are - what a cultural space should have in a physical sense - how they feel in those spaces, what attracts them or pushes them away.	Discussion		Participants are introduced to the topic of space for culture
5.2.	60 minutes	<p>The participants walk through the premises of the “Pogon Jedinstvo” Centre with the manager of the centre. Each space is described from a functional standpoint - large hall, small hall, backstage, storerooms, cellars, tool room and so on. Participants are encouraged to walk through the space and interact with the space. By staying in all the rooms of “Pogon Jedinstvo”, the participants compare their own expectations of space with the existing space. The manager of “Pogon Jedinstvo” describes the daily functions of the space and the way in which the resources are used, using specific examples of a concert, an exhibition, a play or a conference.</p> <p>After passing through the “Pogon Jedinstvo” facilities, the participants ask questions related to the process of production and infrastructure maintenance in a short activity called “ask Željko”. The focus is on raising awareness of the specific tasks that are necessary for the functioning of the culture center and the state of the infrastructure of the “Pogon Jedinstvo” facilities and other cultural spaces in the city of Zagreb.</p> <p>The participants then go through the club area with the “Močvara” Club program coordinator. The participants are shown the differences and similarities in the needs of the space of the “Močvara” Club and the “Pogon Jedinstvo” Centre, both in terms of use and purpose. After passing through the club space, the participants ask questions related to concert production, maintenance of the space and the relationship between the club and the cultural center through the “ask Ivan” activity.</p>	<p>Presentation/ Lecture</p> <p>Discussion</p>	<p>Young people have tools and methods that will enable them to be involved in the work of cultural institutions and artistic organizations.</p> <p>Young people actively participate in the work of cultural institutions and organizations in culture.</p>	Participants understand the issues and importance of space in cultural work
5.3.	15 minutes	The participants are given the task of listing the features of a space for youth and culture which they as young people would expect.	Individual work		Participants begin to shape their ideas and articulate the needs of young people for space in culture

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
6	90 minutes	"The Pink Curse" Gallery Miroslav Kraljević – open studio.			
6.1.	15 minutes	Participants go through the exhibition without guidance and write down their impressions of the works. It is explained to the participants that they have the so-called preview of the exhibition just before the public opening.	Individual work		
6.2.	60 minutes	<p>Interaction with the female artists and the set. "<i>The Pink Curse</i>" ("Roza kletva") works as a performance and an installation in the making. It talks about female friendship in a time of uncertain circumstances and reduced working conditions. The exhibit is shaped from materials such as metal, glass, and plasticine.</p> <p>The materials are positioned together in space, in accordance with the right ratio between the artistic composition and the performers and their bodies.</p> <p>The installation is created from sharp objects, women's bodies and stretchy pieces of clothing, all of which create the area of what is important and unachievable, but also painful to a woman.</p> <p>The research process of a work in progress involves conversation; textual exchange of personal stories; production of objects; video, light and sound on the inside and outside of fabric; performance with various media; improvisational pictures. Within the Open Study, the authors explore forms of friendship in relation to the social and individual context. Through open dance, art and interactive workshops, new forms of work are offered, created by sharing experience within the collective. The idea is to include external participants in the existing concept of work and the final presentation of the results of the workshops.</p> <p>In free interaction with the exhibition space, the artists introduce the participants to the concept and the works of art, after which in a structured conversation the artists describe the entire process of creating the exhibition and how it is connected to their private relationships and artistic work. As part of the structured conversation, the participants will be introduced to theoretical concepts that address the relationship and the dynamics between artistic work and space (the so-called <i>white cube</i>).</p> <p>Participants have the opportunity to connect a specific space to the artistic process and together with the artist and the curator articulate answers to the following questions:</p> <ul style="list-style-type: none"> -> How much does the space affect the work? -> Does the space define the exhibition or vice versa? -> To what extent do physical characteristics dictate changes in artwork? <p>The curator of the Miroslav Kraljević Gallery presents the open studio principle in response to the questions posed in conversation and discussion with the artists - why, specifically in the case of the Miroslav Kraljević Gallery, it was introduced into the program and how time affects the final exhibition.</p>	<p>Artist talk</p> <p>Study visit</p> <p>Conversation, open discussion, presentation</p> <p>Group work</p>	<p>Young people are familiar with the concept of contemporary art.</p> <p>Young people are encouraged to reflect on culture and art in a critical way.</p>	<p>Participants understand the diversity of the process of creating a work of art.</p> <p>Participants have developed a critical approach to the topic of contemporary art.</p> <p>Participants are familiar with all aspects of work in culture, what that work entails, how it functions, what the advantages and disadvantages are.</p> <p>Participants know and recognize art organizations, their orientation and programs.</p>
6.3.	15 minutes	Informal gathering at the opening of the exhibition with an audience, exchange of impressions and reflection.	Reflection		

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
7		Spaces - what we saw and what we want to see.			
7.1.	15 minutes	A roll of toilet paper in the middle of the room. The participants are instructed to take as much paper as they think they need. After returning to their seats, everyone has to tell as many positive things that happened to them as the number of sheets of toilet paper they have taken.	Ice breaker		
7.2.	60 minutes	Participants prepare their own reflections, impressions and recommendations for the space for culture and youth and read them to the group. The participants are introduced to the session with a short retrospective - what we saw - with an emphasis on the contrast between the two spaces - the so-called black box "Pogon Jedinstvo" and the white cube Gallery Miroslav Kraljević. Each participant gets a post-it note on which they write down the answers to the questions. Each participant writes down three concepts or feelings for each question. The questions are discussed one by one: → How did we feel in the space? → How would we like to feel in the space? → What should the facilities of a cultural institution have in order to be a space for young people? The same process is repeated for all questions: the facilitator asks a question, writes that question on the flipchart. The participants write down their feelings or requests, and the facilitator puts the group's feedback on the prepared flipchart using post-it notes. The group then goes through each term either anonymously or together, with the consent of the participants, who then explain in more detail why a specific term/problem/feeling is important to them personally and why it is important in the context of space for culture and youth. By comparing the answers, the participants comment on how much and in what way their ideas match and where and how they diverge.	Individual work Reflection Group work	Young people have the tools and methods which will enable them to be involved in the work of cultural institutions and artistic organizations. Young people actively participate in the work of cultural institutions and organizations in culture.	Participants understand the issues and the importance of space in cultural work. Participants know how to shape their ideas and articulate the needs of young people for space in culture. Participants actively participate in the work of the cultural center from the position of young people.
7.3.	15 minutes	Discussion and reflection.	Group work		

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
8	90 minutes	Nelo Akamatsu, Kontejner, Gallery Nova - sound art and the sounds of everyday life.			
8.1.	15 minutes	A short introduction through an association game – in a circle, the participants say the first word or impression that comes to mind when they hear the word SOUND.	Ice breaker		
8.2.	60 minutes	<p>Curatorial guidance through the work - participants are introduced to the concept of sound art, the work itself and the artist. <i>Rad</i> (the work) is made from glass containers filled with water. Each container has a small magnet inside which creates a mini vortex. Visitors listen to the individual sound of each vessel through the tube on top. The work is based on a combination of innovative sounds and traditional Japanese tones used for ritual purposes.</p> <p>The participants are given the task of trying to independently identify which elements the work consists of.</p> <p>The curator explains the sound art artistic movement, its development, origin and directions, and describes to the participants the concept of the work in question, the artist's previous works and how this work fits into the themes that the artist deals with.</p> <p>Through a structured conversation, each element of the work is explained to the participants - what the work consists of, how the elements come together and how, by placing them in space, these elements form the artistic work in front of them. The participants are shown the elements of the work - wires, vessels, connection, arrangement of elements and the process of placing. Participants list which parts they have identified and which not.</p> <p>The participants are given the task of field recording - thinking about what traditional sound means to them (in a cultural, not a national sense) and they get the task of recording the live version of a sound, which they most associate with their cultural context.</p> <p>It is important to note that this is a field-recorded sound and not a sound sample downloaded from the Internet.</p>	<p>Presentation/ Lecture</p> <p>Study visit</p> <p>Individual work</p> <p>Group work</p> <p>Research work</p> <p>Presentation/ Lecture</p> <p>Individual work</p> <p>Research work</p>	<p>Young people are familiar with the concept of contemporary art.</p> <p>Young people are encouraged to reflect on culture and art in a critical way.</p>	<p>Participants understand the diversity of the process of creating a work of art.</p> <p>Participants have developed a critical approach to the topic of contemporary art.</p>
8.3.	15 minutes	<p>Reflection and questions. The curator briefly presents her organization, the participants are presented with various ways of getting involved in the work of the organization, it is explained to them what kind of work assignments certain positions in the organization entail.</p> <p>- from initial involvement to potential employment in the sector.</p>	Reflection, discussion	Young people actively participate in the work of cultural institutions and organizations in culture.	<p>Participants know and recognize art organizations, their orientation and programs.</p> <p>Participants have the opportunity to articulate their views and perception of works of contemporary art.</p>

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
9	90 minutes	Adnan Dupanović "Iz taloga" Atelier Žitnjak - the outskirts and the region.			
9.1.	10 minutes	As an introduction to the visit to the Atelier, the facilitator explains the uniqueness of the space, its location and its relationship with the local community.	Conversation		
9.2.	60 minutes	<p>Before visiting the gallery, the participants are asked questions - What do we expect from a visit to this space? How do we imagine this space based on the portrayal on social networks and the experience of some participants?</p> <p>The participants walk through the premises of the studio, the curator presents the history of the building, as well as its current state, layout and the way in which the building is used as an art studio and an exhibition space.</p> <p>Q&A – the participants ask questions related to the use of the space.</p> <p>Exhibition - Adnan Dupanović "<i>Iz taloga</i>" ("From the Sediment"). Painter and graphic artist Adnan Dupanović from Bihać is exhibiting works from his three recent cycles: "Immigrants", "Human Pattern" and "Personal Records" (2020/2021). These paintings are created using a combined technique which includes elements of collage, and where specific and universal human figures are found in a stylized, abstract environment, which is portrayed in a style close to Informalism.</p> <p>When talking about the "Immigrants" cycle, these human figures are, of course, those of refugees (especially from the Near and Middle East and North Africa), who did not come to Dupanović's native Bihać with the intention of staying. However, the difficulties of the migrant crisis have forced them to stay and gradually adapt to the space and culture which will become their new place to live, as they establish different relationships with the local population, in particular friendly, mutually strong and important ones. The "Human Pattern" cycle is dedicated to the Roma people, who, in Bosnia and other countries of the former Yugoslavia and the rest of the Balkans, have, unfortunately, carried the stigma of the 'Others' since time immemorial; therefore, the current state of new conflicts, but also occasional collaborations and interweaving between cultures (which only appear to be radically different), encourages or forces all individuals and groups without exception to reexamine the outdated foundations of their lives.</p> <p>The curator presents the exhibition and the figurative contemporary art movement. It is made clear to the participants that contemporary art is not only multimedia art. Participants reflect on the theme of this specific exhibition - the theme of the migrant crisis - participants articulate their impressions of the artwork.</p> <p>Q&A – the participants ask questions related to the exhibition, the artist and the theme.</p>	<p>Presentation/ Lecture</p> <p>Study visit</p>	<p>Young people are familiar with the concept of contemporary art.</p> <p>Young people are encouraged to reflect on culture and art in a critical way.</p> <p>Young people have the tools and methods which will enable them to be involved in the work of cultural institutions and artistic organizations.</p>	<p>Participants understand the issues and the importance of space in cultural work.</p> <p>Participants understand the diversity of the process of creating a work of art.</p> <p>The participants have developed a critical approach to the topic of contemporary art.</p>
9.3.	20 minutes	<p>Subsequent group reflection:</p> <ul style="list-style-type: none"> → What surprised us in this space? → What is positive for us in this space? → How do we look at the space now - same/different/indifferent? → How do we compare this space with the spaces we have visited so far? 	Group reflection		

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
10	90 minutes	Studio Rozi - self-organization and crises.			
10.1.	15 minutes	A short update on how we are - in front of the studio through unstructured conversation, relaxation and getting to know the artists in an informal context.	Group work		
10.2.	60 minutes	<p>Blind date activity – the participants and the artists participate in a conversation on the topics of young people in the world of culture, as an audience, as stakeholders in the organization and as artists, through an informal style of introduction. Without a previous CV-style presentation and in the style of a blind date, through dialogue, the artists present the topics they deal with. Together with the participants and, if necessary, moderated by the facilitator they present their experiences as young people in the world of art. The artists present the process of searching for <i>prostor</i> ("space")- how we connected, how we organize ourselves, what the crises were that we went through in that process.</p> <p>After that, the participants present their experiences and crises they face during their studies or through other situations.</p> <p>Participants and female artists find common points and moments of crisis and state how they decided to approach the thinking or the non-resolution of these crises. Direct communication opens between artists and young people, students of humanities studies and/or students interested in the topics of art and involvement in artistic processes.</p>	<p>Study visit</p> <p>Presentation/ Lecture</p> <p>Reflection, discussion</p>	<p>Young people have the tools and methods which will enable them to be involved in the work of cultural institutions and artistic organizations.</p> <p>Young people actively participate in the work of cultural institutions and organizations in culture.</p>	<p>Participants understand the diversity of the process of creating a work of art.</p> <p>The participants have developed a critical approach to the topic of contemporary art.</p> <p>The participants are familiar with all aspects of work in culture, what that work entails, how it functions, what the advantages and disadvantages are.</p> <p>Participants know and recognize art organizations, their orientation and programs.</p> <p>Participants understand the issues and the importance of space in cultural work.</p>
10.3.	15 minutes	Reflection			

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
11	90 minutes	Dress rehearsal "Smiling Depression" "Pogon Jedinstvo" - independent performance art, mental health.			
11.1.	15 minutes	Before attending the dress rehearsal for the play, the participants form a circle and tell a short story from their life - what happened to them today? How did they react to that? How will they approach the negative events of the day? It is important that in similar activities the facilitator always starts by sharing his/her own story.	Ice breaker Group work		
11.2.	60 minutes	The participants are the test audience at the dress rehearsal for the play before the public event, in this case the play <i>Smiling Depression</i> in the "Pogon Jedinstvo" Centre. As an audience of young people, the participants are encouraged to think critically about the play while watching it. After the performance, the participants, the female director, the female playwright, and the actors give their feedback on the performance in a circle, in the hall. The director introduces the participants to the way of working in an independent theater group, the dynamics of work and the program directions - in this way, the participants become aware of the process and the different ways of creating a dramatic text. Participants ask the actors questions - what is the inspiration behind the story about depression, whether the inspiration for the stories is drawn from real life or not, how the dramatic text changed during the process. Participants become equal in the process by being present at the dress rehearsal and participating in the "behind the scenes". Participants practice applying critical thinking to their work and are given the opportunity to express themselves.	Group work Reflection, discussion	Young people are encouraged to think critically about culture and art Young people have the tools and methods which will enable them to be involved in the work of cultural institutions and artistic organizations. Young people actively participate in the work of cultural institutions and cultural organizations.	Participants understand the diversity of the process of creating a work of art. Participants have developed a critical approach to the topic of contemporary art. Participants know and recognize art organizations, their orientation and programs.
11.3.	15 minutes	Reflection - mental health. Actors and participants reflect on the importance of presenting the topics of mental health, on the connection between mental health and art, and on the way in which they have encountered this topic so far. If they are comfortable with it, the participants propose specific mental health topics that they consider important for those programs in culture which aim to establish a better communication with young people.	Reflection, discussion		

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
12	90 minutes	Cultural identity, the artistic process.			
12.1.	15 minutes	Introduction to the topic: participants are asked what is culture? What is cultural identity? Would you say that you belong to a certain culture and/or subculture? What factors shape our (cultural) identity? An open conversation on the topic of belonging to a certain culture is encouraged.	Individual work Conversation, discussion		
12.2.	60 minutes	My cultural identity: Participants are given papers with the instruction to write their name in the middle, and to then think about the three factors or aspects which they think have most defined them as a person (they can write the names of people, books, movies, events, etc.). The participants are given time to think and write down their thoughts. Participants are encouraged to share their reflections in small groups. The facilitator emphasizes that it is okay if someone is not comfortable sharing their experience.	Individual work Group work	Young people have developed an awareness of their own cultural identity. Group cohesion and trust has been strengthened.	Participants are introduced to the concept of culture and cultural identity Participants understand the diversity of the process of creating a work of art. The participants have developed a critical approach to the topic of contemporary art.
12.3.	15 minutes	Reflection	Group work		

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
13	90 minutes	Action plan - achievable goals, what can we do?			
13.1.	20 minutes	Reflection on the previous session - how comfortable or uncomfortable the participants were with sharing personal stories and experiences. The participants give feedback in a circle by answering the following questions: how much did the experiences demonstrated by the presenters influence my answers? How did I become aware of the processes that make up my own and the group's cultural identity? How useful is the session in the context of a youth program?	Group work		
13.2.	60 minutes	<p>Participants receive 3 post-it notes; the facilitator asks one question at a time:</p> <p>What have we learned so far throughout the program about the processes and the genres of contemporary art? The participants write down their conclusions on a post-it note, then the group goes through each of the answers. Participants compare their answers with each other, discuss and change the answers if they desire.</p> <p>What are three specific achievable goals you would like to accomplish that are related to contemporary art and independent culture? (For example, getting involved in the work of organizations, going to events more often, getting involved in Erasmus programs for young people, participating in youth exchanges, etc.). Participants present their goals to the group.</p> <p>What specific methods and tools will I use to achieve these goals?</p> <p>In the group, the facilitator goes through the relevant information together with the participants so that everyone can implement the proposed method and tools.</p> <p>Participants propose to each other different options and ways to achieve their goals, thus encouraging mutual cooperation and group bonding even after the end of the program.</p>	<p>Individual work</p> <p>Reflection, discussion</p> <p>Group work</p>	<p>Young people are encouraged to reflect on culture and art in a critical way.</p> <p>Young people have the tools and methods which will enable them to be involved in the work of cultural institutions and artistic organizations.</p> <p>Young people actively participate in the work of cultural institutions and organizations in culture.</p>	<p>Participants are familiar with all aspects of work in culture, what that work entails, how it functions, what the advantages and disadvantages are.</p> <p>Participants know and recognize art organizations, their orientation and programs.</p> <p>Participants know how to shape their ideas and articulate the needs of young people for space in culture.</p> <p>Participants actively participate in the work of the cultural center from the position of young people.</p>
13.3.	10 minutes	Reflection	Group work		

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
14	90 minutes	"Interferencije", "Pogon Jedinstvo" Centre, multi-channel multimedia performance - sound in performance			
14.1.	15 minutes	Listening: Participants listen to good examples of the field recordings, which the facilitator had selected prior to the session. Participants guess what kind of sound it is, where it was recorded and why they would perceive it as a traditional sound. Those participants, whose examples were listened to present to the group how, why, and where the sound was recorded.	Group work		
14.2.	60 minutes	In a conversation with artists/performers, the participants become familiar with different sound reproduction techniques. Participants are introduced to the concept of spatial composition in the context of musical performance. The perception of sound is completely different when the sound travels around you. Participants are introduced to the equipment and to concepts such as the use of MIDI instruments. Participants attend a performance. " <i>Interferencije</i> " is a performance by Ivona Eterović (tonota), Kristian Bagarić (varboska) and Filip Pacak. The performance is based on conversation research - by exchanging sentences, words, voices, and non-verbal signs we establish relationships, exchange emotions, experiences, and information. Through the research of sound in conversation, the authors ask the questions - What is conversation when divided into sound, space, rhythm, and melody? How do we experience the emergence of conversation when the goal is not communication? How does a lack of concentration affect the experience of the visual stimuli during a conversation? What is the role of space in communication? By watching a performance during which they are seated not in front of performers, but in front of visuals, the participants get to experience an entirely different kind of a musical performance. The participants are also introduced to the topic of live improvisation and how the performers approach it.	Presentation/ Lecture	Young people are familiar with the concept of contemporary art. Young people are encouraged to think critically about culture and art.	Participants understand the diversity of the process of creating a work of art. Participants have developed a critical approach to the topic of contemporary art.
14.3.	15 minutes	Impressions after the performance.	Reflection, discussion		

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
15	90 minutes	Sustainability, DIY culture and art			
15.1.		In the introductory part, the director of "Pogon Jedinstvo" briefly introduces the participants to the institution's goal of dealing with the issue of sustainability at various levels in the coming period. An active role in the formation and implementation of these activities will be played by the participants of this program, within the latest addition to the "Pogon Jedinstvo" Centre – its youth club. In this way, this program will have a specific "follow up" in which the young participants of this program will have the opportunity to organize one segment of the "Pogon Jedinstvo" program.	Presentation		
15.2.		<p>In order to inspire the participants for the topic, as well as to promote active involvement in the organizing process and the work of the institution, the head of the organization <i>Radiona</i> Deborah Hustić, introduces the participants to the work of the organization and the topics of DIY culture.</p> <p>This is followed by group work. The participants are divided into two groups. Each group has the task of brainstorming the topics of sustainability that they consider relevant and the ways in which they would organize workshops on these topics - what methods and examples would the participants use when organizing the workshops?</p> <p>In a dialogue with the head of the organization, the participants go through the suggestions and methods that each group has come up with.</p> <p>Topics: connection between DIY culture and art; DIY culture as a method of sustainability; bioart and sustainability</p> <p>What can we do?</p> <p>Participants discuss, together with the head of the Workshop, how we can include the topic of sustainability in the youth program at the "Pogon Jedinstvo" Centre and in cultural institutions in general.</p> <p>Through group work, specific proposals for workshops are created. These are proposals which could be realized and in which young people could be included as organizers.</p>	Group work, discussion		

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
16	90 minutes	Involvement of the group in the work of "Pogon Jedinstvo" and the evaluation of the program "And what about that art?!"			
16.1.	15 minutes	<p>The coordinator of the "Pogon Jedinstvo" audience development program "Unique Garden party" reflects, together with the participants, on the previous session and briefly presents the ways in which participants can get involved in the program:</p> <ul style="list-style-type: none"> -> by helping in organizing workshops -> by supporting the program on social networks and among peers -> by participating in the workshops <p>Participants are instructed to think about their obligations and wishes and to contact the program manager afterwards (facilitator).</p>			
16.2.	60 minutes	<p>Evaluation: the program facilitator puts the post-it notes from the activity "Tree of expectations" on a wall. The participants are reminded of the premise of the activity - during the first session, each participant received several post-its with the instruction to briefly write what they expect from participating in the program, as well as possible fears - what they do not want to happen. The facilitator then placed the post-its on a flipchart prepared in advance.</p> <p>Each participant approaches the Tree again and takes a minimum of one and a maximum of three post-its that correspond to their fears, strong suits and expectations after the program is over. It is not necessary for the participants to take their own post-its, the point of the activity is to take those papers that reflect their emotions, expectations, knowledge, and impressions about the process.</p> <p>In a group, the participants present what they were missing during the program and what they would change.</p> <p>The participants give recommendations on how to bring the space and the programs of the "Pogon Jedinstvo" cultural institution, as well as of cultural institutions in general, closer to young people, and how to improve the program "And what about that art?!"</p>	<p>Reflection, discussion</p> <p>Group work</p>	<p>Young people have the tools and methods which will enable them to be involved in the work of cultural institutions and artistic organizations.</p> <p>Young people actively participate in the work of cultural institutions and organizations in culture.</p>	<p>Participants are familiar with all aspects of work in culture, what that work entails, how it functions, what the advantages and disadvantages are.</p> <p>Participants know and recognize art organizations, their orientation and programs.</p> <p>Participants know how to plan their own activities and ways of getting involved in art organizations and cultural centers.</p> <p>Participants have taken part in multimedia exhibitions, sound art exhibitions, plays and performances.</p> <p>Participants have the opportunity to articulate their views and perceptions of works of contemporary art.</p> <p>Participants actively participate in the work of the cultural center from the position of young people.</p>
16.3.	15 minutes	Hanging out on the "Močvara" Club terrace	Reflection		



CROATIA

**Program of youth work in
a cultural institution – No 2:
The Art of Activism**

GENERAL INFORMATION ABOUT THE YOUTH WORK PROGRAM IN THE CULTURAL INSTITUTION

Name of the program:	The Art of Activism
Duration of the program (hours):	16
Number of participants:	
Duration of the program (hours):	90 min
Program objectives:	<ul style="list-style-type: none"> → To acquaint young people with the concept of activism, its development throughout history and the impact it had on generational change; → To encourage young people to reflect on culture and art as a tool for responding to social challenges and social change; → To provide young people with the tools and methods that will help them bring about social change; → To empower young people to actively participate in society, with an emphasis on noticing and solving challenges in their environment; → To create a new generation of young activists.
Specific learning outcomes:	<ul style="list-style-type: none"> → Participants are aware of their own cultural identity; → Participants have discussed the concept, the methods and tools of activist expression through culture and art; → Participants are introduced to the history of activism and the impact it has on a global level; → Participants can independently recognize cultural and artistic activist movements; → Participants have developed the ability to think critically about important historical and current events; → Participants know how to form their own activist plans → Participants know how to formulate key activist messages and create an activist plan; → Participants understand the connection between different stakeholders and actors in the fields of development and the consumption of culture.
Methods:	<p>A variety of non-formal education methods:</p> <ul style="list-style-type: none"> → Reflection, discussion → Presentation/ Lecture → Individual work → Group work → Research work → Case studies

IMPLEMENTATION PLAN OF THE YOUTH WORK PROGRAM IN THE CULTURAL INSTITUTION

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
1	90 minutes				
<p>Working materials:</p> <ul style="list-style-type: none"> → YES and NO signs (can be written on paper) → Blackboard/flipchart → Markers, highlighters, pens → Post-it notes → Presentation/lecture as an introduction to activism 					
1.1.	45 minutes	<p>Getting to know each other through interaction: there is a YES sign on one side of the room, and a NO sign on the other side. The facilitator reads sentences out loud and the participants form groups on each side of the room depending on the sentence.</p> <ul style="list-style-type: none"> → I am participating in a cultural program for the first time. → This is the first time I have encountered the topic of activism (in culture). → I came here by chance and I don't know what awaits me. → I am an outgoing person and it is easy for me to meet new people. → It is difficult for me to express my opinion out loud in front of a new group of people. <p>The participants then sit in a circle (on the floor) and the facilitator reflects on the introductory activity, emphasizing the importance of respecting diversity and the process of learning.</p> <p>The participants briefly introduce themselves and explain what encouraged them to apply to the program.</p> <p>Presentation of the program and goals: The facilitator presents the program to the participants, the goals and the purpose of the program, the duration, informal work methods that will be used during the implementation of the program, the knowledge and skills that the participants will acquire.</p> <p>Expressing expectations: after being given information on the goals and methodology of the program, the participants write three of their expectations from the program on post-it notes. The facilitator displays the expectations in a visible place and reads them out loud. Discussion is encouraged. At the end of the program, the group will return to the expectations to assess if they had or hadn't been met.</p>	Reflection, discussion		<p>Group connection and cohesion have been achieved</p> <p>The participants are familiar with the project, the goals of the project</p> <p>The participants are familiar with the goals and purpose of the program</p> <p>The participants have become aware of their own expectations from the program</p>

1.2.	40 minutes	<p>Introduction to the topic of activism.</p> <p>The facilitator encourages discussion by asking what activism is. The facilitator encourages participants to share examples they are familiar with. He asks the participants if they had ever participated in some form of activism (protest, cutting class, etc.). The facilitator writes all the answers on a board. After the answers are collected, a group discussion is encouraged.</p> <p>Through a prepared presentation, the participants are given a short introduction to the definition of activism.</p> <p>The facilitator encourages the participants to think about something they would like to influence or change (at school, in college, in the local community, etc.). Everyone briefly writes down one example on a piece of paper. Participants stand in a circle; one participant enters the circle and reads his or her paper. The next person is called out and so on until all participants have shared their opinion.</p>	<p>Discussion</p> <p>Presentation/lecture</p> <p>Reflection</p>	<p>Getting to know the basic concept of activism.</p> <p>Critical reflection on events in the environment</p>	<p>Participants are introduced to the basic concept of activism.</p> <p>Participants have become aware of the problems affecting them in the environment.</p>
1.3.	15 minutes	<p>Reflection</p> <p>The facilitator encourages reflection on the previous exercise, and then reflection on the entire first meeting.</p>	<p>Open discussion about the first meeting, guided discussion about expectations and impression of the first meeting</p>		<p>Participants have become aware of their own learning</p>

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
2	90 minutes	Cultural identity.			
Working materials					
→ Blackboard/flipchart					
→ Markers, coloured pencils, pens					
→ Post-its					
2.1.	15 minutes	<p>Introduction to the topic: the participants are asked the following questions: what is culture? What is cultural identity? Would you say that you belong to a certain culture and/or subculture? What factors shape our (cultural) identity?</p> <p>An open conversation on the topic of belonging to culture is encouraged.</p> <p>Culture signifies a shared system of meanings, beliefs, values and behaviours through which we interpret our experiences. Culture is learned, collective and changes over time. Culture is generally understood as "what we know that everyone similar to us knows". It is a broad term, it can refer to the culture of people, the culture of reading books or to belonging to a certain musical culture (e.g., punk culture).</p>	Individual work Conversation, discussion	<p>Becoming familiar with the concept of culture and the magnitude of the concept</p> <p>Becoming familiar with the concept of cultural identity</p> <p>Reflection on the factors that shape cultural identity</p>	The participants have been introduced to the concept of culture and cultural identity
2.2.	35 minutes	<p>My cultural identity: The participants are given papers with the instruction to write their name in the middle, and to then think about the three factors or aspects which they think have most defined them as a person (they can write the names of people, books, movies, events, etc.).</p> <p>Participants are given time to reflect and write down their reflections.</p> <p>Participants are encouraged to share their reflections in small groups. The facilitator emphasizes that it is okay if someone is not comfortable sharing their experiences.</p> <p>A reflection on the exercise is carried out.</p>	Individual work Group work	<p>Developing awareness of one's own cultural identity</p> <p>Strengthening group cohesion and trust</p>	<p>The participants are aware of the factors that shaped their (cultural) identity</p> <p>The group is more strongly connected</p>
2.3.	30 minutes	<p>Significant cultural icons: Participants are divided into new, smaller groups. Each group comes up with three examples of cultural icons that they are familiar with, either current or historical. Together, they reflect on the factors that could have influenced the lives of these people.</p> <p>Groups share their examples. A discussion is led after each group's presentation, similarities and differences are found in the examples. The facilitator makes sure that the participants are guided by known (proven) facts and points out possible prejudice and/or stereotypes about famous people.</p>	Group work	<p>Development of awareness about culture and cultural factors</p> <p>Detecting some of the most famous cultural icons together</p>	Participants have developed an awareness of cultural factors and are better connected with the cultural program
2.4.	10 minutes	Reflection			

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
3	90 minutes	The culture of activism.			
Working materials					
<ul style="list-style-type: none"> → Technical equipment for watching videos → Available Internet connection/ WiFi → Papers → Pens 					
3.1.	30 minutes	<p>Introduction: Participants are divided into three groups. Each group gets one video, showing an event that happened as a result of activism.</p> <p>Suggestions for some of the videos:</p> <p>Mary Poppins - Sister Suffragette</p> <p>Spain 15-M Movement</p> <p>Greta Thunberg – How dare you</p> <p>After watching the videos, the groups share their experiences.</p> <p>Reflection on the watched videos is encouraged: what messages do they send? Why are they considered activist? What factors provoked them? How do you feel after watching them? Did you find out/learn something new?</p>	<p>Group work</p> <p>Video</p> <p>Conversation</p>		
3.2.	50 minutes	<p>Through an interactive presentation or lecture, the facilitator explains that in order to understand activism through cultural and artistic activity, we need to understand the history of activism through different cultures. He also states that activism is the result of a specific problem and a desire for change in society.</p> <p>The facilitator explains how activism appears in all cultures, in different forms, and how it is often linked to three generations of human rights:</p> <ul style="list-style-type: none"> → first generation: the right to life, equality before the law, freedom of speech, freedom of religion, property rights, the right to a fair trial and the right to vote; → second generation: the right to food, housing and health care, as well as the right to social security and unemployment benefits; → third generation: group (collective) human rights such as the right to self-determination, the right to a healthy environment, communication rights. <p>The facilitator encourages the groups to think back on the videos they had watched earlier. Into which group of rights protections would you classify them?</p> <p>Group work from the beginning of the exercise continues. Each group is assigned one generation of human rights and now has the task of using the Internet to find some of the cultural or artistic movements that speak about the problems of the generation (examples can be current, it is important that they are related to one of the topics of each generation)</p> <p>Groups present their examples, discussion and reflection is encouraged after each example.</p>	<p>Lecture/ presentation</p> <p>Group work</p> <p>Research work</p>	<p>Explaining that activism is the result of a specific problem and a desire for change in society</p> <p>Becoming aware that activism is often linked with the denial of certain rights to individuals and/or groups</p> <p>Independently researching examples of cultural movements</p>	<p>The participants understand that activism is one of the tools to talk about certain social problems</p> <p>The participants have been introduced to the three generations of human rights</p> <p>The participants have been introduced to new examples of cultural and/or artistic movements</p>
3.3.	10 minutes	Reflection			

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
4	90 minutes	Activism in culture and art.			
Working materials:					
→ papers					
→ pens, pencils					
→ theoretical framework/presentation on the culture of activism through art					
4.1.	40 minutes	<p>Introduction to the topic: a conversation about what we have done so far, what are the key terms and concepts that we have clarified.</p> <p>Guess who I am. The participants are given the task of recalling a famous cultural icon, whom they admire or respect for a certain reason. They write the person's name on a piece of paper. The facilitator then collects the pieces of paper with names and distributes them randomly to the participants. The participants don't know what name is written on their paper. The exercise continues in smaller groups, within which the participants try to find out what person they are by giving statements in the manner of "I am a male/female person", "I come from Croatia", "I do painting/writing/singing" and the like. Each participant in the group asks open-ended questions that can only be answered with yes or no.</p> <p>After finishing the group work, the participants find out who they were, which people they chose to write down and why, if there were any names that were written down more than once, what is common/different between these people?</p>	Group work Conversation, discussion		
4.2.	40 minutes	<p>Activism culture through art: The facilitator leads a lecture/presentation on the history of activism through art. Suggestion for the theoretical part:</p> <p>What is artistic activism and how has it been developing throughout history</p> <p>Pablo Picasso, Guernica: 1937</p> <p>Bernie Boston, Flower Power: 1967</p> <p>Keith Haring, Neznanje = Strah / Šutnja = Smrt: 1989 (Ignorance = Fear / Silence = Death: 1989)</p> <p>Annette Lemieux, Crna misa: 1991 (Black Mass)</p> <p>Ai Weiwei, Sjemenke suncokreta: 2010 (Sunflower Seeds)</p> <p>Discussion and reflection after the lecture are encouraged. The lecture should be interactive so that the participants express opinions and/or comments during its course.</p> <p>Through discussion, the topic of this lecture is connected to the topic of the previous meeting and to the three generations of human rights.</p> <p>What factors influenced these people and/or events?</p> <p>How have these examples influenced the development of activism, art, and overall history?</p> <p>The group is encouraged to tell which of the examples made the biggest impression on them and why.</p>	Presentation/lecture	Getting acquainted with the theory of activism through art Getting acquainted with artistic activism through some of the most significant historical events and figures	Participants have been introduced to the theory of activism through art, as well as to examples of significant historical events Participants have developed the ability to think critically about important historical events
4.3.	10 minutes	Reflection			

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
5.	90 minutes	Case studies of activist expression through art			
Working materials → Prepared case studies → Available internet connection/ WiFi → Papers → Pens, pencils					
5.1.	10 minutes	Introduction to the topic: conversation about what we have done so far, what are the key terms and concepts that we have clarified. The facilitator introduces the topic by asking the group about examples of activist activity using pictures and/or photos.	Group work Conversation, discussion		
5.2.	70 minutes	The participants are divided into two groups. Each group receives a case study example. The first example is the Guerrilla Girls activist movement, and the second is the activism of the artist Banksy. The groups work on the following topics: → What problem in society does this case study answer to? → What is the context of that problem? → What methods of activism are used in the case study? → Who are these methods intended for? → What are the most significant results? In addition to pre-prepared case studies, the groups also use the Internet to find more information which they need for the exercise. Groups present the case studies and answers each other's questions. Group discussion is encouraged, similarities and differences are found, opinions are expressed about the examples. A connection is made between the newly acquired knowledge and the previous sessions.	Case study	Analysing case studies, getting acquainted with cultural activism through image and/or photography.	Participants are introduced to the theory of activism through art, as well as to examples of significant historical events Participants have developed the ability to think critically about important historical events
5.3.	10 minutes	Reflection			

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
6.	90 minutes	Methods and/or tools of activist activity through culture and art			
Working materials:					
→ Printed materials					
→ Prepared lecture/ presentation					
→ Papers					
→ Pens, pencils					
6.1.	10 minutes	<p>Introduction: Printed materials depicting certain globally famous events are displayed in a visible place.</p> <p>Photo suggestions:</p> <p>Photos from the Woodstock festival</p> <p>Performance of the band Pussy Riot at the Moscow cathedral</p> <p>Lyrics to "Imagine" by John Lennon</p> <p>Lyrics to "Another Brick in the wall", Pink Floyd</p> <p>The facilitator asks the group if they recognize these materials, why they were chosen, how they are related to activism and/or social problems, if they know more about the context in which the materials were created?</p>	<p>Group work</p> <p>Conversation, discussion</p>		
6.2.	30 minutes	<p>The facilitator leads a discussion: what could serve as a method or tool in activism through culture and art? What methods and tools have you become familiar with so far?</p> <p>Through the lecture/presentation, he shows examples of activist methods and tools:</p> <ul style="list-style-type: none"> → picture (Banksy) → photo (Guerrilla girls) → song/words (The Beatles) → TV/video/film (RuPaul) → space (theatre of the oppressed) → protest (15M, Spain) → the human body (artist Marina Abramović) <p>The participants comment on the examples, provide their own examples and add examples of tools they can think of.</p>	<p>Lecture/ presentation</p> <p>Conversation, discussion</p>	Getting acquainted with different methods and tools of activist activity through culture and art	Participants have gotten acquainted with the diversity of media and tools of activist activity in culture and art
6.3.	40 minutes	<p>Defining the challenge: The facilitator invites the participants to think back to those examples they had given during the previous sessions which they would like to influence. If in the meantime they have become aware of a new challenge, it is okay for them to think about it.</p> <p>On a piece of paper, everyone writes down one topic/challenge that they would like to influence. The facilitator then divides the topics into several groups, depending on areas of interest, similarities, or shared characteristics.</p> <p>In smaller groups, the participants share the topics they wanted to work on and find similarities. Everyone in the group presents arguments on why they think their topic is important, the others give feedback. Then, as a group, they agree on a topic that they currently consider the most relevant and on which they can work together as a group during the sessions that follow and the rest of the program.</p> <p>The groups present to each other the topics on which they will continue to work, they present why a certain topic is important to them and how they chose it together, what they would like to influence and the like.</p>	<p>Individual work</p> <p>Group work</p>	<p>Strengthening group cohesion</p> <p>Finding common interests and topics for further work</p>	<p>Participants are more strongly connected and motivated to work together and develop ideas</p> <p>The participants have improved the skills of active listening and respecting others' opinions</p>
6.4.	10 minutes	Reflection			

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
7	90 minutes	Social media culture			
Working materials:					
→ Papers					
→ Pens					
7.1.	10 minutes	Introduction: Which social media do you use? What other do you know? What sites and/or people do you follow? Why them? How does social media affect our values and attitudes?	Conversation		
7.2.	30 minutes	Well-known hashtags are displayed in a visible place in different parts of the room: #BLM #FreeBritney #MeToo #IceBucketChallenge #ThinkBeforeYouPink Participants write the information they know about each of these hashtags on post-it notes and paste them next to the hashtag it refers to. The facilitator then reads what is written on the pieces of paper at random and encourages discussion about each of the movements. How did you hear about these movements? What made them famous? Did you participate? Did your friends participate? How did social media shape our attitudes in these situations? The facilitator explains that social media activism is an umbrella term for activism that uses online platforms to work toward the goals of social or political movements.	Lecture/ presentation Group work Research work	Explaining that activism is the result of a specific problem and a desire for change in society Becoming aware that activism is often connected with the denial of certain rights to individuals and/or groups Independently researching examples of cultural movements	Participants understand that activism is one of the tools to talk about certain social problems Participants have been introduced to the three generations of human rights Participants have been introduced to new examples of cultural and/or artistic movements
	40 minutes	The culture of activism idea development: After the participants have gotten acquainted with the theory of activism in culture and art, with different examples and the available methods and tools, the groups that were formed in the last session now continue to work on the topic together. In smaller groups, the participants think about the methods and/or tools available to them that could help them influence the problems they had previously defined; they also consider the potential use of social media as one of the tools. The facilitator invites the groups to share their examples and reflections. He also prepares the participants for the next meeting in which they will work with the method of forum theatre. The group now works together to choose a topic for the conceptual implementation of the next meeting.			Participants have become aware of the methods and tools that are available and known to them
7.3.	10 minutes	Reflection			

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
8	90 minutes	Forum theatre			
Working materials:					
→ prepared situation and roles					
→ chairs					
8.1.	10 minutes	Introduction: Do you go to the theatre? What do you like or dislike about the theatre? Do you have a favourite show? Can the theatre serve as a space for talking about socially important topics? If so, how?	Conversation		
8.2.	70 minutes	<p>It is important to ensure group connection and trust through previous meetings for the implementation of this exercise.</p> <p>The forum theatre method develops depending on the topic that the group had previously chosen as the idea for this meeting. In advance, the facilitator prepared an example of a specific situation and roles which show a specific problem/challenge in practice. The group decides on the assignment of characters.</p> <p>The roles are assigned in such a way that one person is the “victim”, the other is the “oppressor”, and, depending on the number of members of the group, there are one to two neutral characters and one to two characters who are on the side of the victim or on the side of the oppressor. Other participants are part of the audience.</p> <p>After the roles have been divided, the basic traits of each of the characters are agreed upon. Everyone briefly develops their character and an exercise called “Hot seat” is carried out.</p> <p>Each character gets their turn sitting in the hot seat. The exercise is carried out in the following manner: the person playing a certain character sits on a chair while the rest of the group asks him or her questions relevant to the character. Then the group acts out a pre-prepared situation, staying in their practised roles. The rest of the participants act as an audience.</p> <p>After the exercise, the facilitator guides the “falling out of character” exercise by shaking the body.</p> <p>There is a discussion focused on the experience: what did we do? What impact did it have? Were you (un)comfortable? How do you think you would react in that situation? How did the theatre serve us as a tool? Can the culture of activism be nurtured and developed through theatre?</p> <p>The facilitator emphasizes that this is only a brief demonstration of the methodology of theatre of the oppressed.</p>	Drama methods Group work		Participants are familiarized with the forum theatre method
8.3.	10 minutes	Reflection			

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
9	90 minutes	Cancel culture			
<p>Working materials:</p> <p>Papers</p> <p>Pens, pencils</p>					
9.1.	10 minutes	Introduction: conversation is being made about what we have done so far, what are the key terms and concepts that we have clarified, what have we learned, which methods and/or tools did we like the most and least, why, where can we apply this new knowledge in real life?	Conversation	Participants are familiarized with cancel culture	
9.2.	70 minutes	<p>The participants are asked if they are familiar with the term cancel culture, if they know any examples and how this culture came about.</p> <p>The facilitator introduces the participants to the concept of cancel culture and gives examples (J. K. Rowling, Johnny Depp, Ellen DeGeneres, Marilyn Manson).</p> <p>The topic builds on the previously acquired knowledge - does cancel culture violate someone's rights? If yes/no, how? What tools does cancel culture use? Do you consider it valid and why?</p> <p>The participants are divided into two debate groups, independent of their actual opinions and positions, and two people and the facilitator play the role of the judges. One group has the task of defending the activist aspect of cancel culture, while the other group believes that cancel culture is not activism. The facilitator presents the debate method, its rules and the way in which it is executed. Groups are given time to prepare their arguments.</p> <p>A debate is held. The facilitator monitors the implementation process, while the participants in the role of judges, together with the facilitator, evaluate the relevance of the arguments and the quality of the discussion.</p> <p>The participants are asked how difficult it was for them to defend the side they were assigned and if the arguments coincide with their real views? Why is it important to sometimes consider the arguments of people with opposing views?</p>	Debate	<p>Participants are familiarized with cancel culture</p> <p>Participants have improved their argumentation skills</p>	
9.3.	10 minutes	Reflection			

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
10	90 minutes	Comics that changed the world			
Working materials:					
→ Printed excerpts from comics					
→ Papers					
→ Pens, pencils					
10.1.	10 minutes	Introduction: The facilitator asks the group how satisfied they are with the progress so far, how difficult it is for them to follow the program, what they have learned. Are comics a part of culture? Have you ever read comics? Can comics be a form of activism? If so, do you know any examples?	Conversation		
10.2.	60 minutes	Comics that changed the world. Excerpts from comics are displayed in a visible place. Suggestion of comics: → Love is love (Marc Andreyko) → Maus (Art Spiegelman) → Citizen 13660 (Mine Okubo) → Climate Changed (Philippe Squarzoni) → Banned book club (Kim Hyun Sook and Ryan Estrada) → American Born Chinese (Gene Luen Yang) Participants group themselves based on their first impressions of the comics, with the instruction that the groups should be of equal size. The task of each group is to study an excerpt from one of the comics and to try and figure out what topic it deals with, what its activist potential is, what problems/challenges it is talking about. What effect does it have on the reader? After working in groups, the groups present their work and exchange opinions, the facilitator invites everyone to join the discussion. After all the groups have presented their reflections, the facilitator demonstrates the issue raised in each comic, the context in which it was created and the impact it had - locally, nationally, and globally. There is also a discussion about activism through comics and/or graphic expression.	Individual work Group work Debate		Participants have been introduced to comics as one of the tools of activism Participants are aware that culture assumes different forms Participants have developed the skill of critical and analytical thinking
10.3	10 minutes	In order to better introduce the topic to the participants, the facilitator presents " Charlie Hebdo ", a French satirical weekly magazine. He also explains how in 2015 an armed attack was carried out on the central office of Charlie Hebdo in Paris. He asks the participants about the context and reasons for the attack. There is a group discussion.			
10.4.	10 minutes	Reflection			

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
11	90 minutes	What can we do?			
Working materials: → Papers → Pens, pencils → Creative materials					
11.1.	10 minutes	Introduction: How satisfied are you with the current program? Do you find it useful? What did you like most/least? What parts of the program would you change or adjust? Why?	Conversation		
11.2.	70 minutes	<p>The participants are encouraged to reflect on the common problems/challenges they have been working on and considering.</p> <p>The facilitator emphasizes that this session is dedicated to strengthening their existing ideas and developing new ones.</p> <p>In smaller groups, the participants together create an "activist plan". The plan should consist of:</p> <ul style="list-style-type: none"> → a brief description of the problem which will be tackled → Three (realistic and measurable) goals to be achieved → Three key arguments that support the importance of the idea → Key messages to be conveyed → Determining the target group for which it is intended → Methods and/or tools that can be used → One hashtag that can be used. <p>Creative materials are available to groups while they create a plan.</p> <p>After working in groups, the participants present their ideas and group conclusions. Other participants and the facilitator provide feedback.</p> <p>The facilitator explains how we will continue to work on these ideas during the rest of the program.</p>	Group work		<p>Participants know how to make their own activist plans</p> <p>Participants know how to formulate key messages and create an activist plan</p>
11.3.	10 minutes	Reflection			

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
12	90 minutes	Cultural connections			
Working materials:					
→ papers					
→ Pens, pencils, coloured pencils					
→ Four balls of wool of different colours or thread					
12.1.	5 minutes	Introduction: The facilitator introduces the activity by emphasizing that today's goal is to create a visual map of the relationship between "actors" in an ideal society where everyone consumes culture.	Conversation		
12.2.	80 minutes	<p>Cultural connections: The participants are divided into four equal groups, within which they represent the four "actors" in democracy: the government, the cultural sector, the media, and the citizens.</p> <p>Each group gets a sheet of paper and pencils to make notes. The task is for them to think carefully about the role that their "actor" plays in a society where everyone consumes some form of culture, i.e., to think about the main functions that the "actor" performs. They should write down five main functions they have decided on as a group.</p> <p>The groups now come together to present their roles as the actors. The facilitator encourages discussion and sharing of reactions. The participants are asked if they agree on the main functions of the four "actors". If they wish, the groups can modify their lists after hearing feedback.</p> <p>Participants return to working in groups. Together they consider what they need from each other (make short "demands"), to be able to perform their functions and to develop an ideal society in which everyone consumes culture. The groups are asked to select two priority demands that they require from each of the other "actors" and write them under separate headings using a different coloured pencil/ pen.</p> <p>The labels "government", "cultural sector", "media" and "citizens" are placed on the floor. Each group gets their own ball of wool. The groups now work together from the position of their roles/actors. The goal of the exercise is for each "actor" to accept requests from each of the other "actors". Negotiation is carried out, first between two actors, then between another two, then all the actors negotiate with each other. When making a request, the groups should state the request clearly and concisely. They should also explain what the request entails and why they are making that particular request, i.e., why it is important to enable them to fulfil their own functions and how this will contribute to the active consumption of culture.</p> <p>After the negotiation process, the groups decide whether to accept the request or not, and whether what is being asked is fair and can be done.</p> <p>If a group in the role of a certain actor decides to accept a request, the participants then take a thread of wool from the "requester" and tape it between the two labels which the negotiation concerns. In this way they mark that an agreement has been reached.</p> <p>The group which is accepting the request should write a short note on their paper, which will remind them of their responsibilities and of what they agreed to do.</p> <p>At the end of the process, connections which represent the relationships between different actors will be distinguishable because of the wool.</p> <p>Each of the actors will have a piece of paper with a list of their functions, a list of demands from other "actors" and a list of actions they have agreed to take to fulfil the demands of the other "actors".</p> <p>The facilitator leads a discussion: Was it difficult to imagine the functions that the government, the cultural sector, the media, and the citizens perform? Were there disagreements within the groups concerning which requests should be accepted or rejected? Did the exercise give you a portion of new knowledge about the interconnectedness of actors in the field of culture? What are the roles of different actors in ensuring that everyone has equal access to the consumption of cultural content, programs, and activities?</p>	<p>Group work</p> <p>Presentation</p>		<p>Participants have developed an understanding of the connection between the rights and responsibilities of the actors involved</p> <p>Participants have become aware of the importance of cross-sector connections in the field of development and consumption of culture</p> <p>Participants have developed discussion and cooperation skills</p>
12.3.	5 minutes	Reflections			

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
13	90 minutes	World Cafe			
Working materials: → Tables → Chairs → Large papers /flipchart → Pencils, pens					
13.1.	10 minutes	Introduction: The facilitator introduces the exercise called “World Café”, the methodology of which is simple, flexible, and effective for holding interactive dialogues among large groups. In the room, the environment is also modelled after a cafe, i.e., the tables are covered with tablecloth, paper, coloured pencils, vases with flowers and the like. At each table there should be four chairs (optimally) - and no more than five. For each of the tables there is one topic. Suggested topics: <ol style="list-style-type: none"> 1. Sociology, culture, and activism 2. Economy, culture, and activism 3. Politics, culture, and activism Example questions for each round: → What are the common points of these concepts? → How do these concepts differ? → How can these concepts develop in relation to one another? → How do these concepts affect young people and their consumption of culture?	Conversation		
13.2.	60 minutes	The process begins with the first of three twenty-minute rounds of discussion within small groups of four (maximum five) people sitting around a table. After twenty minutes expire, each member of the group moves to another table. They may or may not choose to leave one person as the “table host” for the next round, who greets the next group and briefs them on what happened in the previous round. Each round has pre-prepared questions for each of the topics mentioned above. The same questions can be used for more than one round, or they can be added to, in order to focus or direct the conversation. After working in small groups (and/or between rounds, as needed), individuals are invited to share insights or other results of their conversations with the rest of the large group.	World Cafe Group work		Participants have become aware of what and in what way can affect culture and the consumption of culture Participants have seen that culture is related to many external factors in different ways
13.3.	10 minutes	Reflections			

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
14	90 minutes	Stakeholder mapping			
Working materials:					
→ Papers					
→ Pencils, pens					
14.1.	10 minutes	<p>Introduction: How satisfied are you with the current program? Do you find it useful? What did you like the most/least? Which parts of the program would you change or adjust? Why?</p> <p>The participants are encouraged to reflect on the common problems/challenges they have been working on and considering.</p> <p>The facilitator emphasizes that in this session we continue to work on strengthening and developing common ideas.</p>	Conversation		
14.2.	70 minutes	<p>Participants work in smaller groups which were formed during previous meetings, in which they worked on common ideas (problems/challenges).</p> <p>After becoming familiar with cultural factors, cross-sectoral connections and different cultural actors, the participants now work together to map actors/stakeholders who can help them implement their activist plan.</p> <p>Participants are reminded of the previously mentioned actors: the government, the cultural sector, the media, and the citizens. Each group should think about the actors within the previously mentioned categories and list in detail those actors whom they believe can help them realize their ideas.</p> <p>Meanwhile, the facilitator visits the groups and provides support.</p> <p>After the groups have determined the key actors for the implementation of their activist ideas, they now select a maximum of three actors within each of the above categories.</p> <p>For each of the actors, they define weak and strong sides, as well as potential risks and advantages. Groups also define the exact steps and/or measures these actors can take to help them implement their ideas.</p> <p>After the group work, the participants present their ideas and group conclusions. Other participants and the facilitator provide feedback.</p>	Debate		<p>Participants have learned to recognize the key actors they need to achieve their activist goals</p> <p>Participants know how to analyse the key actors necessary for the realization of their target plan</p>
14.3.	10 minutes	Reflection			

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
15	90 minutes	Why art activism?			
Working materials: → prepared (written) statements → papers → pencils, pens					
15.1.	10 minutes	Introduction: Why are we talking about activism? Why do we associate it with culture? Can we truly achieve change? What does it take to achieve change?	Conversation		
15.2.	60 minutes	<p>Why art activism? The following statements are written on papers and displayed around the room:</p> <ul style="list-style-type: none"> → Art activism mobilizes effect. → Art activism is not for individuals but for groups of people. → Art activism has strongly influenced history. → Art activism opens spaces. → Art activism is for everyone. → Art activism is not available to everyone. → Art activism encourages creativity. → Art activism demands instant changes. → Art activism is calm but persistent. → Art activism sometimes incites violence. → Art activism can refer to any form of art and/or culture. → Art activists have a strong cultural identity. <p>Participants individually think about these statements. For each statement, they should think about whether they agree with it, or whether they consider it incorrect. They should also think about any arguments for or against any of the claims.</p> <p>After the participants have decided if they agree with the statements and prepared their arguments, the facilitator reads the statements out loud. After each statement, the participants group themselves depending on whether they agree or disagree with the statement. If they agree, they stand on one side of the room - and if they disagree, they stand on the other. They should argue their thoughts and explain the reasoning behind their opinion. A short discussion is held after each sentence, and if the participants change their mind depending on the arguments presented, they can change their attitude and position.</p>	Debate		<p>Participants are aware of the importance and effects of art activism</p> <p>Participants have strengthened their own knowledge of the magnitude of art activism</p>
15.3	10 minutes	The participants should now relate these statements to the previous sessions of the program - when (and if) did we talk about these topics? What exactly were we talking about regarding these statements? What was your attitude before the session, and what was your attitude after the session where we dealt with these topics? What influenced your opinion?			
15.4	10 minutes	Reflection			

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
16	90 minutes	How are you?			
Working materials:					
→ Dixit cards					
→ Evaluation form					
16.1.	20 minutes	Introduction: The facilitator encourages the group to think back to their own cultural identity (from the beginning of the program). Each participant thinks about the beginning of the program and the knowledge and skills they have acquired throughout the program. How has your cultural identity been developing? Has anything changed? Why? In what way? What influenced the change for you?	Conversation		
16.2.	20 minutes	Expectations: The facilitator returns to the expectations expressed at the beginning of the program. The participants return to the post-it notes on which their expectations have been written. They take papers with the expectations that have been fulfilled and leave those with the expectations that have not. A group discussion is held, each participant is encouraged to share their impressions: Were your expectations fulfilled? To what extent? What factors influenced that? Which working methods did you like the most?	Conversation		Participants have connected their expectations from the beginning of the program with the realized outcomes of the program
16.3.	20 minutes	Attitudes and skills: Participants work individually and identify three key pieces of knowledge and three key skills they have acquired/developed. Why do they think it will be useful to them? Sharing of experiences is encouraged.	Individual work		Participants have become aware of the acquired knowledge and attitudes
16.4	20 minutes	Dixit evaluation: Dixit cards (or some other associative cards) are arranged in a visible place. Each participant chooses a card that best represents his or her experience of participating in the program. After everyone has chosen a card, they share in a circle why they chose that particular card and what they associate it with.	Individual work Group work		
16.5	10 minutes	Final evaluation: Participants give an anonymous final written evaluation. The evaluation encompasses knowledge and skills, general satisfaction with the program, evaluation of methods, space, facilitators and how useful and interesting the content was.			



NORTH MACEDONIA

**Program of youth work in
a cultural institution – No 1:
Culture through camera lenses (Tested)**

GENERAL INFORMATION ABOUT THE YOUTH WORK PROGRAM IN THE CULTURAL INSTITUTION

Program name:	Culture through camera lenses
Duration of the program (hours):	24
Number of participants:	20 participants - young people aged 15-18
Duration of the program (hours):	90 minutes
Program goals:	→ Strengthening the sense of belonging and cooperation of young people with cultural institutions and their role as creators of cultural products and organizers of cultural events.
Specific learning outcomes:	<ul style="list-style-type: none"> → Improving the ability of young people to express the different elements of culture through photography. → Creation of activities and programs in the area of culture in the interest of young people through their direct and active involvement in the process. → Advancing the personal and social development of young people, increasing self-confidence, communication and social skills, creating attitudes and values through observing culture at the national and local level and recognizing their active participation in it.
Methods:	→ Methods used in non-formal education
Study materials and literature:	→ Manuals for organization of cultural events / digital and printed materials about culture, created by the museum, internet resources, etc. / photography manuals and literature

PROGRAM IMPLEMENTERS DATA

Name of the organization:	Union for Youth Work		
Name of the cultural institution:	Museum of Negotino		
Place:	Negotino, Republic of North Macedonia		
Name and sure name of the youth worker:	Martina Jachevska	Phone number and e-mail:	070911366 m.jachevska@gmail.com
Name and sure name of the cultural worker:	Gjorgji Lazov	Phone number and e-mail:	072 318 459 mrgorgi85@gmail.com

IMPLEMENTATION PLAN OF THE YOUTH WORK PROGRAM IN THE CULTURAL INSTITUTION

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
1	18:00-18:15	<p>Get to know activity</p> <p><i>"Name and Movement"</i> - Participants form a circle. One by one they say their name and make a movement, after each participant, they all repeat the name and the movement together. As a challenge, after all the participants have introduced themselves, one of the participants says everyone's names.</p> <p>Energizer</p> <p><i>"Speed Dating"</i> - Participants form pairs and are given a question or sentence to discuss (eg. if you could live anywhere, which place would you choose? If you could go to dinner with an artist who would you choose and why?) in a duration of 2 minutes. After the time expires, they change partners and get a new topic or question to talk about.</p>	<p>Get to know each other activities</p> <p>Plenary discussion</p> <p>Work in pairs</p>	<p>Getting to know the participants</p> <p>Connecting the group</p>	
1.1.	18:50 - 19:20	<p>Getting to know the team and the project</p> <p>Presentation of the facilitators, UYW and the Museum of Negotino through a presentation.</p> <p>Introducing the participants with the idea, goals, and activities of the project, presentation of the program - presentation of the goals, schedule, duration, topic, and other logistical details. Space for participants to ask questions that interest them.</p> <p>Expectations, challenges, and suggestions</p> <p>Participants have 5 minutes to think about each of the three categories. They will be able to write them on stickers in the appropriate color (eg. expectations - yellow, challenges - red, suggestions - blue). Three appropriate flipcharts will be prepared, on which they will stick the post-it papers, after which a discussion will be opened about them.</p>	<p>Presentation</p> <p>Individual work</p> <p>Plenary discussion</p>	<p>Increasing participants' understanding of the work of organizers, implementers and project goals.</p>	<p>The participants are familiar with the facilitators, the organization, the museum and the program.</p> <p>Participants understand the expectations, challenges and ways they can contribute to the productivity and achievement of program goals.</p>
1.2.	19:15 - 19:30	<p>Evaluation</p> <p>Each participant shares one word to describe how they feel after today's workshop.</p>	<p>Individual work</p> <p>Plenary discussion</p>		

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
2	19:00 - 19:25	<p>Gallery of portraits</p> <p>The group is divided into two equal parts. Group A forms an inner circle looking outwards, group B forms an outer circle looking inwards. Everyone from group A has to look at someone from group B.</p> <p>The members of group A, the inner circle, will be the ones whose portraits will be made. Group B is the artists. Explain that Group B will be Group A's portrait artists. Each member of Group B should have paper and a marker in hand and begin writing their model's name at the top of the sheet. There should be as many colors of markers as possible and with more thickness.</p> <p>When the activities start, the artists from group B start drawing the models from group A. They do this at intervals of 10-15 seconds. After each interval, the facilitator calls "Rotate" and the artists rotate one step to the left while giving the sheet to the person on their dance side. With that, every artist stands in front of a new model whose portrait he has to work on. When rotating artists should keep their markers with them.</p> <p>Rotate until all participants have changed and the first one has come back to their model. The rotation ends here and they give the portrait of the model.</p> <p>The groups change their roles and the whole process is repeated.</p>	Group work		
2.1.	19:25 - 19:40	<p>Snowball fight</p> <p>Participants take a sheet of paper and answer several questions about themselves on it. The questions are asked by the facilitator. Participants fold the papers with their answers into a ball. They start throwing the balls of paper around the room, simulating a snowball fight, until the facilitator says STOP. After the facilitator says STOP, the participants randomly take one snowball (the ball of paper), open it and according to the answers written on the paper, try to find the person who wrote those answers. This can be repeated several times, so that everyone can get to know each other better.</p> <p>Falling chairs</p> <p>Participants stand by the chairs, while each participant holds a chair. Participants should release the chair they are holding in sync and grab the chair of the participant next to them with the other hand. If one chair falls, all participants return to their starting places, to their chair and start over. Participants have to complete one complete circle without dropping any chair.</p> <p>Human knot</p> <p>The participants are divided into two groups, stand in two smaller circles. All participants extend their right hand and shake with the person across from them, then extend their left hand and shake with someone across from them. The task is to "untie" them without letting go of their hand.</p> <p>A river with stones</p> <p>The facilitator places about 10 sheets of paper on the floor randomly. The sheets of paper represent stones in a river. The goal of the activity is for all participants to successfully cross the river by stepping only on the sheets of paper. The problem is that if no one of the participants stands with at least one foot on the sheet of paper, then that sheet sinks into the water and the participants behind them will not be able to cross the river. The participants have to come up with a strategy to cross the river together.</p>	Get-to-know each other Team work	Improving the social skills and teamwork of young people and developing a sense of belonging.	Participants feel a sense of belonging and connectedness to the group and are ready to cooperate and express their opinions openly.
2.2.	20:20 - 20:30	<p>Evaluation</p> <p>Participants have to choose one drink that describes how they feel. And to share with the group why they chose him.</p>	Plenary discussion		

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
3	19:00 - 19:10	<p>Energizer</p> <p><i>“Truth and a chair”</i> - One participant is in the middle of a circle, while everyone else sits on chairs around him. The participant in the middle declares some truth about himself, for example. I'm playing video games, and all the other participants who are actually playing video games should get up and sit in another chair. The participant in the middle at that moment tries to find a chair for himself. One participant remains in the middle again and then makes a true statement about himself.</p>	Group work		
3.1.	19:10 - 19:40	<p>What is culture? Elements of culture.</p> <p>Discussion: What is culture?</p> <p>In a large group or smaller groups, brainstorm how culture might be defined and what it might include.</p> <ul style="list-style-type: none"> → What is culture? → Who has culture? → Does culture exist outside groups of people such as schools, sports clubs, nations? → What are the characteristics of culture? → How is culture demonstrated, formed, practiced? → How is culture viewed, interpreted, valued? <p>Definition:</p> <p>Culture shapes almost every aspect of human experience—our feelings, perceptions, behavior, interpretation, what we hear, smell, taste, feel, and see. It structures our social world and social interactions. It provides us with a set of beliefs, values and explanations that form our worldview.</p> <p>There are 4 different definitions of what culture is printed on 4 sheets of paper. The participants rotate from one sheet of paper to another and finally decide to stand next to the definition that, in their opinion, most accurately describes “What is culture?”</p> <p>According to which of the participants stood next to which definition, groups are formed. The groups defend-discuss why they chose her. That very definition.</p> <p>Activity: Cultural Iceberg</p> <p>1 Participants are presented with the iceberg drawing.</p> <ul style="list-style-type: none"> → What do we know about icebergs? → What aspects of culture are visible? → Which aspects of culture are not visible or are “under the water”? → What happens if we see or understand only the visible part of the iceberg? → What are the characteristics that influence and shape our iceberg? → Can the water line be moved? → This activity aims to guide participants to consider the diverse and dynamic nature of culture, and to illustrate that culture is something we all possess. <p>According to the previously divided groups, the participants go to their groups, discuss the elements of the culture and the iceberg, then they have the task of writing elements of the culture on stickers and sticking them to which part of the iceberg they belong to. Then they discuss why they decided that way and whether the stickers are on the correct part of the iceberg.</p>	<p>Presentation</p> <p>Group work</p> <p>Plenary discussion</p>	Advancing young people's understanding of the basic elements of culture and the concept of culture.	Participants understand what culture is, which are visible and which are not immediately visible elements of culture and how these elements influence the formation of attitudes.

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
4	19:40 - 19:45	Energiser "House and hosts" – Two participants make a roof with their hands, around the third participant. The third participant is the host, while the two that form the roof are houses. One is left alone in the middle and when he says hosts, the hosts have to find another house. Again, someone is left in the middle alone. You can also say houses, then the houses split up and have to form a new house around one of the hosts. Finally, there is also an earthquake, where everyone is separated and has to form new houses with hosts.	Group work		
4.1.	19:45 - 20:20	Getting to know the roles of employees in the Museum Presentation of roles by museum employees. After this, the participants are divided into 3-4 groups. There is one employee from the museum in each of the groups. The participants have 10 minutes to develop a short presentation in which everyone will take on the role of one of the employees. The groups have 5 minutes each for a presentation through a role play in the plenary.	Presentation Group work Role-play	Advancing young people's understanding of the roles played by museum employees.	Young people are familiar with the different roles of museum employees and know their responsibilities.
4.2.	20:20 - 20:30	Evaluation The participants in the plenary share what left the biggest impression on them from the session.	Plenary discussion		

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
5	19:00 - 19:10	<p>Energizer</p> <p><i>"Bang"</i> - Step 1: The group stands in a circle. One person stands in the middle as the sheriff. Step 2: The sheriff quickly spins around and then points straight at one person in the circle and says "bang!"</p> <p>The pointed-at person crouches as quickly as possible. The two people standing next to the pointed-at person must quickly point at each other, shouting each other's names.</p> <p>The person who is last to shout the name of the other is out of the game. Unless, the pointed-at person in the middle of those two does not crouch in time. In that case, that person is eliminated.</p> <p>When there are only two people left, they stand with their backs to each other in the middle of the room. The sheriff calls out random numbers. On every uneven number the pair takes a step away from each other. On the first even number they draw, quickly spinning around and then shooting. The quickest draw is the winner.</p>	Group work		
5.1.	19:10 - 20:20	<p>Preparation, Management of events/Organization of cultural events/, implementation and follow-up of events</p> <p>The participants are divided into groups and have the task of investigating what are the basic elements in the preparation, management, organization and monitoring of the success of events. After this, the participants present the information they have found in their groups. A discussion about the found information is opened in the plenum.</p>	<p>Research</p> <p>Group work</p> <p>Presentation</p>	<p>Improving the skills of the participants in preparing, organizing, managing and monitoring the success of the events.</p> <p>Advancing young people's understanding of cultural events, organization and management of events.</p>	Participants understand the steps involved in creating an event.
5.2.	20:20 - 20:30	<p>Evaluation</p> <p>Participants are invited to write down 3 most important things they learned in the session and 3 questions they would still like to explore regarding the organization, management and monitoring of cultural events.</p>	<p>Individual work</p> <p>Plenary discussion</p>		

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
6	19:00 - 19:10	<p>Energizer</p> <p><i>"YELL"</i> - Step 1: The group stands shoulder to shoulder in a circle. Everyone must be able to see the eyes of everyone else. Explain that you will be giving two sets of instructions repeatedly, "heads down" and "heads up." When you say "heads down," everyone looks at their feet. Step 2: When you say "heads up," everyone looks up and instantly looks straight at the head of one other person in the circle.</p> <p>There are two possible consequences: when a person looks up at someone who is looking at someone else, nothing happens; when a person looks up at someone who is looking right back at them, they must both point in a very exaggerated manner at the each other and let out a loud SCREAM OR YELL.</p> <p>Those two are then "out" and stand outside of the circle to observe. Once the "screamers" have left the circle, the circle closes in and repeat the process until there are only two people left. The final two have to do it one more time, even though the outcome is a foregone conclusion.</p>	Group work		
6.1.	19:10 - 20:20	<p>Cultural events and youth</p> <p>In the group, everyone together creates a brainstorm of events that happen before, during and after the covid pandemic.</p> <p>After creating the list, young people try to list events that were intended for young people or organized by young people in their place of residence.</p> <p>The participants are divided into smaller groups and each group is tasked with finding examples of events organized by youth and aimed at youth using the Internet. After the research, they present an event they have found.</p> <p>The participants come back to their groups and have the task of thinking and creating an idea for an event that they could organize, according to the stages they have learned in the previous session, they elaborate the idea and then present it to the large group.</p> <p>The last task of the group is to choose which idea they would like to implement at the end of the program.</p>	<p>Plenary discussion</p> <p>Group work</p> <p>Presentation</p>	<p>Increasing the participants' awareness of the existence of cultural events for young people.</p> <p>Enhancing self-confidence and motivation among participants to create cultural events of interest to young people.</p>	<p>The participants are aware of the existence of various cultural events for young people at the local, national and international level.</p> <p>Participants are motivated to contribute and create cultural events of interest to young people at the local level.</p>
6.2.	20:20 - 20:30	<p>Evaluation</p> <p>Questions and answers about impressions of the session.</p>	Plenary discussion		

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
7	19:00 - 19:10	<p>Energizer</p> <p><i>“Sending a signal”</i> An object is placed on a chair at an equal distance from the first members of the groups. The group is divided in half and they stand facing each other, in teams they hold hands and close their eyes. After sending a signal by the facilitator who is standing on the opposite side of the chair, the participants have the task of transmitting the signal by squeezing the palm of each one following, with which the last one opens his eyes and takes the object from the chair. Whoever gets the item first goes to the end of the line. The winners are those whose first turn will be the one who ran after the object first.</p>	Group work		
7.1.	19:10 - 20:20	<p>Types of cultural events and youth involvement</p> <p>Dividing the participants into teams with the task of researching what types of events exist and 3 creative ways how young people can get involved in cultural events or activities in cultural institutions.</p> <p>The participants are divided into groups according to the part in which they would like to take a greater role in the final event and accordingly create checklists of tasks that they will have to fulfill before, during and after the end of the event.</p> <p>The groups create draft versions of the agenda, event for social media, layout of space, determination of workshop moderators and initial planning for their implementation, and other obligations that are needed for the preparation and realization of the event.</p>	Group work Presentation	Introduction of the participants with the processes of creating activities and programs in the field of culture in the interest of young people through their direct and active involvement in the process itself.	Participants have increased capacities for the organization of cultural events of their interest within their community.
7.2.	20:20 - 20:30	<p>Evaluation</p> <p>Each participant shares one thing they liked and one thing that could be done better.</p>	Individual work Plenary discussion		

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
8	19:00 - 19:10	<p>Energizer</p> <p><i>"Sound ball"</i> - Setup - Large empty room or space.</p> <p>Flow Ask players to stand in a circle.</p> <p>Pretend to hold a ball in your hand. "Show" this imaginary ball to everyone. Tell players that they will be throwing this ball around.</p> <p>Explain that you are going to throw the ball to one of the players. Before you throw the ball, you will make a special sound.</p> <p>Instruct everyone to keep their eyes on the ball and get ready to catch it. Before catching the ball, the player should make the same sound that you made.</p> <p>Make a sound and "throw" the ball to someone. Make sure that this player makes the same sound and catches the ball.</p> <p>Explain that the catcher can now throw the player to any other player, making a new sound as the ball is thrown. The receiving player repeats the sound and catches the ball. This player throws the ball to any other player, making a new sound.</p> <p>Once the ball is being thrown around at a fairly brisk pace, introduce another imaginary ball and start throwing it. When the group gets proficient at it, you can have three or four balls in play.</p>	Group work		
8.1.	19:10 - 19:50	<p>Expression of culture through art -</p> <p>Interactive introduction to different cultural expressions through art.</p> <p>Visit to various installations, art exhibitions in and around the museum followed by discussion.</p> <p>Possible questions:</p> <ul style="list-style-type: none"> -> Do you think this is art? -> In what way does this work reflect culture? -> By looking at this work, can you recognize from which period it originates? How? -> Can you imagine the life of the people and the state of society at the time of making this/these works? -> What emotions does this connection evoke in you? -> In your opinion, which form of expression of culture through art is the most acceptable, best reflects the culture and the period from which it originates? -> Which art for you is the best way and would you most like to use it to show the culture of the society you belong to? 	<p>Presentation</p> <p>Plenary discusssion</p>	Enhancing participants' understanding of culture and how it can be expressed through the use of different types of art.	Participants are introduced to the possibility of expressing culture using different types of art.
8.2.	19:50 - 20:20	<p>Introduction to photography</p> <p>Presenting the first rule for image composition of the existing 7 rules. Exercise – The participants are divided into several groups (depending on the number of participants present). In groups, make pictures using the first rule of composition and present their pictures. Presentation of the pictures taken.</p>	<p>Presentation</p> <p>Group work</p>	<p>An introduction to semi-professional photography</p> <p>Basic rules for objective art photography.</p> <p>Acquaintance of the participants with the possibility of expressing the culture they belong to through photography.</p>	The participants are introduced to the possibility of representing their culture through photography.
8.3.	20:20 - 20:30	<p>Evaluation</p> <p>By choosing a setting or photo from the session, participants describe the session, and share why they made that choice and how it helped them learn more about the topic.</p>	Plenary discusssion		

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
9	19:00 - 19:10	<p>Energizer</p> <p><i>"Who's to blame?"</i></p> <p>All participants sit in a circle on chairs. One of the participants volunteers to go outside for a few minutes.</p> <p>The other participants choose which one they will follow. In fact, the one they chose will guide their movements. That is, everyone else will imitate him. The volunteer who went outside can go back. Now he has to guess who everyone is imitating. When he guesses, the one who was the culprit that everyone imitated goes out, and the group can choose a new culprit to imitate.</p>	Group work		
9.1.	19:10 - 20:20	<p>Basic rules for photo composition part 1 and 2</p> <p>Presentation with the second, third and fourth rules of photo composition. Exercise – The participants are divided into three groups. Each group has one of the three rules presented and has to make a common picture that reflects that rule. Presentation of the pictures taken by the groups. Presentation on the fifth, sixth and seventh rules of photo composition. Exercise – The participants are divided into three groups. Each group has one of the three rules presented and has to make a common picture that reflects that rule. Presentation of the pictures taken by the groups.</p>	<p>Presentation</p> <p>Group work</p>	Introduction of the participants with the possibility of expressing the culture they belong to through photography.	The participants are familiar with and understand the rules of photography that are used in the creation of artistic photographs, through which they will be able to express different elements of culture.
9.2.	20:20 - 20:30	<p>Evaluation</p> <p>Participants are invited to share with the group one thing that left the biggest impression on them from today's session.</p>	Group work		

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
10	19:00 - 19:10	<p>Energizer</p> <p><i>"Evolution"</i></p> <p>There is a chicken, a monkey, a man and a superman.</p> <p>At the beginning of the game, all participants are chickens. This means that all participants kneel and move in that way. The point of the game is for the participants to succeed in evolving from chicken to monkey, from monkey to human and from human to superman. The way of evolution is as follows: each of the participants should find a partner who is at the same stage of evolution. For example, a chicken can find a mate that is also a chicken. When they find their partner, they play leaf, rock scissors. Whoever wins evolves to the next stage. The loser goes back one stage, or if it's a hen, it stays a hen.</p>	Group work		
10.1.	19:10 - 20:20	<p>Storytelling</p> <p><i>Basics of Storytelling</i></p> <p>A presentation on the basic rules and structure of storytelling. 3 acts: introduction, plot and denouement Point of View – through which character the story is told (POV) Genre of the story A metamorphosis of a story</p> <p>Divide the participants into several different groups depending on the number of participants. First, each group should choose a movie that the whole group has seen. If the group cannot find a common movie, the moderator can help them choose, or they can take any form of story like: a famous fairy tale (Snow White, Cinderella, Little Red Riding Hood...) book, video game, etc.</p> <p>After the group has chosen a story, they are tasked with defining:</p> <ul style="list-style-type: none"> → What genre is it about? → From which point of view, character is the story told? → To deconstruct the story into the structure of a 3-act story. They should not retell the story, just summarize the entire original story in 2-3 sentences. <p>Once the group has identified the elements of the original story, they are tasked with changing it by making changes to:</p> <ul style="list-style-type: none"> → Changing the point of view from which the story was originally told. → Changing the genre of the movie/story. → By changing the character (point of view) how does the development of the story change. Telling the new story in a 3 act story structure with 2 to 3 sentences per act. <p>For this activity, it is recommended to give the group 20-30 minutes to complete the task. Later, when all groups have completed the task, they are asked to present their modified story to the rest of the participants.</p>	<p>Presentation</p> <p>Group work</p>	Introducing participants to the basics of storytelling and story metamorphosis.	Participants are introduced to the basics of story telling, story metamorphosis, and the skills they need to possess in order to create stories that will engage an audience.
10.2.	20:20 - 20:30	<p>Evaluation</p> <p>Participants are invited to share how they feel after the activity.</p>	Plenary discussion		

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
11	19:00 - 19:50	Photo exhibition Visiting a photo exhibition, in this case of photos and art paintings by Czech artists. The exhibition takes place in the Negotino City Museum.	Group visit		
11.1.	19:50 - 20:20	Analysis of the photographs from the exhibition After the exhibition is over, the participants gather in a circle. An analysis of the event is performed: How is the event organized? What were the activities/sequence of events in the photo exhibition? How interesting was the event for them? What would you change? How could young people get involved in the organization of such an event? After an analysis of the event itself, the facilitator moves on to a discussion of the analysis of the photographs exhibited. Analysis can be prompted by the following questions: Which photos did you like the most? Why did you like that particular photo? Did you notice some of the rules of photo composition in some of the photos? Why did the artist attempt to photograph that object/subject in that way?	Group work Presentation	Improving the understanding of the analysis and organization of a cultural event and its implementation, as well as the perception of its advantages and disadvantages.	The participants have an increased understanding of the overall process for the organization, implementation and evaluation of a cultural event, and are ready to create their own cultural event.
11.2.	20:20 - 20:30	Evaluation Task participants are asked to think of one reason why they would invite a loved one to an exhibition and one reason why they would not. Why?	Individual work Plenary discussion		

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
12	19:00 - 19:10	<p>Energizer</p> <p><i>"The grandmother and the key"</i></p> <p>One of the participants volunteers to be the grandmother. The rest are her heirs. Grandma had a chest of gold, but she kept the key with her all the time and doesn't want to share it with anyone. The other participants have to work as a team to succeed in taking the key from the grandmother.</p> <p>The grandmother stands at the end of the room, with her back to the other participants. Behind her, the key is left on the floor.</p> <p>The participants are lined up at the other end of the room. That's their starting line.</p> <p>Participants can only move towards the key and the grandmother when the grandmother has her back turned to them.</p> <p>The grandmother can turn to them at any moment. At that moment, none of the participants may move.</p> <p>If the grandmother sees that one of the participants is moving when she turns to them, then the grandmother sends the participant who she saw moving, back to the starting line.</p> <p>When one of the participants succeeds in taking the key, then everyone should work together and return the key to the starting line.</p> <p>Participants can pass the key to each other, so that they can return it to the starting line as quickly as possible.</p> <p>After the grandmother sees that the key is not there, that is, one of the participants took it, then the grandmother can move around the room and has one attempt to guess who has the key.</p> <p>If the grandmother guesses who has the key then the grandmother wins and the game ends.</p> <p>If the grandmother does not guess who has the key, she returns to her place and turns her back to the participants again. Then the participants can move and hand each other the key. The grandmother can turn to them again and try to find the key. When the participants bring the key to the starting line, and in the meantime the grandmother failed to find the key, then the game ends and the participants win. The game can be repeated several times, where participants can try different team strategies on how to get the key.</p>	Group work		
12.1.	19:10 - 20:20	<p>Representation of culture through photographs and story</p> <p>Each participant has the task of making a story in 4-6 photos, through which they will present the culture.</p> <p>Participants have 30 minutes to take the photos.</p> <p>Participants gather and submit their stories in photographs.</p> <p>Each participant presents his story in detail from photographs.</p>	Individual work Presentation Plenary discussion	Introducing participants with the processes and methods of creating a story through visual media.	The participants are familiar with the procedure of using a visual story as a tool for representing elements of culture, and its presentation.
12.2.	20:20 - 20:30	<p>Evaluation</p> <p>Participants are tasked with finding a gif or emoji to describe how they feel after the session.</p>	Plenary discussion Individual work		

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
13 Block workshop *can be divided in two workshops	17:00 - 17:20	<p>Energizer</p> <p><i>“Blind Spots”</i> Divide the participants into two groups. Each of the groups should choose a leader. Only that leader will be able to see, while the rest are all blindfolded.</p> <p>At the beginning, two points, A and B, are decided. Points A and B are places in space and surroundings. Both groups should reach point A while blindfolded.</p> <p>Leave for 10 min. time for the participants in their groups together with the leader who can watch, to make a common strategy on how to get to point A.</p> <p>After both groups arrive at point A, they have 5 minutes to agree whether the strategy they used was successful and whether they will make any changes. After agreeing, both groups should reach point B.</p>	Group work		
13.1.	17:20 – 18:10	<p>Simulation for organizing events 1</p> <p>Simulation for presenting projects</p> <p>Three of the participants are chosen to be the jury for evaluating the presentation of the other participants. The three members of the jury have been assigned the following roles, in which they have to enter:</p> <p>Mayor of a municipality Youth officer Financial Coordinator</p> <p>The other participants are divided into 3 to 5 groups, depending on the number of participants present. Each group should come up with an event or project that they want to do in their municipality. They are given 30 minutes for this. to come up with, assemble and prepare the presentation.</p> <p>After their events or projects are ready, each group presents its project to the three members of the jury.</p> <p>The jury gives criticism, suggestions and points to each of the projects.</p> <p>At the end, the jury decides on the winner of one of the presented projects.</p>	Simulation Group work Role-play	<p>Improving the participants' skills for practical use of the acquired knowledge from the previous sessions.</p> <p>Developing the skills of organization and presentation of events.</p>	The participants are ready to practically use the acquired knowledge in connection with the organization of cultural events of interest to young people in cooperation with cultural institutions, young people and other stakeholders.

13.2.	18:10 - 19:00	<p>Simulation for organizing events 2</p> <p>Only the participants from one group, together with the three members of the jury, are not included in the team of the event/ project to be organized. All other participants get involved in the organization of the winning project/event from the previous activity. The facilitator helps the participants to divide their roles depending on the project/event that is chosen.</p> <p>Roles for example:</p> <ul style="list-style-type: none"> → Project leader → PR management → Marketing → Graphic designers → Financial manager → Assistants to all the above roles etc. <p>The rest of the group together with the three members of the jury take the roles of persons, institutions or companies with whom the project/event team has to communicate in order to implement their project/event. They are instructed not to accept the demands of the project/event team so easily. Examples of roles, which depend on the project/event that the participants created:</p> <ul style="list-style-type: none"> → Music band/ Music orchestra etc. → Manager/owner of space where they want to implement the project/event → Representatives from schools/museums or other cultural institutions → Companies that can sponsor the project/event. <p>They are given 30 minutes for organization and agreement. time.</p> <p>After they manage to organize the event, a simulation of the event itself is made. In that case, the group that was not part of the project/event team together with the three members of the jury, take the role of visitors. The project/event should last up to 20 min.</p>	<p>Simulation</p> <p>Group work</p> <p>Role-play</p>	<p>Improving the participants' skills for practical use of the acquired knowledge from the previous sessions.</p> <p>Developing the skills of organization and presentation of events.</p> <p>Introducing participants with the practical part of organizing cultural events</p>	<p>The participants are ready to practically use the acquired knowledge in connection with the organization of cultural events of interest to young people in cooperation with cultural institutions, young people and other stakeholders.</p>
13.3.	19:00 - 19:50	<p>Evaluation</p> <p>After the simulations, all participants return, sit in a circle. A discussion is opened about how the process of organizing an event went. Discussion and evaluation can be prompted by the following questions:</p> <ul style="list-style-type: none"> → How did you feel in the given roles? → Was it difficult to organize the project/event? → What could you improve on organization? → Was the simulation useful to you? 	Plenary discussion		

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
14	19:00 - 19:10	Energizer Participants sit in a circle close enough to place their palms on the knees of those sitting next to them. The direction of movement of the signal is determined. Hitting starts the game. After successfully executing one round, a new rule is inserted. A double tap continues the signal in the reverse direction. With each mistake, the participant who made it is out of the game, until the last two remain.	Group work		
14.1.	19:10 - 20:20	Final preparations for the final event Check list for completed tasks Overview of the obligations that the participants have undertaken in previous activities in relation to the organization of the cultural event. Checking the progress and finalizing the idea and the final products.	Group work Individual work Plenary discussion	Increasing the self-confidence of the participants for the implementation of a cultural event.	The participants have increased self-confidence by reviewing the obligations that are already in process or have been completed within the framework of the organization of the event.
14.2.	20:20 - 20:30	Evaluation Participants are invited to share their expectations and fears about the upcoming event.	Plenary discussion		

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
15		Final preparations before the exhibition Exhibition of photographs of the participants Photo exhibition organized by the participants	Implementation of the event	Improving the ability to realize events of interest to young people in cooperation with cultural institutions, young people and other stakeholders among the participants and representatives of the institutions.	Young people have increased capacities for the organization of cultural events of their interest and cooperation with representatives of cultural institutions within their community.

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
16	19:00 - 19:10	<p>Energizer</p> <p><i>"Find the difference"</i></p> <p>The participants are divided into two groups, so that each participant has one partner from the other group. Participants stand in two parallel lines, facing each other, looking at their partner.</p> <p>Group one should observe their partner standing opposite them. After the observation is finished, group one turns its back to group two, and group two participants change something about their appearance, e.g. They take out an earring, change rings, tie their hair in a ponytail, etc. Participants from group one turn to group two. Participants from group one have to guess what their partner from group two has changed. The same thing is repeated again, but now group two turns their backs and has to guess what their partner from group one has changed.</p>	Group work		
16.1.	19:10 - 19:20	<p>Emoji</p> <p>The participants sit in a circle and everyone gets a few stickers and markers. Each participant has to draw an emoji that represents their feelings at the beginning of the program and at the end. After they draw the emojis on the stickers, they attach them to the flipchart. Each participant can explain their emoji to the whole group.</p>	Individual work Plenary discussion		
16.2.	19:20 - 19:50	<p>Discussion about the organized event/product</p> <p>A discussion begins about the experience, emotions and evaluation of the organized event from the previous week. The discussion can be prompted by the following questions:</p> <ul style="list-style-type: none"> → How satisfied were you with the event? → What was good about the event? → What problems did you face while organizing the event? → What would you change in the future to make the event more successful? 	Individual work Plenary discussion	Improving the skills of the participants to perceive and analyze the results of the work.	Participants are able to perceive their own qualities and skills, fields in which they could contribute significantly. Participants understand the importance of monitoring results and learning through involvement in the process of realizing cultural events.
16.3.	19:50 - 20:30	<p>Evaluation of the program</p> <p>The participants are divided into several groups. In their groups, they should do an evaluation of the whole program from start to finish, using the photos they chose beforehand, which would represent their experience. They may be given sheets with the following questions to answer: How satisfied were you with the program? What was most interesting to you from the full program? What challenges did you face during the program? What would you change to improve the program?</p> <p>Participants are given 15 minutes to discuss in their groups. After they have finished discussing in their groups, everyone shares their views, feelings and experiences together.</p>	Group work Plenary discussion		



NORTH MACEDONIA

**Program of youth work in
a cultural institution – No 2:
Art and mental health**

GENERAL INFORMATION ABOUT THE YOUTH WORK PROGRAM IN THE CULTURAL INSTITUTION

Name of the programme:	Art and mental health
Length:	16
Number of participants:	20
Length of programme (hours):	16 x 90 min
Goals of the programme:	→ Strengthening the understanding and the possibility of applying art in preserving and promotion of the mental health of young people.
Expected results:	<ul style="list-style-type: none"> → To develop young people's knowledge about mental health, risks, challenges, and factors for its promotion → To develop knowledge about the role of art and artistic tools in youth work to protect and promote the mental health of young people → To strengthen skills and develop positive attitudes among young people for the application of artistic tools for the protection and promotion of mental health
Methods:	→ Methods used in non-formal education
Learning materials and literature:	<ul style="list-style-type: none"> → digital and printed materials for the organization of cultural events → digital and print materials on art and its impact on mental health.

PLAN FOR THE IMPLEMENTATION OF THE YOUTH WORK PROGRAMME IN THE CULTURAL INSTITUTION

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
1	15	<p>Getting to know each other through a name-game:</p> <ul style="list-style-type: none"> → participants form a circle and instructions are given by the facilitator → Participants say their name, say an animal whose name begins with the first letter of their name, and perform a movement or sound characteristic of that animal. 	Association	Getting to know each other	The participants are familiar with each other and with the facilitators.
1.1.	35	<p>Getting to know each other</p> <p>10 min.</p> <p>Participants create their own "coat of arms" which is divided into 5 fields in which each of them individually by drawing an illustration or a symbol (not writing words) answers one of the following questions:</p> <ul style="list-style-type: none"> → I am currently studying/working: → My hobby is: → The people here don't know about me that I: → My favorite artistic expression is: → I'm here for: <p>10 min - work in pairs</p> <p>The participants are divided into pairs and given 3 minutes to try to decipher each other's drawings.</p> <p>After 5-6 minutes, the participants are invited in front of the whole group to share what they have learned about their partner and thereby introduce him/her to others.</p> <p>10 min sharing in a group</p> <p>The participants sit in a circle and talk together with the facilitator about what they have learned, are they surprised by the things that have been shared? How will this information further contribute to their work at the workplace?</p>	Associative interview	Getting to know each other	The participants are familiar with each other and with the facilitators.
1.2.	35	<p>20 min: Get to know</p> <ul style="list-style-type: none"> → training implementers, lecturers/facilitators → the organization participating in the program → the cultural institution (briefly what they do, how long has it been working, etc.) → the program (goals, schedule/duration, topics, criteria for successful completion, etc.) <p>15 min: Mapping expectations, challenges, contributions</p> <p>The participants are invited to take the stickers, write on them their expectations, challenges, ways in which they can contribute to the implementation of the program and stick them in a place in the room designated for that purpose. After placing the stickers, the participants are invited to look at the things shared by the other participants and discuss them.</p>	<p>Presentation</p> <p>Group discussion</p>	Getting to know the project, the organization and the institution.	<p>The participants are familiar with each other and with the facilitators.</p> <p>Participants understand the project and the training and know what to expect and how to contribute to its implementation.</p>
1.3.	5	<p>Workshop evaluation - each participant describes the session in three words</p>	Exercise		

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
2	10	<p>Energizer</p> <p><i>Mosquito:</i></p> <p>participants stand in a circle</p> <p>three are active at a moment, in which the one in the middle squats and the two above him clap once</p> <p>they continue in a circle with the one who was squatting now clapping over the one on his right</p>			
2.1.		<p>Team building and strengthening the group dynamics</p> <p><i>Human knot:</i></p> <p>all participants stand in a circle and shake hand with someone opposite of them in the circle, first with their right hand and then with their left hand</p> <p>participants try to form a circle without letting go of their hands</p>	Team building	Getting to know each other and creating team spirit.	The participants are familiar with their behavior in teamwork.
2.2.		<p>Evaluation</p> <p>Participants share one word each about how they felt during today's session</p>			

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
3	10	<p>Energizer</p> <p><i>Rabbit:</i></p> <p>the facilitator explains that he is holding an invisible rabbit in his hands and he needs to do something to the rabbit (e.g. hug, stretch its ears, etc.)</p> <p>then he passes it to the participant on his left who is expected to do the same, i.e. do something to the rabbit,</p> <p>after the end of the first round where everyone had the opportunity to do something with the rabbit, the facilitator tells the participants that the person standing on their left is now in the role of the rabbit and they have to do to that person what they did to the rabbit.</p>			
3.1.	75	<p>Introduction to the topic of mental health</p> <p><i>15 min Brainstorming</i></p> <p>Participants are invited to share what comes to mind when the term - mental health is mentioned. After sharing, the facilitator starts a group discussion about some of the terms shared by the participants, their understanding by other participants, interpretations of their meaning, and the ways in which they are related to mental health.</p> <p><i>25 min. Work in pairs</i></p> <p>The participants are divided into pairs and each pair is given the task of coming up with their own way of defining mental health; write the definition on a sheet of paper and hang it on the wall. After each of the participants have finished the task, everyone is invited to look at the exhibition of definitions attached to the wall and place stickers next to the definitions that are closest to their understanding of the term - mental health or to the definitions that they think the best capture the meaning of the term.</p> <p><i>25 min Interactive lecture</i></p> <p>Starting from the presented definitions, the trainer introduces the participants to the topic of mental health, its concept, and its definition.</p> <p><i>10 min Questions/answers</i></p> <p>Participants are invited to share some questions related to the facilitator's presentation as well as to what was discussed during the brainstorming session, and the same is discussed together.</p>	<p>Brainstorming</p> <p>Work in pairs</p> <p>Interactive lecture</p> <p>Group discussion</p>	<p>To develop knowledge about the role of art and artistic tools in youth work to protect and promote the mental health of young people</p> <p>To strengthen skills and develop positive attitudes among young people for the application of artistic tools for the protection and promotion of mental health.</p>	<p>Participants understand and can explain - mental health</p>
3.2.	5	<p>Evaluation</p> <p>Participants are invited to share how satisfied they are with the session and how much it contributed to achieving the goals set for it</p>			

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
4	5	<p>Energizer</p> <p><i>2 truths and a lie</i></p> <p>Participants are invited to write 2 truths and one lie related to them on a sheet of paper. The writing should be in a way that will not allow easy detection of the lie. They are invited to move around the room with the sheet, and the rest of the participants to try to find out the lies on their colleagues' sheets through conversation.</p>	2 truths and a lie		
4.1.	70	<p>Factors affecting mental health</p> <p><i>5 min Introduction to the session</i></p> <p>The facilitator gives a brief introduction to what is planned to be done and achieved with the session and divides the participants into groups</p> <p><i>40 Working in groups – What affects mental health?</i></p> <p>Divided into groups, the participants are given the task to discuss all the factors that they think affect the mental health of individuals and prepare drawings or photos using their phones, which would represent the impact of some of the identified factors on mental health.</p> <p><i>25 Presentation and group discussion with a facilitator</i></p> <p>After preparing the drawings/photos, the participants are invited to prepare an exhibition of them. Review them all and discuss what is presented and how it relates to youth mental health.</p>	<p>Work in groups</p> <p>Painting/ Photography</p> <p>Group discussion</p>	<p>To develop knowledge about the role of art and artistic tools in youth work to protect and promote the mental health of young people</p> <p>To strengthen skills and develop positive attitudes among young people for the application of artistic tools for the protection and promotion of mental health</p>	<p>Participants are able to explain what factors and how they affect mental health among young people and apply painting and photography to clarify, improve and maintain it.</p>
4.2.	15	<p>Evaluation</p> <p><i>Drawing</i></p> <p>Participants are invited to draw something that captures their impressions, questions, ideas and dilemmas related to the session and to present and discuss them with other colleagues.</p>			

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
5	10	<p>Energizer</p> <p><i>Horse trot</i></p> <p>In a circle, the group stops and bends their knees. The facilitator explains the moves:</p> <p>by hitting the palms on the upper leg, it simulates a horse's trot</p> <p>when an obstacle comes, it jumps</p> <p>when a branch comes he squats down</p> <p>turning left</p> <p>turning right</p> <p>and a salute to the queen with a wave of the hand</p> <p>the facilitator starts and at his signal the horse accelerates or slows down and gives the commands. The exercise ends with a quick one when the participants are warmed up.</p>			
5.1.	70	<p>Art as a tool for maintaining and improving mental health</p> <p>The group is divided into 4 smaller groups.</p> <p>Each group is given two arts and tasked with researching the methods of creating the arts.</p> <p>The groups present the arts and methods of creation in a plenary discussion.</p> <p>The smaller groups get back together and are tasked with choosing one influential artist in each art and discussing the impact of the artists' works on mental health</p> <p>the findings of the small groups and the possibilities that art offers for maintaining and improving mental health are presented at a plenary discussion.</p>	<p>Work in groups</p> <p>Facilitated discussion</p>	<p>Participants get to know the arts.</p> <p>Participants connect art with mental health care.</p>	<p>Participants are introduced to different types of art and artistic creation.</p> <p>Participants recognize the connection between art and mental health.</p> <p>Participants are able to recognize how art can contribute to maintaining and improving mental health.</p>
5.2.	10	<p>Evaluation</p> <p>Have the participants ever used art as a tool to maintain and promote mental health?</p> <p>If not, what art would have an influence on that?</p>			

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
6	10	<p>Energizer</p> <p><i>Mirror</i></p> <p>The group is divided into pairs, and participants are instructed to follow their partner's movements around the room.</p> <p>The activity is repeated, and partners change roles.</p>			
6.1.	70	<p>Painting and mental health</p> <p>review and analysis of works by painters through free associations</p> <p>each of the participants creates their own painting or drawing that should represent a challenge, experience, thinking, etc. from the field of mental health</p> <p>Discussion after the works - with the help of the facilitator, the participants are invited to discuss some of the prepared works and the way they understand and interpret them and their connection with the mental health of the audience and the painter.</p> <p>Reflection of the process</p>	<p>Presentation</p> <p>Group discussion</p> <p>Painting/ Drawing</p>	<p>To bring art closer to the participants, verbally and visually.</p> <p>Participants to recognize the impact of fine art on mental health</p>	<p>The participants are familiar with the methods of fine art.</p> <p>Participants are able to recognize the connection between fine art and good mental health, as well as the influence of fine art on the topic.</p>
6.2.	10	<p>Evaluation</p> <p>Participants in pairs discuss selected works of art and what emotions the works evoke in them.</p>			

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
7	5	<p>Energizer</p> <p><i>Domino</i></p> <p>One of the participants stands in the middle and says two hobbies or two activities he/she likes to do. Two other participants, who like the same activities, should stand on the left and right of the first participant, like when two domino figures connect with the same sign. Then the new participants say another hobby, and so on until all members of the group are associated with common activities.</p>			
7.1.	70	<p>Positive mental health</p> <p><i>5 min Introduction to the session</i></p> <p>The facilitator gives a brief introduction to the session and the objectives, building on previous sessions</p> <p><i>20 min Definition Game</i></p> <p>Participants are tasked with individually coming up with definitions for the term positive mental health. Then they should do the same in pairs, combining the individual definitions into a common one that both participants will agree on. In the next step, two pairs work together, then 4 pairs, and so on, until you end up with 2 to 3 definitions in the whole group. The groups then present the definitions and a short discussion develops about the different understanding of the term.</p> <p><i>20 min Review of existing definitions and discussion</i></p> <p>The facilitator shares several existing definitions of positive mental health (eg from the World Health Organization, universities, etc.) and participants should stand near the definition they most agree with. A discussion of the meaning of positive mental health follows, focusing on the common elements contained in the participants' and existing definitions.</p> <p><i>15 min Presentation of an existing model</i></p> <p>The facilitator presents the model for positive mental health in the European youth sector (https://positivementalhealth.eu/wp-content/uploads/2021/02/O1_full_web.pdf), or another similar model. Participants have the opportunity to ask questions in order to clarify the meaning and importance of positive mental health among young people.</p> <p><i>15 min Work in small groups</i></p> <p>divided into 6 small groups, participants discuss the 6 domains (dimensions) of positive mental health in accordance with the presented model (or other dimensions in accordance with another existing model at the facilitator's choice). The purpose of the discussion in small groups is to list as many competencies as possible that are significant for the young person and his mental health, within the specific dimension. Finally, all groups share the of results from their work, and the facilitator summarizes the discussion.</p>	<p>Presentation</p> <p>Individual work</p> <p>Work in groups</p> <p>Group discussion</p>	To strengthen skills and develop positive attitudes among young people for the application of artistic tools for the protection and promotion of mental health	Young people have an increased understanding of the meaning of the term positive mental health
7.2.	10	<p>Evaluation</p> <p>Participants are invited to write down the 3 most important things they learned in the session and 3 questions they would still like to explore about positive mental health.</p>			

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
8	10	<p>Energizer</p> <p>Participants have to find a personal photo that makes them feel good and positive. Each participant should share the photo and describe the feeling to at least three other members of the group</p>			
8.1.	70	<p>Photography and mental health</p> <p><i>15 min Introduction to Photography</i></p> <p>The facilitator gives a brief introduction to photography and shares some basic rules to follow (rule of two thirds, filling space, leading lines, etc.). The facilitator shows artistic photos to better capture the rules for the participants.</p> <p><i>40 min Work in small groups</i></p> <p>The participants have the task of taking several photos respecting the rules of photography, with which they will represent different emotions. After completing the task, the participants present the photos and a discussion develops about the feeling they tried to capture. Participants then share how they feel when they see the other groups' photos.</p> <p><i>15 min Group Discussion</i></p> <p>The facilitator leads a group discussion about how they can use photography and photographs to positively impact their own mental health and the positive mental health of others in the community.</p>	<p>Presentation</p> <p>Individual reflection</p> <p>Individual work</p> <p>Group work</p> <p>Discussion</p>	<p>To develop young people's knowledge about mental health, risks, challenges, and factors for its promotion.</p> <p>To develop knowledge about the role of art and artistic tools in youth work to protect and promote the mental health of young people.</p>	<p>Young people have gained photography skills and have an increased understanding of how photography can be used to improve their own mental health and the mental health of others..</p>
8.2.	10	<p>Evaluation</p> <p>Participants share which of the photos taken they would like to share with their close people (family, friends) and why.</p>			

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
9	10	<p>Energizer</p> <p><i>Guess the code</i></p> <p>The participants are divided into small groups, and the exercise is carried out so that one of the group members goes outside, while the others agree on some verbal or non-verbal "code" that they will use in communication. The participant's task is to carefully monitor the interaction between other members of the group and to guess the code that others are using.</p>			
9.2.	75	<p>Mental Illness, and Stigma and Mental Health</p> <p><i>5 min Introduction to the session</i></p> <p>The facilitator gives a brief introduction to the session and the objectives, building on previous sessions.</p> <p><i>20 min Case studies</i></p> <p>Divided into small groups, participants receive case studies – short descriptions of mental illnesses (disorders). Through discussion and using other sources of information, the participants have to deduce which mental illness it is. Then, the groups present the results of the work, and the facilitator explains the diseases and adds others that were not included in the exercise, in order to strengthen the awareness among the participants of their meaning.</p> <p><i>30 min Fishbowl (aquarium) discussion</i></p> <p>The facilitator places 3-4 chairs in the middle of the room, and all the other chairs make a bigger circle around them. The rule of the discussion is that anyone who wants to discuss the topic should sit on one of the chairs in the middle, and everyone else should just listen. The facilitator has prepared several questions related to the social treatment and stigma associated with mental illness and positive mental health, such as: is it shameful to see a psychologist; mental illnesses should be discussed in school, etc. The facilitator leads the discussion as long as there are interested participants, and then moves on to the next question.</p> <p><i>20 min Work in threes</i></p> <p>divided into groups of three, the participants should come up with as many concrete measures as possible that should be taken by different actors in society (organizations, schools, health facilities...) in order to increase public awareness of the positive mental health and the need for support for people struggling with mental illness. The measures should be written on stickers, which the groups will stick on the wall/flipchart board, and the facilitator will group them according to the connection.</p>	<p>Case study</p> <p>Work in groups</p> <p>Fishbowl discussion</p> <p>Reflection with cards</p>	To strengthen skills and develop positive attitudes among young people for the application of artistic tools for the protection and promotion of mental health	Young people have increased awareness of the social perception of mental health and mental illness and have a greater understanding of possible approaches to improve that perception in the future.
9.3.	15	<p>Evaluation</p> <p>Reflection with Dixit cards. Each participant should choose one card that describes how he/she feels about the state of mental health in his/her local community. Each participant shows the card and briefly shares their opinion.</p>			

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
10	10	<p>Energizer</p> <p><i>Musical chairs</i></p> <p>Chairs are lined up in a circle one less than the total number of participants, while the participants circle around them. There is music in the background. When the music stops, they should sit on the chairs. The one who fails to sit leaves the circle. It is played until all the participants have left.</p>			
10.1.	70	<p>Dancing and mental health</p> <p>Dance as a means of expression. The facilitator explains the origin of the types of dances and what they represent.</p> <p>Movement and mental health - a discussion of the benefits of movement and dance on physical and mental health</p> <p>The facilitator shows videos of different types of dances</p> <p>The group is divided into 4 smaller groups and given instructions to prepare a short choreography of the type of dance they choose the choreographies are presented</p>	<p>Presentation</p> <p>Discussion</p> <p>Dancing</p>	<p>To bring the dance closer to the participants, verbally and visually.</p> <p>Participants to recognize the impact of dance on mental health.</p>	<p>The participants are familiar with the dance methods.</p> <p>Participants are able to recognize the connection between dance and good mental health, as well as the influence of dance on the same.</p>
10.2.	10	<p>Evaluation</p> <p>→ How do the participants feel after preparing for the dance?</p> <p>→ How did you experience group dancing?</p>			

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
11	10-15	<p>Energizer <i>Fun questions</i> Participants should write (intelligibly and anonymously) fun questions that they would ask any of the participants on a small piece of paper; they fold the paper and put it in a hat. Then the facilitator mixes them up and passes the hat to the participants, and everyone takes 1 paper/question. Then, the participants answer the questions.</p>			
11.1.	60	<p>Mental health services <i>Part 1 (25 min) – Community Mapping</i> The method and purpose of the activity are explained to the participants, and they are divided into groups with the task of mapping the existing services, and presenting them in a way that is most suitable for them on flip-charts (drawings, city map with locations/people, text. ..). The question is: If you need support to improve your mental health, or a friend of yours has a similar need, where in your environment can you find such support? Who can help you? After completing the task, the groups present. <i>Part 2 (40 min) Conversation with a psychotherapist or psychologist</i> The facilitator invites the guest (psychologist/psychotherapist) to present himself (in about 15 minutes) with (1) an overview of the work he does, (2) how techniques from the field of art are used, and (3) what are the benefits for young people from using psychotherapist services; as well as a review, comment, and addition to the mapping done in part 1. In addition, within the framework of a Q&A session with a psychologist/psychotherapist: the participants receive sheets on which they individually and anonymously write questions, which they then place in a box intended for the questions; the psychotherapist answers the questions from the participants.</p>	<p>Work in a group</p> <p>Community mapping</p> <p>Facilitated Discussion (Q & A)</p>	<p>To develop knowledge about the role of art and artistic tools in youth work to protect and promote the mental health of young people</p> <p>To strengthen skills and develop positive attitudes among young people for the application of artistic tools for the protection and promotion of mental health</p>	<p>Participants should explore and familiarize themselves with the existing services in their environment;</p> <p>To become familiar with the work of psychologists and psychotherapists;</p> <p>To understand the importance of taking care of their own mental health;</p> <p>Encourage them to ask questions and seek support.</p>
11.2.	15	<p>Evaluation By choosing a piece of art or an object around them, the participants describe their current mood and feeling, each reflecting on the session. (Suggestion: the guest can also observe the activity and then /outside the session/ gives his recommendation to the youth worker for possible improvements and possible observed needs of the youth that are not properly addressed)</p>	Self-reflection		

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
12	5	Energizer Each participant shares a film that he/she has seen that left a strong impression on him/her and/or had a strong impact on his/her life.			
12.1.	125	Movies and mental health 5 min Introduction – the facilitator gives a short introduction to the film to be shown and invites the participants to pay attention not only to the artistic aspect but also to the story, especially to the aspects that can be related to the mental health of one of the characters. 90 min Film screening of a film dealing with topics related to positive mental health 30 min Group discussion – after the film, the facilitator asks questions that allow the participants to reflect on the film and connect the story with real-life examples. Ultimately, participants draw lessons for their future behavior that will help them strengthen their own positive mental health and the mental health of others.	Film screening Group discussion	To develop knowledge about the role of art and artistic tools in youth work to protect and promote the mental health of young people To strengthen skills and develop positive attitudes among young people for the application of artistic tools for the protection and promotion of mental health	Young people have gained new insights into the importance of mental health to videography and have a greater understanding of how film can be used to improve their own mental health and the mental health of others.
12.2.	10	Evaluation Group reflection on the possibilities offered by using film as a tool for processing topics related to mental health			

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
13	10-15	<p>Energizer</p> <p><i>Forbidden laughter</i></p> <p>Participants line up in a circle and 1 participant is asked to report to be in the center and is instructed that "no matter what he/she hears or happens, he/she must not smile at all." Then the other participants should try to make him/her laugh without touching him/her. As soon as she/he laughs, another volunteer signs up (while there is time)</p>			
13.1.	60	<p>Planning and organization of events on the topic of maintaining the mental health of young people using artistic tools</p> <p>(5 min) The facilitator briefly introduces the participants to the session,</p> <p>(10 min) divides the participants into 3 groups to investigate and discuss several phases (planning and preparation, implementation, evaluation) in organizing events - what that phase entails and covers.</p> <p>(10 min) Knowledge sharing: each group explains what knowledge they have come to, and participants from other groups are invited to add; the facilitator summarizes after each explained phase and adds details if necessary;</p> <p>(10 min) participants should come up with ideas for events (on the topic of maintaining the mental health of young people with the use of artistic tools) that the group participants would like and could organize, while the facilitator writes down the ideas on a flip chart; then, if there are more than 2-3 ideas, a prioritization exercise is done and each of the group chooses which idea/s they would like to develop further, based on which groups are formed which</p> <p>(25 min) they will try – based on what they learned earlier in the session – to plan for their event.</p>	<p>Work in small groups</p> <p>Discussion</p>	<p>To develop young people's knowledge about mental health, risks, challenges and factors for its promotion</p> <p>To develop knowledge about the role of art and artistic tools in youth work to protect and promote the mental health of young people</p>	<p>Participants understand the stages in event planning and know how to organize events that correspond to the needs of young people;</p> <p>Participants are encouraged and supported in their attempts to organize events</p>
13.2.	5-10	<p>Evaluation</p> <p>A pre-prepared flip chart for evaluation with a target (where by marking the target, each participant will give their rating on a certain aspect of the organization of the session) or a pre-prepared evaluation form and pens</p> <p>The facilitator will explain the method of evaluation, the participants evaluate, and then, if there is enough time, they can give an oral review/evaluation, then discuss why it is needed, and what it means for the one who organizes the event</p>			

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
14	5	<p>Energizer</p> <p><i>Dragon's tail</i></p> <p>The participants are divided into two groups with an equal number of participants in each group. Participants have to choose which of their groups will be the head of the dragon and which will be the tail. The two groups of participants form two different trains, i.e. they catch one behind the other, where the participant who is the head of the dragon is in front and the participant who is the tail is last. The participant who is the tail has a scarf tied on it. That participant who is the head of the dragon should catch, that is, remove the scarf from the participant who is the tail of the dragon from the other group.</p>			
14.1.	80	<p>(Forum) Theater and mental health</p> <p>25 min</p> <p>the participants are introduced to the Theater of the Oppressed with special reference to the Forum Theater</p> <p>35 min</p> <p>several participants are separated who are given the task of coming up with a certain situation related to questions, challenges, thoughts, behaviors, situations, etc. related to mental health and prepare to play it in front of others and serve as a basis for forum theater. One of the selected participants is given the task of being a joker who will animate the audience and invite them to propose a different course on the theater stage, inviting them to get actively involved in the performance and replacing one of the actors/characters whose behavior, thinking etc. have an alternative proposal.</p> <p>Entering the stage in the role of actors, the selected participants act out the scene, and with the help of the joker, the audience is about to enter one of the acting roles and play a different behavior than the first seen in the staged scene.</p> <p>20 min</p> <p>Reflection on the experience of applying forum theater but also theater/role playing or simulations in work on topics related to mental health</p>	Forum theater	<p>To develop knowledge about the role of art and artistic tools in youth work to protect and promote the mental health of young people</p> <p>To strengthen skills and develop positive attitudes among young people for the application of artistic tools for the protection and promotion of mental health</p>	Participants know about the tool forum theater and can apply it in overcoming challenges and developing skills and attitudes needed to improve their mental health.
14.2.	5	<p>Evaluation</p> <p>Questions and answers about impressions of the session</p>	Group discussion		

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
15	10	Event preparation The facilitator together with the participants go through the final preparations for the event and make sure that everything is ready.			
15.1.	70	An event on the topic of maintaining the mental health of young people with the use of artistic tools, organized by the participants Participants implement the event planned in 8 workshops.	Implementation of event	Improving the ability to realize events of interest to young people in cooperation with cultural institutions, young people and other stakeholders among the participants and representatives of the institutions.	Young people have increased capacities for the organization of cultural events of their interest and cooperation with representatives of cultural institutions within their community.
15.2.	10	Evaluation Discussion → How did the event go? → What are the strengths of the event? → What are the weaknesses of the event? → What can be improved in the future? → What would you keep the same? → What are 3 things you learned from this experience? → Would you do it again?	Group discussion		

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
16	20	<p>Energizer</p> <p><i>"All in a Bunch"</i></p> <p>The facilitator places sheets of old newspaper on the floor, enough to hold the whole group. Gives directions to the group to stand on the paper. Each subsequent round, a sheet of paper is picked up from the floor and the group is challenged to find a way to stand completely on the paper again.</p>			
16.1.	70	<p>Programme evaluation</p> <p><i>Evaluation of activities - cabbage</i></p> <p>Several sheets of paper, on which questions to the participants are written, are folded in the shape of a cabbage one after the other. The facilitator hands the "cabbage" to one of the participants who has to pull out a sheet and answer the question. Then the participant passes it to another and this continues until the questions are exhausted.</p> <p><i>Ideas</i></p> <p>The facilitator tasks the participants to think about what activities they would like to attend in the future. Then with the help of the facilitator, they are written on post it sheets and stuck on the wall.</p>	<p>Individual work</p> <p>Group discussion</p>	<p>Preparing the participants for evaluation and perception of the results of the processes in which they are a part.</p>	<p>Participants are prepared to provide critical thinking and evaluate how well a program fits their interests and needs.</p>
16.2.		Closing remarks, thanks and written evaluation.			

SERBIA

**Program of youth work in
a cultural institution – No 1:
Let's play! Art and freedom
of expression (Tested)**

GENERAL INFORMATION ON THE YOUTH WORK PROGRAMME IN A CULTURAL INSTITUTION

Programme name:	Let's play! Art and freedom of expression
Programme duration (meetings):	16
Number of participants:	20 participants – students from 19 to 26 years old
Duration of meetings (hours):	90 minutes
Programme objectives:	→ Introducing young people to the topic of freedom of expression through the permanent exhibition of the Matica Srpska Gallery
Specific learning outcomes:	→ Inspiring creativity and critical thinking in young people → Learning about the works of art in the permanent exhibition of Matica Srpska Gallery → Learning about the basic legal framework for human rights and freedom of expression
Method:	→ Methods used in non-formal education
Teaching materials and literature:	→ Publications of the Matica Srpska Gallery / manuals on human rights and the right to freedom of expression / manuals for creating board games

1.2. INFORMATION ON THE PROGRAMME ORGANISERS

Organisation Name:	National Association of Youth Workers - NAPOR		
Name of the Cultural Institution:	Matica Srpska Gallery		
Location:	Novi Sad		
Name and Surname of the Youth Worker:	Nedeljka Borojević	Phone and e-mail:	0616535060 nedeljka.borojevic@napor.net
Name and Surname of the Cultural Worker:	Jelena Bobić	Phone and e-mail:	069730725 jel.bobi.333@gmail.com

IMPLEMENTATION PLAN OF THE YOUTH WORK PROGRAMME IN THE CULTURAL INSTITUTION

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
1	18:00 – 18:30	<p>Introduction Activity</p> <p><i>My new friend</i></p> <p>The participants receive handouts with questions like “what is his/her favourite hobby?”, “how do they spend their free time?” etc. Participants are then to fill them out with answers. Every participant will be tasked with gathering as much information as possible about the person sitting next to them and then they will introduce the person to the rest of the group.</p> <p>Activity</p> <p><i>Tree of expectations</i></p> <p>This consists of handing out stickers in three different colours to the participants. On stickers of one colour, the participants should write down their expectations for the programme, on the second colour they should write their fears or what they would not like to happen during the programme, while on the third colour the participants should write how they think they could help with implementing the programme. After writing on all of their stickers, the participants tape them onto a tree drawing on a flip-chart. The workshop instructors then read out what is written and provide additional information about the concept of the programme.</p> <p>Presenting the programme and project</p> <p>The workshop instructors briefly present to the participants the project, and the objective, and plan for the programme.</p>	<p>Introduction activities</p> <p>Pair work</p> <p>Working in plenary</p> <p>Presentation</p>	Team building.	
1.1.	18:30 – 19:20	<p>Activity</p> <p><i>Act it out about Freedom</i></p> <p>The participants are divided into four smaller groups, in which they will briefly discuss what associations first come into their minds when they think about the topic of freedom, and afterwards they will mutually agree on how to show what freedom means to them – using nonverbal communication and in the form of a performance (without speech). Later on, every group will have a task to show the performance to the other participants, and after that comes a short debriefing about what they had a chance to see, and what is freedom for them, and also what are all the ways in which we can define freedom of expression.</p> <p>Activity</p> <p><i>Opinion Barometer</i></p> <p>Its topic is freedom of expression. Workshop instructors read out certain claims that are concerned with the freedom of expression (e.g. The right for freedom of expression is a universal right, no matter the origin / denomination / political or sexual orientation? The educational system has a great influence on the freedom of expression? Social networks are a useful medium for freely expressing your thoughts and opinions? etc.). The participants will have to pick a side, i.e. they will declare whether or not they agree with the claim, and by doing so they will position themselves accordingly within the space. After each claim, the floor is open for discussion.</p>	<p>Work in small groups</p> <p>Presentation</p> <p>Working in plenary</p> <p>Individual work</p>	Learning about the basic concepts related to freedom of expression.	<p>Participants understand the features of freedom of expression as a basic human right.</p> <p>The participants are able to recognise the concept of freedom in art.</p>
1.2.	19:20 – 19:30	<p>Meeting Evaluation with emojis</p> <p>Participants pick out one emoji, which represents their state/mood at the end of the first meeting, and afterwards they explain to the rest of the group why they chose it.</p>	<p>Individual work</p> <p>Working in plenary</p>		

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2	18:00 – 18:10	<p>Energiser</p> <p><i>If I could have chosen my own name, it would be?</i></p> <p>The participants say their own name and they answer the question – what would be the name of their own choosing?</p>	Working in plenary	Team building.	
2.1.	18:10 – 19:20	<p>Activity</p> <p><i>Solve the riddle – which work of art is in question?</i></p> <p>The participants have the task to observe the replica of an art piece (Proglašenje Dušanovog zakonika) and to figure out the name of the artist by giving answers to questions posed by workshop instructor.</p> <p>Activity</p> <p><i>Connectors – Legal framework on freedom of expression</i></p> <p>The participants use nonverbal communication to reach an agreement on how to connect certain legal articles that guarantee freedom of expression with the names of national and international documents (e.g. Article 46 of The Constitution of the Republic of Serbia, Article 19 of The Universal Declaration of Human Rights, Article 11 of the Declaration of the Rights of Man and of the Citizen, etc.).</p> <p>Activity</p> <p><i>Who Am I?</i></p> <p>The participants are given pens and papers on which they will draw at least 8 circles that resemble a cross-section of an onion. Next, they will fill every circle with segments, which illustrate some part of their identity. The smallest circle, the central one, they fill with something that represents the core of their identity, and then they will start adding segments starting from the most important to the least important. The participants will leave the defined segments of identity on the flip-chart paper next to their name without commenting or observing the other papers.</p> <p>Activity</p> <p><i>How does hatred influence feelings?</i></p> <p>The participants are split into four smaller groups. Every group gets a case study that includes hate speech. The participants have to discuss in small groups what actually happened, what type of hate speech was identified, and to whom it was directed. Afterwards, the participants have to think about the feelings of the different actors who have been present for the event presented in the case study, then they have to illustrate those emotions on separate pieces of paper, and after that, they have to place them on the scale of emotions that is on the flip-chart paper. This is done at the end of the group work, so as to sum up in plenary session, what sort of emotion is most commonly provoked by the hate speech.</p> <p>Activity</p> <p><i>The Pyramid of Hate</i></p> <p>The participants first have to link 10 terms with their definitions (such as prejudice, stereotypes, discrimination, internationalised oppression, etc.), and then they have to put them on a scale ranging from most harmless to most fatal. At the end of the activity, the participants have a debriefing in plenary.</p>	<p>Working in plenary</p> <p>Group work</p> <p>Individual work</p> <p>Work in small groups</p>	<p>Learning about the basic legal framework that guarantees freedom of expression.</p> <p>Learning about terms within the pyramid of hate such as prejudice, stereotypes, discrimination, etc.</p>	<p>The participants understand the features of freedom of expression as a basic human right.</p> <p>The participants are able to understand the framework of freedom of expression and its limits, i.e. when it becomes hate speech.</p>
2.2.	19:20 – 19:30	<p>Meeting Evaluation <i>From this meeting I will take away...</i></p> <p>The participants pick the most significant segments from the meeting that will be of use to them in the future, and they discuss about those segments with the rest of the group.</p>	Working in plenary		

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3	18:00 – 18:15	<p>Energiser with names</p> <p>The participants first introduce themselves, and then they toss a ball to another participant in the group. In the second part of the energiser, the participants will have to say the name of the participant to whom they would like to pass the ball to. As the activity progresses, the tempo of the ball-tossing starts to increase, requiring more focus from the participants.</p>	Group work	Team building.	
3.1.	18:15 – 19:20	<p>Activity</p> <p><i>Treasure Hunt: Human Rights activists in the permanent exhibition of the MSG</i></p> <p>The participants are first divided into four smaller groups. Each group will get a map of the gallery, showing directions on finding specific art pieces in places where they can find important individuals from Serbian history who fought for the freedom of expression. Once the participants locate the artworks, they will find boxes under them with additional materials and explanations that need to be analysed. Afterwards, these need to be summed up and presented in a plenary session, so that the participants from other groups get to know the specific details about the important figures of Serbian history. After the presentation in plenary, the instructor of the workshop adds more information about the figures and asks follow-up questions, so that the participants get the whole picture and to encourage them to think further about important activists from world history who fought for human rights and the freedom of expression.</p> <p>Activity</p> <p><i>What personality profile am I? / When would I publicly stand up for something?</i></p> <p>The participants are asked to return to the topic of the previous meeting, when they defined their identity. Now they need to revise their statements and to define themselves based on what they have written – such as personality type: activist, spectator, and so on; and to name the situations in which they would publicly stand for to something, and fight for the freedom of expression. Afterwards, all the participants individually present themselves to the rest of the group. The workshop instructors ask follow-up questions in order to encourage further thinking.</p>	<p>Work in small groups</p> <p>Individual work</p> <p>Working in plenary</p>	<p>Learning about significant figures from Serbian history who fought for freedom of expression and basic human rights.</p> <p>Development of critical thinking.</p>	<p>Participants understand how the social context affects the limitation of freedom of expression.</p> <p>Participants are able to recognise significant figures in Serbian history who are depicted in the permanent exhibition of the Matica Srpska Gallery.</p> <p>Participants are able to think critically about current events in society.</p>
3.2.	19:20 – 19:30	<p>Meeting evaluation through feelings</p> <p>The participants need to choose one emotion with which to describe the usefulness/success of the meeting.</p>	Working in plenary		

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4	18:00 – 18:15	<p>Introductory activity</p> <p><i>Human Bingo</i></p> <p>The participants receive handouts that contain personal and social traits of a person. The participants are tasked with connecting these characteristics with some of the other participants by figuring out through interaction whether they possess any of the listed traits (e.g. I have travelled by plane more than 6 times, knows how to make cheesecake, has a sibling, and so on).</p>	Group work	Team building.	
4.1.	18:15 – 19:20	<p>Activity</p> <p><i>Step forward</i></p> <p>The participants first divide the roles that illustrate artists from different parts of the world (e.g. a gay artist from Afghanistan, a female painter whose father is a director of a renowned bank, a poetess from Saudi Arabia, and so on). Through a guided fantasy, the participants "enter" their roles and decide based on them whether or not they will take a step forward or stay in place, according to the statements said by the instructors (such as: You own a nice house with internet access and cable TV; You have never felt any financial difficulties; You feel that your language, religion, and culture are respected in the society in which you live; You feel that your opinion on social and political issues is important, as well as heard/validated; Others consult you for various questions; You are not afraid of being stopped by police officers; and so on). The participants move forward if the statement is true for them, otherwise they remain where they are. At the end of the activity, the participants are debriefed, and their thoughts about the activity are summed up together, as well as the differences present in society depending on which social category an individual belongs to. Afterwards, a discussion is opened about the position of artists in the world. This is accompanied by the results of the Freemuse reports, that are shown in the form of an exhibition, so the participants could freely look at the data from the reports. At the very end, the participants are presented with the Manifesto COE, which guarantees the freedom of artistic expression in the digital era.</p> <p>Activity</p> <p><i>The censorship and limiting of the freedom of artistic expression in Serbian art of the 18th, 19th, and 20th century</i></p> <p>The participants hear about the examples of censorship in Serbian art through the analysis of certain works of art in the permanent exhibition of the Matica Srpska Gallery.</p>	Individual work Group work Presentation	<p>Learning about the differences in society conditioned by the context.</p> <p>Learning about important authors of works of art in Serbian history and methods of limiting the freedom of expression of artists in our society over time.</p>	<p>Participants understand how the social context influences the shaping of everyday life and limits the freedom of expression of the artist.</p> <p>Participants are able to recognise important Serbian painters whose works are displayed in the permanent exhibition of the Matica Srpska Gallery.</p>
4.2.	19:20 – 19:30	<p>Meeting Evaluation</p> <p><i>Three key things I will take away with me</i></p> <p>The participants name three things that they will take away with them from this meeting.</p>	Group work		

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5	18:00 – 18:15	<p>Energiser</p> <p><i>Leapfrog</i></p> <p>The participants first grab hands and synchronise their leaps according to what the workshop instructors say (forwards/backwards/left/right). In the second part of the activity the participants need to be additionally focused, because they need to do the opposite of what the instructors say (if the instruction is to leap forwards, the participants leap backwards; if the instruction is to leap to the left, the participants leap to the right; and so on).</p>	Group work	Team building.	
5.1.	18:15 – 19:20	<p>Activity</p> <p><i>Exploring the permanent exhibition of the Matica Srpska Gallery</i></p> <p>The participants work in pairs to freely explore the rooms of the Gallery, and they analyse the art pieces from the permanent exhibition. Next, the pairs are tasked with choosing one art piece that left the strongest impression on them, and then every pair takes on the role of the guide and leads the rest of the group through the Gallery and presents and remarks on their selected art piece. At the end of each showing, the whole group is tasked with thinking about how the selected art piece could be incorporated into a social game.</p>	<p>Pair work</p> <p>Group work</p>	Learning about the works of art in the permanent exhibition of the Matica Srpska Gallery.	<p>Participants understand how the Matica Srpska Gallery's permanent exhibition was conceived.</p> <p>Participants are able to recognise the basic eras in which the works of art displayed in the permanent exhibition of the Matica Srpska Gallery were created.</p>
5.2.	19:20 – 19:30	<p>Meeting Evaluation</p> <p><i>The most significant part of this meeting was...</i></p> <p>The participants need to choose one thing from the meeting that was so significant that it will always remind them about the meeting.</p>	Group work		

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6	18:00 – 18:15	<p>Energiser</p> <p><i>If I were an animal, I'd be a...</i></p> <p>The participants use onomatopoeia and nonverbal communication to illustrate the animal they would like to be.</p>	Group work	Team building.	
6.1.	18:20 – 19:15	<p>Activity</p> <p><i>Analysing works of art from the 18th century of the permanent exhibition of the Matica Srpska Gallery</i></p> <p>The participants are divided into groups of five. They are tasked with looking at the works of art from the 18th century art collection of the permanent exhibition of the Matica Srpska Gallery. The groups first receive handouts containing tables of works of art and their characteristics, divided into categories and sub-categories (e.g. the category of technique: painting, icon, graph, drawing, sculpture; the category of theme: religion, mythology, family, love; etc.). Every participant should choose one art piece, decide, upon seeing it, in what categories does it belong, and then to note them in their table. At the very end, each group member presents the work of art they have chosen to the others and explains to which categories it belongs.</p>	<p>Pair work</p> <p>Group work</p>	Learning about the works of art created in the 18th century, which are part of the permanent exhibition of the Matica Srpska Gallery.	<p>Participants understand what the defining features of the works of art painted in the 18th century are.</p> <p>Participants are able to recognise the basic defining features of the works of art created in the 18th century, which are part of the permanent exhibition of the Matica Srpska Gallery.</p>
6.2.	19:20 – 19:30	<p>Meeting Evaluation</p> <p><i>On a scale of one to five I'd give this meeting a...</i></p> <p>The participants grade the quality of the meeting, along with a short elaboration.</p>	Group work		

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
7	18:00 – 18:15	<p>Energiser</p> <p><i>Slap, slap, stop</i></p> <p>The participants are sitting in a circle and they have to place their left and right hand onto the knees of the persons next to them. Once all the hands form a circle, they are tasked with doing three moves: one slap on the knee means continuing the movement in that direction, two short slaps means shifting the direction of the movement in the opposite direction, and a block move with a clenched fist which means that the next hand skips a turn. The game is played until all except one player are eliminated.</p>	Group work	Team building and Gaining trust in each other.	
7.1.	18:15 – 19:20	<p>Activity</p> <p><i>Analysing works of art from the 19th century of the permanent exhibition of the Matica Srpska Gallery</i></p> <p>The participants are divided into groups of five. They are tasked with looking at the works of art from the 19th century art collection of the permanent exhibition of the Matica Srpska Gallery. The groups first receive handouts containing tables of works of art and their characteristics, divided into categories and subcategories (e.g. the category of technique: painting, icon, graph, drawing, sculpture; the category of theme: religion, mythology, family, love; etc.). Every participant should choose one art piece, decide, upon seeing it, in what categories does it belong, and then to note them in their table. At the very end, each group member presents the work of art they have chosen to the others and explains to which categories it belongs.</p>	Group work	Learning about the works of art created in the 19th century, which are part of the permanent exhibition of the Matica Srpska Gallery.	<p>Participants understand what the defining features of the works of art painted in the 19th century are.</p> <p>The participants are able to recognise the basic defining features of the works of art created in the 19th century, which are part of the permanent exhibition of the Matica Srpska Gallery.</p>
7.2.	19:20 – 19:30	<p>Meeting Evaluation</p> <p><i>Three thing I would have changed</i></p> <p>The participants name three things they would like the instructors to have done differently during the meeting.</p>	Group work		

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8	18:00 – 18:10	<p>Energiser</p> <p><i>Atom</i></p> <p>The participants move freely across the room until the instructors say a certain number of electrons, which means that the participants need to group into one atom. For example, when the instructor says three electrons, that means that the participants divide into groups of three members, five electrons means groups of five members and so on.</p>	Group work	Team building.	
8.1.	18:10 – 19:20	<p>Activity</p> <p><i>Analysing works of art from the 20th century of the permanent exhibition of the Matica Srpska Gallery</i></p> <p>The participants are divided into groups of five. They are tasked with looking at the works of art from the 20th century art collection of the permanent exhibition of the Matica Srpska Gallery. The groups first receive handouts containing tables of works of art and their characteristics, divided into categories and subcategories (e.g. the category of technique: painting, icon, graph, drawing, sculpture; the category of theme: religion, mythology, family, love; etc.). Every participant should choose one art piece, decide, upon seeing it, in what categories does it belong, and then to note them in their table. At the very end, each group member presents the work of art they have chosen to the others and explains to which categories it belongs.</p>	Group work	Learning about the works of art created in the 20th century, which are part of the permanent exhibition of the Matica Srpska Gallery.	<p>Participants understand what the defining features of the works of art painted in the 20th century are.</p> <p>Participants are able to recognise the basic defining features of the works of art created in the 20th century, which are part of the permanent exhibition of the Matica Srpska Gallery.</p>
8.2.	19:20 – 19:30	<p>Meeting Evaluation</p> <p><i>Like / dislike</i></p> <p>The participants respond by giving either likes or dislikes to the statements the instructors read aloud, such as: "After this activity I have a better understanding of the art pieces from the 20th century of the permanent exhibition of the MSG".</p>	Group work		

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9	18:00 – 18:10	<p>Energiser <i>Repeat the motion</i></p> <p>The participants are standing in a line, one in front of the other. The participant at the end of the line comes up with and sends out a movement to the participant in front of them, while all the other participants have their backs turned to them. After this, the second participant sends that movement to the next one, and this gets repeated until it reaches the first participant again. Then the initial movement is compared to the final result.</p>	Group work	<p>Team building.</p> <p>Relaxing everyone's mood.</p>	
9.1.	18:10 – 19:20	<p>Social game <i>Hello effect</i></p> <p>The participants get two types of cards. The first type of cards have a person's profile on them, meaning their physical characteristics. Everyone can see this card except the person holding it. The second type of cards have a list of traits that are connected to one character and it represent their identity. This card can only be seen by the person holding it. Every participant gets a chart to write down everyone's name except their own. Afterwards, the third deck of cards with statements is placed in the middle. One participant draws the first "statement." Everyone except the person who has drawn the card based on "physical appearance" gets to decide if the statement is valid or not for the character they get to see in front of them. After everyone writes in their chart if the statement is true or not, the participant whose character was judged based on "physical appearance" gets to answer whether or not the statement is true in their case. The person reaches a conclusion based on the traits only they get to see. The game goes on until a participant earns 10 points. The participants are debriefed after every round.</p>	Group work	<p>Learning about prejudices and stereotypes.</p> <p>Learning about the different forms of discrimination.</p>	<p>Participants understand how widespread prejudice and stereotypes are in everyday life, as well as how this affects freedom of expression.</p> <p>Participants can differentiate between the different forms of discrimination that exist.</p>
9.2.	19:20 – 19:30	<p>One-word Meeting Evaluation in which the participants choose one object with which they would describe their mood/emotions at the end of the meeting.</p>	Group work		

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10	18:00 – 18:10	Energiser <i>My pet</i> The participants present their pets to the group in a manner they see fit. Participants who do not have a pet present a pet that they would like to have.	Group work	Team building.	
10.1.	18:10 – 19:20	The board games <i>Dixit and Arthiefact</i> Participants are divided into two groups. The first group is tasked for testing out the card game Dixit, as an example of divergent-thinking cards, which uses abstract illustrations. The second group will test out the card game called Arthiefact, as an example of a board game that uses works of art and educates players about the basic concepts of art history. After the first round, the groups swap in order for everyone to test out both games. After this, the participants get debriefed and have to vote for one of the tested games which might serve as a model for the board game that the participants will create/adapt based on the art pieces from the permanent exhibition of the Matica Srpska Gallery.	Work in small groups Working in plenary	Development of critical thinking.	Participants are able to think critically and make an informed decision together.
10.2.	19:20 – 19:30	Meeting Evaluation <i>Pleased</i> The participants state to what extent they were pleased with the meeting, as well as the direction of the development of the social game.	Group work		

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
11	18:00 – 18:10	Energiser <i>Find the intruder</i> The participants communicate nonverbally together from four standpoints in order to choose one art piece that does not belong in the specific category.	Group work		
11.1.	18:10 – 19:20	Creating a board game The participants are divided into three groups, the first one deals with defining the rules, the second deals with the selection of art pieces, while the third one deals with defining the symbols. Next, the groups present their work to each other, followed by the participants providing feedback, finishing off with implementing the improvements.	Work in small groups Working in plenary	Learning about the methodology of creating social games.	Participants understand the methodology of creating a social game. Teamwork.
11.2.	19:20 – 19:30	Meeting Evaluation How demanding are the tasks – on a scale from 1 to 10.	Group work		

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12	18:00 – 18:10	Energiser <i>The Wave</i> The participants warm up by trying to repeat the movements of one of the participants, and it is supposed to be as synchronised as possible.	Group work		
12.1.	18:10 – 19:20	Creating a board game The participants are divided into three smaller groups, the first one deals with defining the rules, the second deals with the selection of art pieces, while the third one deals with defining the symbols. Next, the groups present their work to each other, followed by the participants providing feedback, finishing off with implementing the improvements.	Work in small groups Working in plenary	Learning about the methodology of creating social games.	Participants understand the methodology of creating a social game. Teamwork.
12.2.	19:20 – 19:30	Meeting Evaluation <i>Chairs</i> Grading the meeting by letting the participants choose one out of five chairs to sit on. Each chair represents a grade between 1 and 5.	Group work		

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13	18:00 – 18:10	Energiser <i>Group massage</i> The participants stand in a circle, their backs turned to the person behind them. Everyone is tasked with performing a relaxing massage on the back of the person in front with the use of circular movements.	Group work		
13.1.	18:10 – 19:20	Creating a board game The participants are divided into three smaller groups. The first group deals with coming up with a name of the board game, the second deals with creating the jokers, and the third with creating the visual identity of the board game. Next, the groups present their work to each other, which is followed by the participants providing feedback, and afterwards there is a final vote and work on the design.	Work in small groups Working in plenary	Learning about the methodology of creating social games.	Participants understand the methodology of creating a social game. Teamwork.
13.1.	19:20 – 19:30	Meeting Evaluation <i>Motivation for future work</i> The participants grade on a scale from 1 to 10 their motivation for further involvement in the programme with a short elaboration.	Group work		

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14	18:00 – 18:10	Energiser <i>Tongue-twister</i>	Group work		
14.1.	18:10 – 19:20	Creating a board game The participants are divided into two smaller groups and tasked with putting together works of art with the defined categories. Followed by a group presentation of their work and providing feedback in order for everyone to be on the same page.	Group work	Learning about the methodology of creating social games.	Participants understand the methodology of creating a social game. Teamwork.
14.2.	19:20 – 19:30	Meeting Evaluation <i>The board game has fulfilled my expectations</i> The participants respond to yes/no questions and briefly elaborate on their response.	Group work		

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15	18:00 – 18:10	Energiser <i>Who?</i> The participants squat in a circle, while the instructors read out the questions (e.g. Who is a culturology student? Who likes chocolate with hazelnuts? Who doesn't like summer?). The participant who knows the answer to the question needs to stand up from the squatting position in order to respond. The one who first answers correctly gets a point. The one who gets the most points is declared winner and the one who knows the group best.	Group work	Team building. Warm up.	
15.1.	18:10 – 19:20	Testing out the board game / the general rehearsal This is in order to check for any possible inconsistencies, as well as to prepare for the final presentation of the social game during the event "Museums that are 10 out of 10".	Group work	Learning about the methodology of creating social games.	Participants understand the methodology of creating a social game. Teamwork.
15.2.	19:20 – 19:30	Meeting Evaluation <i>What do I expect out of the presentation</i> The participants state in one sentence what their expectations are about the public presentation of the board game.	Group work		

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16	18:00 – 18:10	Energiser <i>Name one of your characteristics that begin with the first letter of your name...</i>	Group work		
16.1.	18:10 – 19:20	Presenting the board game to the public, the grand closing of the programme, and awarding the participants with certificates of attendance.	Group work		
16.2.	19:20 – 19:30	Meeting Evaluation <i>Questionnaire</i>	Group work		



SERBIA

**Program of youth work in
a cultural institution – No 2:
My RIGHT!**

GENERAL INFORMATION ON THE YOUTH WORK PROGRAMME IN A CULTURAL INSTITUTION

Programme name:	My RIGHT!
Programme duration (meetings):	16
Number of participants:	20
Duration of meetings (hours):	90 minutes
Programme objectives:	<ul style="list-style-type: none"> → Introducing youth to the topic of human rights through connecting with a cultural institution → Including youth in the organisation of cultural events
Specific learning outcomes:	<ul style="list-style-type: none"> → Inspiring creativity and critical thinking in young people → Introducing the basic legal framework for human rights → Informing about the cultural events in a cultural institution
Method:	→ Methods used in non-formal education
Teaching materials and literature:	→ Publications from the cultural institution / manuals on human rights

IMPLEMENTATION PLAN OF THE YOUTH WORK PROGRAMME IN THE CULTURAL INSTITUTION

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
1	17:00 – 17:30	<p>Introductory Activity</p> <p><i>Fun fact...</i></p> <p>The participants introduce themselves as well as share one fun fact about themselves with the group.</p> <p>Activity</p> <p><i>Tree of expectations</i></p> <p>This consists of handing out stickers in three different colours to the participants. On stickers of one colour, the participants should write down their expectations for the programme, on the second colour they should write their fears or what they would not like to happen during the programme, while on the third colour the participants should write how they think they could help with implementing the programme. After writing on all of their stickers, the participants tape them onto a tree drawing on a flip-chart. The workshop instructors then read out what is written and provide additional information about the concept of the programme.</p> <p><i>Presenting the programme and project</i></p> <p>the instructors of the workshop briefly present to the participants the project, and the objective, and plan for the programme.</p> <p>Activity</p> <p><i>Group agreement about the rules</i></p> <p>The participants suggest "rules" for the following meetings. After everyone agrees on the rules, every participant should sign their name on the flip-chart, thereby promising to follow the group rules.</p>	<p>Pair work</p> <p>Working in plenary</p> <p>Presentation</p>	Team building.	
1.1.	17:30 – 18:25	<p>Activity</p> <p><i>Treasure Hunt – get to know the cultural institution</i></p> <p>The participants are divided into 4/5 smaller groups. Each group will get a map of a gallery, showing directions on finding specific stations in the space where they will find boxes with additional materials and explanations that need to be analysed. Afterwards, these need to be summed up and presented in a plenary session, so that the participants from other groups get to know the specific details about the cultural institution. After the presentation in plenary, the instructors of the workshop add more information so that the participants get the whole picture, and in order to encourage them to further think about everything.</p>	<p>Work in small groups</p> <p>Working in plenary</p> <p>Presentation</p>	Connecting the participants with the cultural institution.	Participants understand the scope of work of the cultural institution.
1.2.	18:25- 18:30	<p>Meeting Evaluation through emotions – participants should choose one emotion to describe the usefulness/success of the meeting.</p>			

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
2	17:00 – 17:10	Introductory Activity	Group work	Team building.	
2.1.	17:10 – 18:20	<p>Activity</p> <p><i>The power of flowers</i></p> <p>The instructors of the workshop give a short introduction, at the beginning of the meeting, about which basic human needs have to be satisfied in order for someone to feel like a fulfilled human being (e.g. in order to survive, a person has to have food, water, sleep, and air; in order to feel fulfilled we require respect, to feel appreciated and accepted for who we are, etc.) After this, the instructors will ask the participants to draw a flower with eight petals, in which they will write their needs. Each petal is connected to one group of needs: 1) basic needs; 2) personal safety; 3) financial security; 4) health; 5) friendship; 6) family; 7) respect; 8) self-fulfilment / satisfaction. The size of the petals should correspond with the importance the given group of needs has for the participant. After the participants draw the flowers on their papers, the instructors of the workshop ask of the participants to think about the conditions that need to be met in order for them to “bloom” and be fulfilled human beings: In what type of environment could these flowers grow? Later, the participants will be asked to draw leaves next to the flowers and write down their answers. When all the participants are done, the flowers are taped onto big flip-charts hanging on the walls, thus creating a mini-exhibition with their work. So, the exhibition is open and the participants are tasked with analysing each other’s work. After the analysis, the participants move to a discussion about the relevance of the flowers and leaves to human rights, why are human rights important, what do they represent, in what manner and degree do cultural institutions contribute to their upholding, etc.</p>	<p>Individual work</p> <p>Work in small groups</p> <p>Working in plenary</p>	Learning about basic terms related to human rights.	Participants understand basic human rights terms.
2.2.	18:20 – 18:30	Evaluation			

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
3	17:00- 17:10	Energiser			
3.1.	17:10 – 18:20	<p>Activity</p> <p><i>Open the field (30 fields that illustrate the 30 Articles of the Universal Declaration of Human Rights)</i></p> <p>The participants are presented with 30 marked fields in a way that resembles a chessboard. Participants are divided into five groups, and they are all tasked with choosing a group leader who will move forward across the fields if their team responds correctly to the questions read out by the instructors. These questions are projected on the wall in order for everyone to see. The questions represent definitions of the Articles of the Universal Declaration of Human Rights, but certain keywords are removed, and need to be filled in. For example: Article 3 – Everyone has the right to _____, liberty, and security of person. The teams have one minute to agree upon an answer for the question. The group leaders say their answers, and the first one to reach the last field on the board brings victory to their team.</p> <p>At the end of the game, all 30 Articles of the Universal Declaration of Human Rights are projected, and everyone move to a discussion.</p>	<p>Work in small groups</p> <p>Presentation</p> <p>Working in plenary</p>	Learning about the basic legal framework that guarantees human rights.	Participants understand the Universal Declaration of Human Rights.
3.2.	18:20 – 18:30	Evaluation			

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
4	17:00 – 17:10	Energiser			
4.1.	17:10 – 18:20	<p>Activity</p> <p><i>Draw the world</i></p> <p>The participants are divided into smaller groups of four members. At the very beginning, the participants need to come up with group names because the activity is a competitive one. Each group chooses one member who will receive an Article of the Universal Declaration of Human Rights, which they will have to draw and present to the rest of the group, without talking however, only through nonverbal communication. The drawings must not contain numbers or words, just symbols. The other group members have to guess the Right in question, but they must not ask questions. After the time for guessing runs out (10 minutes), the participant who was drawing needs to write the name of the Right from the UDHR. Afterwards, a new participant is chosen to draw while the others guess. It should be made sure that every group member gets to be the presenter at least once. During the activity, each group should keep track of their correct answers in order to declare a winning team at the end. All the drawings will be placed on the wall in the form of an exhibition, followed by a discussion about the activity, and about human rights in general: in what way are our perceptions different, in what ways does all of it influence our lives, and what does any of that have to do with culture?</p>	<p>Work in small groups</p> <p>Working in plenary</p> <p>Encouraging individual self-reflection.</p>	Learning about the contents of the Articles of the Universal Declaration of Human Rights.	Participants understand the significance of the Declaration and its Articles.
4.2.	18:15 – 18:30	Evaluation			

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
5	17:00 – 17:10	Energiser			
5.1.	17:10 – 18:20	<p>Activity</p> <p><i>Let's talk about gender identity and sexual orientation</i></p> <p>The instructors hold a short introduction about the differences between gender and sex, about terms such as intersexual, transsexual, sexual orientation, etc, followed by pointing out that nondiscrimination on the basis of sexual orientation is assured by the UDHR, and that it is one of the basic human rights. Participants then sit in a circle and are tasked with writing down on a piece of paper any thoughts or questions they might have about sexual orientation. It is important to note that the participants do not sign the papers, but instead they put them in a hat/box completely anonymously. Once everyone has placed their papers into the hat/box, three chairs are placed in the middle of the circle. Then the instructors of the workshop draw out one piece of paper and read the question/thought aloud and they call for three willing participants who want to share their opinion about the said question/thought with the rest of the group. Everyone gets one minute to elaborate. After one participant finishes their turn, they return to their spot in the large circle, and the other participants get their chance to contribute to the discussion that lasts as long as it remains focused on the topic at hand. Once one topic is finished, the next piece of paper is drawn, and this continues in this fashion for several cycles until the instructors of the workshop decide that discussion time has run out. At the end, all the questions/thoughts are read aloud, and briefly commented on in plenary session. In a follow-up, the instructors talk about types of discrimination, and present the participants with the pyramid of hate in order for them to have the full picture about how seemingly insignificant stereotypes and prejudices can have fatal outcomes. Everything finishes off with room for a discussion about the role cultural institutions play, and the way they can help in fighting against stereotypes and prejudices in culture.</p>	<p>Individual work</p> <p>Working in plenary</p> <p>Presentation</p>	<p>Learning about the basic concepts of the pyramid of hate, such as prejudice, stereotype, discrimination, internationalised oppression, etc.</p>	<p>Participants understand the causes and consequences of the appearance of discrimination in society.</p>
5.2.	18:20 – 18:30	Evaluation			

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
6	17:00 – 17:10	Energiser			
6.1.	17:10 – 18:20	<p><i>How do cultural differences influence our behaviour and respect of basic human rights?</i></p> <p>Activity <i>The Derdians and Engineers</i></p> <p>The participants are divided into two groups – Derdians and Engineers. The team of Engineers needs to teach the Derdians to build a bridge. Each team gets specific instructions, which they must not share with the other group. The teams prepare in separate rooms.</p> <p><i>Instructions for the Derdians:</i></p> <p>Situation: You live in the land of Dardia. Your city is separated from a nearby city by a deep valley. To reach the farmers market you have to walk three days. If you had a bridge across the valley, you could reach it in two hours. Your Government has contracted some foreigners to come and teach you how to build a bridge. The bridge will be made out of paper, tape, and rope with the aid of scissors, rulers, and pencils. You know about the materials, but you know nothing about the construction process.</p> <p><i>Social behaviour:</i></p> <p>The Derdians are used to being very close to one another. Communication does not work if you do not have a close relationship with the person you are talking to. If you are not very sociable while talking with someone, it is considered very rude. If you join a group conversation, you should huddle up closely together. It is also very important to exchange greetings when you meet someone. A conversation has to start with an introduction: for example, "I am Jane of Dardia." If someone does not respond in the same manner that is considered rude.</p> <p><i>Greetings:</i></p> <p>Derdians greet one another by putting their right elbows together. Handshakes are a big mistake. Derdians get offended if you do not greet them with the right elbow or if a person stands too far away during a conversation. When they are offended, Derdians shout loudly.</p> <p><i>YES / NO</i></p> <p>Derdians never use the word "NO." They always say YES, even when they mean to say NO. When they mean "NO" they will emphatically nod their head and frown while saying "YES."</p> <p><i>Work etiquette:</i></p> <p>Tools are gender specific.</p> <p>Scissors and rulers can only be touched by men.</p> <p>Tape and rope can only be touched by women.</p> <p>Pencils and paper are neutral.</p>	<p>Work in small groups</p> <p>Working in plenary</p> <p>Encouraging individual self-reflection</p>	<p>Introducing the participants to concepts related to cultural patterns and how they are connected to respecting basic human rights.</p>	<p>Participant understand how cultural patterns influence how human rights are respected.</p>

6.1.		<p><i>Foreigners:</i></p> <p>Derdians love company, but they are very proud of their culture. They expect foreigners to adapt to their culture. Their own behaviour is very natural to them and that is why they cannot explain it to others.</p> <p><i>Instructions for the Engineers:</i></p> <p>You are a group of engineers from an international company. Your firm has just signed a very important contract with the Derdian Government in order to teach the Derdians how to build a bridge. You have to make it in a very short time (you have 30 minutes to teach the Derdian how to build a bridge). If you fail, the contract will be broken, and you will lose your job. Dardia is a very mountainous country and it takes the Derdians many days to reach the nearest city. With a bridge, the Derdian could reach it in two hours. But remember, you should not build the bridge, you are supposed to TEACH the Derdians to build it.</p> <p><i>Simulation Enactment:</i></p> <ul style="list-style-type: none"> -> Carefully read the instructions together and decide on how you will build the bridge. -> Two members of your team can go and make a contact with the Derdians for three minutes. -> You have 10 minutes to analyse their report upon return. -> After that, your group goes to Dardia to teach them how to build a bridge. <p><i>Bridge construction:</i></p> <p>The bridge should connect two chairs at a distance of 80 cm. It has to be stable. The bridge parts need to be cut, and put together in Dardia, so that the Derdians learn every phase of construction. Each part has to be drawn with the help of a pencil and a ruler, and cut with scissors.</p> <p>After each group reads the instructions and prepares for interaction, the groups meet in one room where the interaction commences. When the instructors decide that the interactions are done, everyone moves to a discussion. The key topics of discussion are how often and to what extent do we expect of others to think and behave as we do, how often do we interpret things the wrong way because we did not consider different cultural behavioural patterns</p>			
6.2.	18:20 – 18:30	Evaluation			

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
7	17:00 – 17:10	Energiser			
7.1.	17:10 – 18:20	<p>Activity</p> <p><i>Culture and human rights – where is the link?</i></p> <ul style="list-style-type: none"> → Museum – linking the museum collection with the topic of human rights through objects in the collection that could illustrate the development of human rights throughout history, or those that could pose questions for a discussion about specific human rights and freedoms. → Library – linking the topic of human rights with the library catalogue, by searching for and presenting books that were important in the battle for human rights, books that illustrate the history of the development of human rights, books that deal with topics of human rights and freedoms. → Theatre – looking through the archives of theatre performances that both directly and indirectly dealt with our given topic, showing how a stage performance can be used to pose questions about human rights. 	<p>Work in small groups</p> <p>Working in plenary</p> <p>Presentation</p>	Learning about the events organised by the cultural institution through the prism of human rights.	Participants understand how culture can contribute to respecting human rights.
7.2.	18:20 – 18:30	Evaluation			

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
8	17:00 – 17:10	Energiser			
8.1.	17:10 – 18:20	<p>Activity</p> <p><i>Activism in the field of human rights through the prism of a cultural institution</i></p> <ul style="list-style-type: none"> → Museum – researching objects or works of art that illustrate certain historical events in the field of human rights, or those that introduce us to human rights activists. → Library – researching books, writers, quotes, etc. from the library's catalogue, which illustrate historical events in the field of human rights, or those that introduce us to human rights activists. → Theatre – meeting with people who fought for human rights through theatre, who helped develop the theatre, who helped it accept differences. This also includes getting to know about events from the theatre's history that were important for human rights and freedoms in the theatre (banned plays, script censorship, disapproval of stage performances, and individual expressions, women's rights in theatre, etc.). 		Learning about the theme of cultural activism.	Participants understand the struggle to respect specific human rights throughout time.
8.2.	18:20 – 18:30	Evaluation			

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
9	17:00 – 17:10	Energiser			
9.1.	17:10 – 18:20	<p>Activity</p> <p><i>Actionbound – human rights through the prism of a cultural institution</i></p> <p>Actionbound is an application for interactive learning. It can create a personalised map for a “treasure hunt,” as well as quizzes, and it gives room for more research with the option of scanning QR codes, which is very familiar to young people.</p> <p><i>Example activity:</i></p> <p>Participants are divided into four groups. Each group installs the app and needs to do the following tasks:</p> <p>Task 1 – Mission: find the object/statue/picture in the institution of culture that symbolises the battle for respecting basic human rights (participants follow coordinates on the maps);</p> <p>Task 2 – Quiz: What human right did XX fight for?</p> <p>Task 3 – Scan the code in the room related to a human rights activist and find out more.</p> <p>Task 4 – Mission: find the document in the cultural institution, which is thought to be the first official document that guarantees the freedom of speech;</p> <p>Task 5 – Quiz: When was the document written?</p> <p>Task 6 – Scan the code in the room related to the document and find out more.</p> <p>The first team to finish all the tasks and collect the most points wins. After this activity, there is room for recapping, and additional explanations/thoughts.</p>	Work in small groups	Summing up all the work done by the cultural institution in the field of promoting and respecting basic human rights, through an interactive activity.	Participants understand basic human rights and how cultural institutions live by the principles of respecting someone different from us.
9.2.	18:20 – 18:30	Evaluation			

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
10	17:00 – 17:10	Energiser			
10.1.	17:10 – 18:20	<p>Activity</p> <p><i>Human rights and the youth</i></p> <p>Defining the topic for the performance, which consists of tasking all the participants with writing down three basic human rights for young people that they think are most frequently neglected in our society. Afterwards, every participant is tasked with preparing their arguments and presenting their thoughts about the topic to the group. Every participant has two minutes for their presentation. Once everyone presents their arguments, the participants take pieces of paper and vote for one social problem, i.e. one young people’s right that is most frequently neglected. The votes are publicly counted at the end, and the final agreement about the problem that is going to be shown through the performance takes place. The two problems that get the most votes get to be further developed through the performance.</p>	Individual work Working in plenary	Learning about techniques for public performance, as well as the process of reaching decisions democratically.	Participants understand the process of reaching a democratic decision, and they also overcome their fear of public speaking/ presenting.
10.2.	18:20 – 18:30	Evaluation			

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
11	17:00 – 17:10	Energiser			
11.1.	17:10-18:20	Activity <i>Preparations for youth performance about human rights</i> Coming up with the concept and script for the performance. At the very beginning, the workshop instructors introduce the guests from the world of theatre, who will provide the participants with a short overview of the theme of stage performance and dramaturgy. Afterwards, the participants are divided into two groups. Each group is tasked with coming up with their own idea and script for the performance that will deal with the chosen topic by using the contents of the cultural institution.	Work in small groups	Learning about the concept of performance and its elements as part of a dramatic composition.	Participants understand the concept of performance and its basic elements, as well as the elements of a dramatic composition.
11.2.	18:20 – 18:30	Evaluation			

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
12	17:00 – 17:10	Energiser			
12.1.	17:10-18:20	Activity <i>Preparations for youth performance about human rights</i> Developing the script, deciding on the roles, as well as coming up with the costumes. At the very beginning, the workshop instructors introduce the guests from the world of theatre, who will provide the participants with a short overview of the theme of scenography and stage design. Afterwards, the participants are divided into two groups. Each group is tasked with coming up with a detailed scenography and costume design by using the contents of the cultural institution.	Work in small groups	Learning about elements of scenography and costume design.	Participants understand the different elements of the artistic disciplines of scenography and costume design.
	18:20 – 18:30	Evaluation			

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
13	17:00 – 17:10	Energiser			
13.1.	17:10-18:20	Activity <i>Preparations for youth performance about human rights</i> Creating the costumes and preparing for the performance. The participants work in smaller groups to create their own costumes and develop the scenes of the performance.	Work in small groups	Learning about the process of creating a performance.	Participants understand the process of creating a performance, as well as working in a team.
13.2.	18:20 – 18:30	Evaluation			

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
14	17:00 – 17:10	Energiser			
14.1.	17:10-18:20	Activity <i>Preparations for youth performance about human rights</i> Creating the costumes and preparing for the performance. The participants work in smaller groups to create their own costumes and develop the scenes of the performance.	Work in small groups	Learning about the process of creating a performance.	Participants understand the process of creating a performance, as well as working in a team.
14.2.	18:20 – 18:30	Evaluation			

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
15	17:00 – 17:10	Energiser			
15.1.	17:10 -18:20	Activity <i>Preparations for youth performance about human rights</i> Creating the costumes and preparing for the performance. The participants divide into smaller groups in order to have a general rehearsal in front of the instructors, who will later provide them with feedback, which will help the participants prepare for the premier performance in front of an audience.	Work in small groups	Learning about the process of creating a performance.	Participants understand the process of creating a performance, as well as working in a team.
15.2.	18:20 – 18:30	Evaluation			

Meeting No.	Timetable	Description of Activity	Methods	Programme Objective Achieved	Learning Outcomes
16	17:00 – 17:10	Energiser			
16.1.	17:10 -18:20	Activity <i>Youth performance about human rights</i> The premier and grand closing of the programme.	Presentation	Acquiring skills for a public performance.	Participants overcome their fear of performing in public.
16.2.	18:20 – 18:30	Final evaluation			

