



# Values in **Action**: Methods of Working with **Values**







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## ABOUT VIA-ME

“VIAME – Values in Action: Methods Exchange” aims to promote innovative teaching methods which successfully activate youth and develop their key competences. Without properly engaging the youth entering the job market, they are often unqualified to meet the demands of their employers. VIAME also aims to promote social entrepreneurship among young people, by allowing them to implement their own projects among others in social enterprises, with a view to meeting challenges and solving problems in their communities. These unique projects are a direct effect of international trainings during which youth were defining their values, searching for common ones and preparing the pro-

jects to be conducted back in their countries. These projects show how values are implemented in action with the aim to solve problems in their communities. Through working on self-development and expanding their skill sets, youth leaders have a higher chance of finding and maintaining a job. Completing this project transnationally as well as engaging low-opportunity youth, allows participants to experience a diverse set of experiences and approaches. The project was done in cooperation of four organizations: Atalaya Foundation (Poland), Ljudska uniwerza Radovljica (Slovenia), University of Porto (Portugal) and Látótér Foundation (Hungary).





## SUMMARY OF THE EXCHANGES - VALUES TO TAKE FROM POLAND

### POLAND

We have started the project with a very successful first exchange in Poland (October 2016). Here is a (very subjective) list of 5 values to take away from this experience.

#### COMUNITY

Our participants and their willingness to share, work, inspire and laugh absolutely exceeded my expectations. Though we come from different countries and cultures it was incredible to see the similarities of our jobs, everyday struggles and share inspiring plans for the future. It only took one week to change 16 strangers into a unified group.

#### PERSONAL GROWTH

It was inspiring to see how willing participants were to expose themselves to the group, set personal goals and use this week to go after them! I saw so many of you (myself included) step so far outside of the comfort zone! We could have chosen to learn about just the method but we decided to use this time to the fullest and dig deep.

#### LEADERSHIP

This is the value that we worked on most through Horse Assisted Education. The power of this method is letting everyone design their own personal development experience while working on leadership skills. There is no „cheating” when working with an authentic animal that will see right through us. It is up to us to decide how we plan on cooperating and leading in any given situation.

#### AUTHENTICITY

A topic we often came back to in regards to working with youth and the work we do on an everyday basis. Without authenticity we can't expect trust. Without trust we can't build lasting relations with others. Just as the horse can see through us so can the youth see right through up when we are not authentic and true to ourselves and our values.

#### BALANCE

It is hard to talk about work-life balance when you feel like your work is just a part of

your life that you would not want to give up. Then it's really just... living. Obviously in order to have balance you'll need to be well grounded first however when you have balance you also have the ability to see all other aspects of your life: it's beauty, it's humor, the people in it, the opportunities it gives you and the courage to take risks and be authentic. Now we take these values and put them to good use in our social projects.



#### ANNA BRYMORA Atalaya Foundation

Project manager, PR specialist, psychologist, English tutor. She began working in education in Washington, D.C. as an outdoor education co-unsellor. Since then she has been involved in countless educational initiatives both in Poland and the United States. Her main goal is implementing her experience with the American educational system in Poland. Anna is also an avid rock climber and hiker.



## SUMMARY OF THE EXCHANGES - A WEEK TO REMEMBER

### SLOVENIA

Adult Education Centre Radovljica is a public institution established in 1959. The primary activity of the institution is adult education (advising, informing, primary and secondary school education). It carries out the programme Project Learning for Young Adults (PLYA), which is intended by young dropouts and Youth centre for children and youth. The elderly are included in the University of the Third Age and Intergenerational Centre.

Adult Education Centre Radovljica participates in European project Erasmus+, which enables the participants learning mobility, knowledge and good practice transmission in state members of the European Union. They execute different national and European projects aimed at vulnerable target groups. They realize their mission with promotion of lifelong education and social inclusion of all generations. Doing this keeps them tightly connected to the local environment. Adult education centre covers the areas of the municipalities of Radovljica, Bled, Gorje and Bohinj.

In Slovenian mobility (February 2017) we got to know project work in theory and practice in our organization and also in the organization in Ljubljana. We got to know basic principles in TA - Transactional Analysis and how to use it in youth work. The groups from Hungary, Poland and Portugal were staying in a small hotel in the old part of Radovljica, where they could enjoy Slovenian traditional food and local environment. [http://www.lectar.com/penzion\\_sobe.html](http://www.lectar.com/penzion_sobe.html) We started off with TA (transactional analysis) the first day and got to know philosophical bases of TA and ego states (Parent, Adult and Child).

The second day we made a field trip to Ljubljana to visit a Youth centre Ulca (The street) and get acquainted with several youth projects there based on street work, music, dance, environmental elements. Third day we continued with TA, talking about the four life positions that we develop throughout our childhood and about the human need of contact with other people, strokes that we

give to each other, discovering our own pattern of strokes. We read a Warm fuzzy tale by Claude Steiner and did a lot of individual and group exercises.

After the working day we went to Bled to see the castle and try a traditional cream cake ending the day with a small event and dinner representing Slovenian past times. We spent the next day with the youngsters and mentors in PLYA (Project learning for young adult's programme) and observed project work with youth. They were working on a project of preparing a puppet show entitled Snow White and the seven dwarfs. We also made lunch together, talking and spending time with the youngsters. We concluded the day in a gingerbread workshop where everybody made their own gingerbread heart cookie. The last day we were working on TA analysis of transactions, structuring time and psychological games. We ended the week with traditional Slovenian music and food.





## SUMMARY OF THE EXCHANGES - ART IN ACTION

### PORTUGAL

For us, the Portuguese team, this was the most intense moment of the project because now the floor was ours. We had to share our artistic/conceptual way to see the world and find a way to introduce it to people with many different backgrounds.

So we divided the week in two paths: how to make art for the public space – Design Thinking; how to teach artistic approaches to someone else – Learning by Design. It was also important for us to share many different perspectives of art practice.

This idea explains the many different workshops that happened and intended to offer other tools to the participants. Other important aspect was the change we had to, all together, intervene socially, through the partnership with the Second chance School Arco Maior.

We got to bring them the experience of meeting people from different places in Europe and it was quite amazing to see the impact the participants made on the kids, although they couldn't understand each other very well.

Names of Portuguese participants

Ivan Silva  
Eduardo Pedreiro  
Ana Catarina Fonseca  
Ana Luísa Caldas



## SUMMARY OF THE EXCHANGES - VISUALITY. LIGHT. COLOR AND SPACE.

### HUNGARY

In the Hungarian mobility (October 2017) we've been on a six days long journey to the world of visibility and imagination, the way we do it in our community building and personal development works. Our focus was more on the group processes and experience, creation, reflection triangle rather than lecturing on the method of Seven Step Configuration Analysis and its extensions towards photography. Our days' topics were following the arch of the way a pictorial product gets born and the way we can get closer to understand its deeper messages. Through our week we had the chance to meet and understand elements of SSCA and its extensions which can be used in our everyday work: elements of Context, Process, Phenomenological and Intuitive analysis, and the specialties in photographic products.

#### Light and Color

At the beginning we have been focusing on the arrival both physically and mentally. We introduced the service and care model, and we've been setting our learning goals for the week. With our first real cooperation we created the symbolic frame of the week, and started to go around our topic and meet each other "on paper" using the five-act drama (Haifa approach art therapeutic tool). We met the spectacular visual abilities of a mantis shrimp and started to work with colors: how we can describe colors verbally, what cultural meanings are relating to them and finally what is our personal "color dictionary" (Colour Keys method).

#### Shadow, Visuality, Reality

We continued our journey with the basic concept of Theater of Oppressed and meeting the blue color, and its photographic use in Cyanotype, creating our first sunprints. From the color of the sky it was just a short step to the realm of imagination: The Nonexistent Animal Drawing Technique became the base of our day. Using our imaginary animals gave us the main characters for the small group performances in shadow theater.

#### Space, Space Narrowing, Space Expansion

Later on we started with a longer Theatre of the Oppressed session, where we used several techniques. The main focus was on images, how to create images, and we used the human body for it, as a clay with a sculptor. We have formed situation which was relevant in our professional lives, developing it into image theatre. For closing this session, we created the machine of Youth Work, with repetitive sounds and movements. After

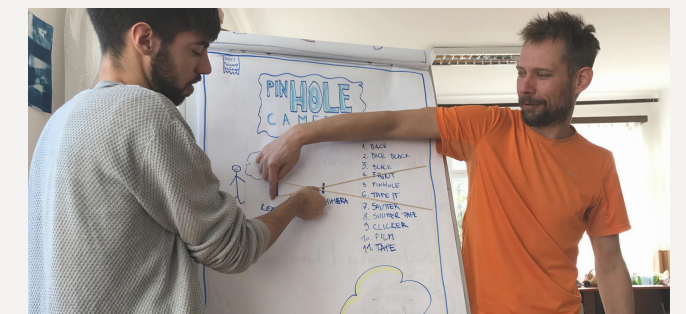
presenting the basic concepts of pinhole cameras and two and a half days intense inner and group work we added a short break expanding the space: a free afternoon. Some of us were visiting the local clay workshops while others chose to have a relaxing time in the nearby thermal bath. We closed the evening with an experiential educational game (The day of the Triffids) ending with a calming star gazing.

#### Expression

We designed and created our match box pinhole cameras, and started to use them in our surrounding environment, capturing the most beautiful views what was worth to get up that day. In the afternoon we continued with the therapeutic photography processes having our first session on "nothing" and the possibilities to capture it on film. To extend the experience our tai-chi master had a lesson for the group. We closed the day with experiencing our light and smoke installation (6th gate).

#### Picture

Started our final time with tai-chi, the movements and breathing exercises were helping to open our imagination for the last steps in therapeutic photography. Imaginary world was represented through photographs from contemporary artists, which were spring boards for our last journey together. Make the picture whole in the afternoon session we've been rapid dating: creating and sharing our future social project ideas.





# HOW TO USE OUR METHODS TO WORK WITH YOUTH ON VALUES?

## Creative Collaborative Approach

Creative Collaborative Approach is based on a deep curatorial process, which allows creative artists to be invited to projects developed in site-specific contexts, participatory, community and educationally oriented. Arco Maior was our main working case study. Our values: to promote collaborative methodology; to activate public participation; to promote interculturality and reduce social discrimination and exclusion; to activate creative processes towards a deeper sense of humanism and citizenship. CCA is based on an intense process of empowerment attempting to pass the creative tools to the hands of the learners. Within this process different methodologies were called in, two, described below, were selected for the purpose of this publication:

### DESIGN THINKING, CREATIVE PROCESS IN ART AND DESIGN and LEARNING BY DESIGN ART TEACHING APPROACH.

The conference intends to pursue the work with local audiences, expanding the learning experience into a broader public.

#### Eduardo Pedreiro

DESIGN THINKING, CREATIVE PROCESS IN ART AND DESIGN Design Thinking appears as way to suggest a structure and practical tools to develop the first steps of Creative Process. Before approaching the practical tools, there may be identified some starting positions which are good to take into consideration: understanding your motivation; assessing the steps you can manage and those you cannot or may need assistance; being tolerant to mistake, contradiction and ambiguity, as the results of a creative process can be unexpected. The practical tools intend to be seen as a platform of individual process as of collaborative work, and intend firstly to generate ideas. From a starting position, restrictive thinking is excluded, centering the process on communication and emotional thinking in order to co-produce ideas without labelling or validity.

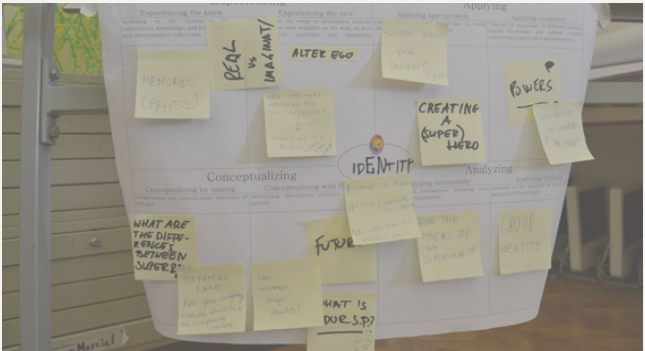
On a second stage, a methodic and structured thinking is worked, promoting associations and possibilities. Finally, gaps are filled and prototyping takes place, being the first step to the proper production of the concept created. While looking at creativity from a systemic perspective, as a complement to its subjective dimensions, this method intends to focus the creative process applied to the art and design project: from the concept, to the idea, to the form. The tasks suggested may appear as key points and useful

tools to creative work, developed individually and collaboratively, demystifying that creative thinking and process are activities made only by and for artists or designers. These introductory steps of creative process can be extremely useful while working with a group of people or amongst a community, whether people are familiar with creative thinking as a work tool or not. This method is a great possibility to promote engagement from everyone involved in a project, being a good platform to establish a collaborative and participative process, validating everyone's role.

#### Ana Luísa Caldas

LEARNING BY DESIGN ART TEACHING APPROACH Learning by Design is a pedagogical methodology that presents an inclusive approach to learners diversity, by building into the school curriculum the idea that not every learner will bring the same lifeworld experiences and interests to learning. The methodology presents some innovative views on the process of teaching subjects and specific tools – the placemat – that can be transferred to the extracurricular context, in the case of this activity, to the planning of artistic and collaborative exercises.

This method brings into the table of teachers the possibility to think about any subject through the shoes of its learners and makes it easier to divide and sequence a learning process. It structures the knowledge in a way that people can contact with many ways to approach knowledge, thinking that each individual person has a different way to process the world around himself. The method is in itself a process making tool, bringing the learners through four phases of work – experiencing, conceptualizing, applying and analyzing, through which the students/learners can put forward their known views of things and relate them to know perspectives that are brought to them.



# HOW TO USE OUR METHODS TO WORK WITH YOUTH ON VALUES?

## British Drama

How to work with the subject of values using drama method? I think that this is not easy, because there is a belief that everyone has their own values and this is a personal space, and therefore not necessarily for public viewing. Often the space of our values is the area of our upbringing, culture, tradition, religion. A reference to human attitudes in which we seek good and beauty. And also a process based on texts that are important in a particular culture and intellectual divagations. So, there is a lot of TALK about values.

Drama workshops give this unique opportunity not to limit participant's activity only to – however very important – intellectual reflection, but to allow learning to happen in his/her body, stomach, heart. The chance of experiencing the image, which she/he creates, to be in it, to see it from the outside, stop over it (because the image speaks, the thought happens to elude). All stimulators (photosymbols, scarves, artistic elements or music) are used for different experience that enriches our reflections.

Working with the topic of values can be a tool for building a bridge, a dialogue on many levels. Working with drama method creates a space for the courage to create and building a road together, without attachment to the previously made up ending, because the ending may be more surprising than it was in the original assumptions.

#### ANNA ŁOBODA

Educator, drama trainer, pedagogue, catechist. She runs the PRETEKST theater group as well as self-development workshops in Poland and abroad which employ drama and bibliodrama methods. Anna has a degree from the Academy of Special Education in Warsaw, completed Therapeutic Pedagogy Studies and a postgraduate in Prophylactics and Therapy of Educational Difficulties. She is constantly developing her workshop, currently learning at the Polish Institute of Psychodrama.





### PROJECT WORK WITH THE USE OF TA (TRANSACTIONAL ANALYSIS)



Project work with the use of TA (Transactional Analysis) gives us numerous tools with which we can discover the values of the individual. The values are developing based on life experiences, family, environment. It is important to accept a youngster with all of his values and use TA for inviting them to think about their values, how they are affecting their lives.

Youngsters are often in conflict with their environment (school, parents, themselves), because their values are often different than the ones in the society. For example, the value health is not on their priority list so they are abusing drugs, alcohol, food not realising that they are hurting themselves. The environment tries to force them to change, but it is not working because their value didn't change.

With TA and project work we are talking about this topic, about the importance of taking care of themselves and others, respect, friendship. Not only through workshops, action is also very important (cooking healthy meals, doing sports). In general, working with youngsters through project work and TA we are perusing mostly these values; solidarity, respect, tolerance, trust, courage, strength, belonging, knowledge, support, friendship, understanding, independence, self-confidence, cooperation, care, creativity, joy, sharing, success, motivation. Project

work with the use of TA enables us to create concrete various situations where youngsters have the opportunity to discover, re-think and to change a value or gain a new one.

Project work in youth work is very effective, because the participants are not learning in a classical way but through projects in an informal way. Every participant in the group cooperates according to their interests and abilities. During VIAME we spent a day in PLYA (Project learning for young adult's programme) and observed project work with youth. They were preparing a puppet show, which was their idea, one group was working on scenario, the other on the scene and the third one on sewing the puppets. The final result of the puppet show later on was a performance in a theatre in Radovljica, where youth presented their project work in local environment.

The point is that in the small groups, every person takes one role, makes a contribution, feels a part of the group. Young people gain learning experiences throughout the project; working in a group, expressing creativity and ideas, writing a story, handcraft skills, building a scene, stage work, making puppets, working with puppets, working with professional puppeteer. They also prepared the marketing for the show and catering in the event. But most important are the aspects of building self-esteem. In the case of the puppet show, the puppets were coming from formal Yugoslavian republics and the youngsters were putting the puppets into life, speaking through them, because in the end they spoke about themselves and their culture through the puppets. The biggest achievement was seeing them in the end of the show, on the big stage, full of joy, feeling proud of themselves, showing the public, the parents, that they can make something really good and be successful. In the project work we are looking for those feelings to happen because this is what pushes a young person forward in life, giving them the courage and motivation to go on.

### SSCA (SEVEN STEP CONFIGURATION ANALYSIS)

SSCA (Seven Step Configuration Analysis) and its extensions gives us different ways to work with values: mainly as a spectator or as an actor.

Using these tools as a spectator we have the chance to gain deeper understanding through a visual medium which is essential nowadays: visual information is influencing our life in a way that never happened before.

It can help to raise the spectators sensitivity towards others and stay in contact with its target group and their reality, while creating the opportunity to discover their values.

A creator can use these methods to build up dialogs consciously through a visual medium – possibly sharing its values-, and it can help to create and fine tune specific activities to reflect back someone's own values, which looks hidden for the first sight.





## EXAPMLE EXPERIENCES FOR EACH METHOD

### CONFLICT AND RELATIONSHIPS INSIDE THE SCHOOL ( U.PORTO, PORTUGAL)

Activity made with the youngsters from Second Chance School Arco Maior (Porto) / Atividade realizada com os jovens da Escola de Segunda oportunidade Arco Maior (Porto)  
 1º part – Transactional analysis / 1º parte – Transactional Analysis 2º part – Creative Collaborative Approach / 2º parte – Aprendizagem Criativa e Colaborativa (Planning made with Learning By design / Planificação concretizada com o método Learning by Design) This activity – planed in two phases – is based on the theme of the relationships people develop between them (TA) and is designed for the group of young people with whom it is intended to work with, but also aims to extend the works produced by the students of Arco Maior beyond its walls (CCA). In this sense, the various exercises wander between individual reflection / action and collective results, representative of the specific context of the School and the students that frequent it.

1. Daily routines (describing everyone's routines, with an emphasis on school)
2. What is the part school takes in your life? (answering the question individually)
3. Mind map of the school (making a map, as a group activity, though drawing or applications in fabric)
4. Learning about the ego states (understanding what lies behind people's interactions)
5. When does conflict emerge (group discussion)
6. Finding solutions for conflict (staring from the individual shares, trying to come up with solutions)
7. Pick a card (bringing the solutions outside of the school: this intervention in the public space aims to take to the street a game similar to tarot cards, where everyone can pick a card that has a picture and a message, chosen/written by the students)
8. Final discussion



## EXAPMLE EXPERIENCES FOR EACH METHOD

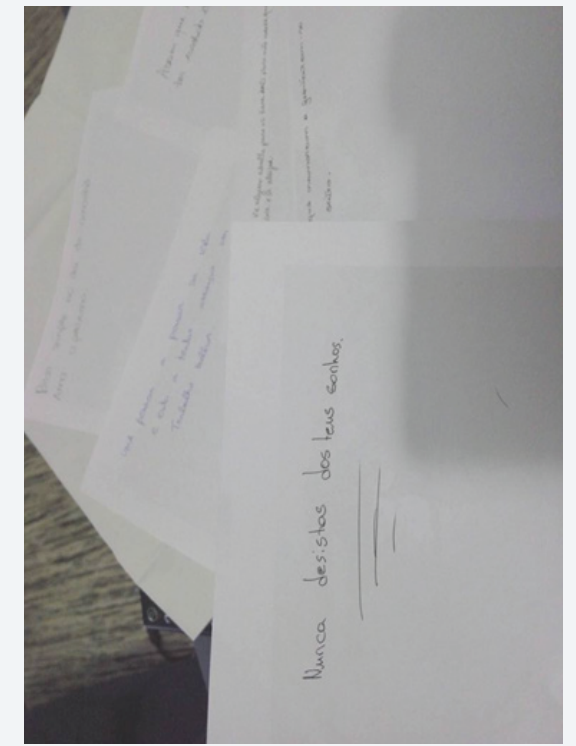
### First Day

1. Making a map of the school, drawing its three floors. Group activity, made with burlap, paper tape, and cotton yarn (Directing students minds to their daily experiences of the school.)
2. Discussion about the student's relationships: when do conflicts arise; how do we deal with them; talk about the concept of ego states (TA) and how we can use that knowledge.



### Second Day

1. Making relations between the problems discussed on the first day and black and with pictures. (Why did you choose it, what relations did you make with them, where do you put yourself towards the image)
2. If your problem/conflict was from someone else, what would you tell them? (The first step to build "pick a card": writing a message or solution for someone else's problem/conflict.) ("Never give up your dreams")
3. Decorating the boxes for "Pick a card"





Them Nonexistent Animal Drawing  
Technique (SSCA, Hungary)

Required tools: A No. 2 pencil and a sheet of 8.5" x 11" paper.

**Instruction:**

"Draw yourself and your partner as no-nexistent animals (animals that do not exist in reality)". After Finishing "Write down the following:

- (a) which represents you and which represents your partner,
- (b) what animals are they made of,
- (c) what percentage of the whole are the individual animals,
- (d) give them names which express their 'essence'".

**Cyanotype solution materials**

Solution A:  
Water 100 ml  
Ferric Ammonium Citrate 20 g

Solution B:  
Water 100 ml  
Potassium Ferricyanide 8 g

Before use, combine equal parts of A and B. Use a brush to "paint" the paper with the emulsion in a slightly dark space (40W lamp in the room is okay)

**Developer:**

Wash for 5 minutes in running water. The print will still be weak and not be fully blue. Drying



**Post-Drawing Interview Questions For Each Animal In Individual Diagnostics:**

- What kind of ability does it have to move?
- What environment does it like (physical, social)?
- What environment would it feel uncomfortable in?
- What impact does it have on its environment (physical, social)?
- How does it relate to its own species?
- How does it relate to man?
- How can man communicate with it?
- What is a danger to it?
- How can it be a danger to other living beings?
- How can it help other living beings?

**Post-Drawing Interview Questions for CO-  
uple Therapy**

- What would the two animals do together?
- How can one disturb the other?
- How can they defend themselves against the other?
- How do they complement each other (e.g. if one has a weakness in one area does the other have a strength in that particular area)?
- What unresolved tasks are there in the relationship?
- What conflicts can they prevent?
- What can one give that the other needs?
- How can one help the personality development of the other?
- How can they help the development of the relationship?



## EXAPMLE EXPERIENCES FOR EACH METHOD

### PROCESS OF PROJECT WORK IN THE PUPPET SHOW



The whole process of project work takes usually several months, sometimes the whole school year. If you make smaller projects, where only few youngsters are included, they take less time.

#### 1. BRAINSTORMING FOR IDEAS

The youngsters had many different ideas for the project, so we had first collected all the ideas. Together we looked at each idea and discussed it from different angles. It is important to make the project open enough for the ideas of the youth to find space inside project. In this case, the youth chose the theme about racism and tolerance. The

point of this phase is to give the youngsters opportunity to speak about the themes that are interested in and the ideas that are theirs, because that is what motivates them to go on with the project and cooperate in the project till the end. If we force our ideas, they don't feel they are part of the project and they don't feel heard. In the process of choosing the ideas they learn how to make compromises, accept others opinions and make arrangements.

#### 2. DEVELOPMENT OF THE PROJECT IDEA

When the idea was chosen, we discussed how to make the project work, what activities are needed to make the whole project (story, scenario, puppets, scene, organising the final event). We formed five different groups (writing scenario, sewing the puppets, making the scene, making the show, catering) and each participant chose in which group she/he wants to cooperate.

#### 3. WORKING IN SMALLER GROUPS

In each working group we first made a plan of activities, what we want and have to do. In the case of the puppet show, the scenario group started making up the story, involving all the messages they want to pass to the public (raising awareness about the prejudices and stereotypes towards people from other

## EXAPMLE EXPERIENCES FOR EACH METHOD

countries, political problems). After finishing the scenario, they started reading and practicing, we included their ideas also along the way; during the practicing. They also chose the music for background of every scene.

A professional puppeteer Tadej Pišek was training the group before the final show so they could learn from the expert. The group for sewing and designing the puppets from cloth and felt. These workshops were performed by the women who are retired and know how to make things, they are spending time with the youngsters, talking to them and creating things together. Group for making the scene in the theatre were cooperating with a professional painter.

They painted a big canvas for the background and then many smaller canvases for each country that puppets visited. They were also making technical things, like a wooden stand for the canvases. Group for photography and marketing made a photo exhibition, the photos were made by a participant in cooperation with professional photographer. They prepared theatre sheet and invitations. The catering group prepared a list of food and drink, calculating the amounts needed and baked cookie. They were serving the guests in the event.

#### 4. THE EVENT

The final result was the puppet show, a performance in a theatre in Radovljica, where youth presented their project work in local environment. Around 100 people came to see the show and it was a big success.

#### 5. EVALUATION

In the last phase we evaluated the project. All the process was documented which was a big help in filling the forms for unemployment service, personal folders of the participants and issuing the certificates for individual participants when they exit PLYA. Programme.







### IMPORTANCE OF THE WARM UP IN DRAMA

In working with the British Drama method the warm-up is an important and indispensable element that has to be part of the process regardless of its length. This means that no matter if our workshop lasts a whole day or an hour, and no matter whether the group is experienced in working with drama or is just starting out, part of the time has to be spent on warming up the participants. This brings us to an important question – should the trainer also warm up? Should he/she walk around with the group, introduce him/herself, activate the sense of touch all the while leading the exercise? It is possible for the trainer to effectively lead the group without warming up him or herself? As always everyone will decide themselves but basing on experience (both as a participant and a trainer) I strongly recommend to take part in parts or in the entirety of this phase. This is a chance not only to awaken one's spontaneity, expose one's style of work, demonstrate authenticity, openness, and modeling the rules regarding areas such as sense of humor, tolerance and boundaries. By inviting the group to take part in a difficult experience such as working with drama

the trainer takes part in the beginning phase to build trust between him/her and the group. From the perspective of a participant the trainer can express their emotions and mood in the group while spontaneously answering the needs that often come up (though often in a non-verbal way). Thanks to the trainer's presence and engagement he/she can prolong or shorten specific parts of the warm-up, adjust the tempo of introducing new elements such as touch, closeness and eye contact. And though it may seem that leading a warm-up and taking part in it at the same time requires more awareness it actually paradoxically makes it easier to feel the group process, set course of the warm-up adequate to the current feel of the group, and ground oneself with the participants "here and now". This is a very strong pillar of working with drama, that allows the second phase to go into developmental experiences. There are many ideas for warm-ups. This is a very creative phase of the work and with time the leading trainer will have an easy time implementing their ideas, improvising and answering the reactions of the group, adjusting the exercise to the current energy levels of the participants.

Here are several ideas for this phase of the work:

- The group walks freely around the room in their own pace and choosing the direction. The trainer asks that the participants feel their own bodies, checking whether it is well rested, is it tired, is there any tension? The trainer moderates the tempo of walking by asking them to walk in a way that non-verbally reflects how they feel. Afterwards, we ask that they walk in a way that is the exact opposite of how they feel and then again how they feel like now in order to check if anything has changed in their bodies or in the way they feel.
- The trainer proposes that participants greet someone in a different way that they usually do. Their task is to greet with feet first, and then with knees, hips, shoulders and heads at the end. There is a lot of motion and fun in this exercise and more and more sophisticated forms of greetings show up. Participants usually act freely and spontaneously – looking for an idea how to greet in a new different way. Everyone has a chance for a close contact with someone.
- The group walks about the room. After they have greeted themselves in some way the trainer asks that everyone moves around always touching someone with their hand (the hands touch as if we were high-fiving someone). You cannot let go of someone else's hand until you are touching someone else. You should be in constant motion and try not to stop, however this exercise is not to be done quickly but calmly. The trainer can turn on calm (but not sleepy) music;
- The group moves around the room freely and together we decide on a signal (i.e. two claps) that will mean that everyone should get together in groups of 4-6. Take note of the number of participants and aim to have groups that have an equal number of participants. At the signal the group divides into smaller teams and the trainer comes up with a word or phrase. The group has 10 seconds to create a shape of this object using only their own bodies. In this time the trainer can turn on music for 10 seconds or counts down from 10. When the time is up the groups freeze in the shapes they have created. The words used can include: clock,

lion, fire, tram. You can also decide to match the words used to the topic of the workshop. The groups stay for a couple seconds in these poses, observe others and again begin to freely walk around the room until they hear the signal to find another group to create the next shape with.

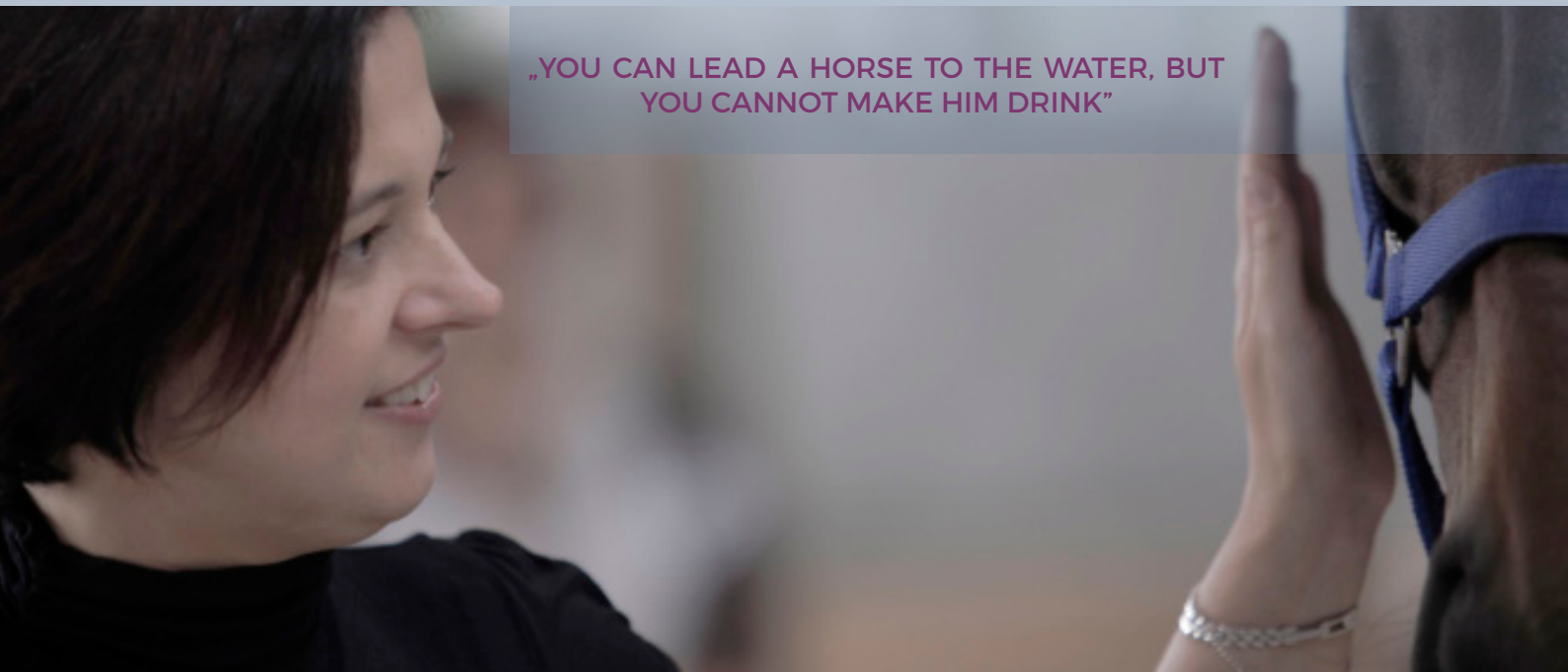


### Anna Ejme

*Atalaya's founder and president, psychologist, coach, group process facilitator with over 12-year experience in personal development initiatives and workshops aimed to improve social skills. She is also constantly developing her own, currently studying at the Polish Institute of Psychodrama. With a sense of humour and a proper distance, she is co-creating with the whole team an organization based on trust, self-commitment and freedom.*







ABOUT WORK ON VALUES DURING DEVELOPMENT PROGRAMS WITH HORSES

HORSE ASSISTED EDUCATION

An innovative approach to personal development in which the horse is the key to our work, can become a useful method of working with youth on their values and beliefs which are the key to motivation and decision making processes. The space that we create and experience during Horse Assisted Education is particularly useful due to its characteristics: work is based on rules of mutual trust, voluntary participation and lack of judgment. This atmosphere makes it easy to take off the masks which we wear during many situations in life and allows us to get to our true “inner self”. The horses will ask you the question “who are you?” looking for an authentic answer from us. This is the foundation of working with youth on values and supporting others in uncovering or building their personal identity.

AUTHENTICITY:

The horses can read our inner motivations and take off the masks that we wear. Next to a horse it’s not very effective to pretend you’re someone else. They require authenticity from us from the very beginning. How we present ourselves to others on an everyday basis isn’t important to the horses. They will follow someone who knows who he is and knows how to show himself.

Agata Wiatrowska - Author of the text

*Being a natural born facilitator, Agata brought Horse Assisted Education to Poland and the Central Europe and founded HorseSense a center for working with horses using this method. Her numerous qualifications include: a licensed Horse Assisted Education facilitator, licensed partner of HorseDream, coach, and 2nd degree coach of Grupa TROP. For several years she has been the Chairwoman of the Boards of Directors of the European Association for Horse Assisted Education (EAHAE). She is the author of books about personal development with a horse: “The Horse As a Trainer. Personal development with a horse and lessons from horse-trainers” (2016) and “The Manager Learns from the Horse” (2013).*



CLARITY OF COMMUNICATION

In order to start a dialogue with a horse we need to listen to its needs as well as relay our own in a clear and appropriate way. Working on communication happens naturally, sometimes even unconsciously.

The signals we sent out are immediately verified. You receive feedback from the horse which can help in our next attempts to create a bond, allows us to test different strategies and change our communication strategies in order to be more effective.

DEEP BONDS AND RELATIONSHIPS:

The Horse Assisted Education Approach is based on the relationship between the facilitator that creates a safe place for the participants and the horses that are the trainers. This relationship that is built over many years provides the horses with a feeling of safety and understanding during the tasks it is asked to complete. In this space it becomes possible for youth to experience themselves in a relation with a horse that is “here and now” without the masks or pretending but simply being present.

RESPONSIBILITY

In any experience with a horse each step of the participant requires taking on responsibility, courage and decision making.

It is worth noting that research suggests that youths’ systems of values are tied to their personality traits as well as strategies of acting and for this reason working with the younger generation on their values can have an important impact on shaping their coming of age journey as well as their decision making skills (source: Ostrowska 2006, Michałowska, 2010).





### Self-developmental experience with horses:

## Expanding the possibilities of seeing

How our perception limits our ability to read reality (in particular seeing and feeling the horse) and how to expand it.



## Experience

## Task: Observation and evaluation

You can do this task in a place where you can freely observe a few horses (2 are enough). It may be a square you let them on or just their daily paddock. Rather not a meadow, because there may be less interaction between horses, and we are looking for them.

Duration: 15 min - 30 minutes plus preparation of about 30 minutes (bringing and escorting horses)

Materials: Print this exercise, take a pen and a pad to write comfortably.

Part A: Observe the horses for a few minutes and start to write down what you can see, write down everything that comes to your mind without thinking about it, without censorship or thinking about facts or opinions, then you will deal with later.

Part B: Now try to mark the observations, which are the facts, and which are the opinions (mark O for each Observation and F for each fact).

Distinguishing facts and opinions is the first step to good communication with each other, with horses and the world. This is the first step to develop self-awareness, which is crucial for both working with horses and self-development.

If you want you can join Agata Wiatrowska's developmental webinars:  
[www.horsesense.pl](http://www.horsesense.pl) and online courses, where you can develop self-awareness with your own horse: [www.tajemnicekoni.pl](http://www.tajemnicekoni.pl)

Observations:



## 1. What did you learn about yourself through the course of this project?

- I have learned that I have more creative skills than I have thought. I did things that I thought I have no talent for and it did not turn out bad. I learned again, and it reminded me, that as a youth worker, you should always look at the group you are working with and adapt the activities to them. I also learned that you should take care of yourself and that that is an important element of taking good care of the youngsters.

- It was a very challenging year for me as I was put in the situation where I had to start depending more on myself and stand on my own two feet. It all started in Feb when I was a part of VIA-ME project and started to learn more about my goals, strength, weaknesses, social skills, etc. This whole experience was a true eye opener.

- This project was a major opportunity of personal and professional growth. As a challenge, it was a major step in acquiring social and communication skills in a variety of contexts such as institutional communication, teaching and establishing platforms of collaborative work.

2. How did participating in the project influence you as a person?

- I am trying to do more on forming my personality. I became more confident, determined, courageous and I also try to think more out of the box. I am accepting the fact that it is not necessary to make everything perfect; my health and happiness is more important.

- I am really happy that I am able to do the work I like, to have a chance to constantly develop, to be so fortunate so meet nice people and exchange knowledge and experiences with professionals and also to pass on something that I know and believe in. I think I am much more rich now. Sometimes it is good to get conformation and to be more aware about how good it is to enjoy work which represents almost half of our lives. This project reminded me that I`m one of the lucky ones.

- The immediate consequence of my participation in the one-week project proved to be fundamental for a peaceful reunion with my most emotional and relational universe, essential for the reception and perception of my surroundings.





### 3. What is the main benefit of working in identifying one's values?

- It was a great experience to be in a situation where we had to think about our values which is not as easy as it sounds. It is always good to know what your values are and it is great to learn that people have different values and you have to accept that.

- Values are a tool that is very useful for working with youngsters. You have to know your own so you can work good with youngsters. As a tool, values are good, because they bring relationship mentor-youngster to a personal level and they create thrust between them. Also through values youngster get to know what is important for them and see what they are good in, what are they interest, talents.

- I believe it has everything to do about how much value people feel they are entitled to. In other words, it is all about you (and others) feeling that the work you develop is grounded to a solid and trustworthy foundation, and this to me is the core of what I take with me to the future.

- I discovered amazing countries, people, ways to learn, ways to teach... How much knowledge I had before, how much I gained and how they can be mixed to make amazing things with my students or with other people I can find in my future.

- I discovered new methods for applying knowledge and seeing without physical evidences, and this will be very useful for me as a teacher and a person.



### Atalaya Foundation

Atalaya is an educational foundation founded at the end of 2014. We are mainly focused around education and supporting youth and young adults in their quest for designing and fulfilling their plans for self-development.

Our mission is creating a safe space for meeting the developmental needs of teenagers in foster care as well as their closest surrounding. We support them in their personal growth throughout their lives, focusing mainly on empowerment, building relationship skills and strengthening self-esteem.

Our educational programs are prepared to suit the needs of our participants, utilize innovative methods of teaching and a proactive approach to learning and a personal responsibility for one's own personal growth. We dedicate our projects predominantly towards foster care - both institutional care (young adults, youth, children) and foster families (parents, legal guardians).

In order to share our philosophy we also have educational and self-development projects open to the public both in Poland and around Europe which are rooted in alternative and innovative methods of teaching and learning.

All our projects combine emotional development with improving social and cognitive skills.

We work in the spirit of Nonviolent Communication, reaching for many different developmental methods, depending on the needs. We like to combine approaches and constantly learn new ways of working.

Atalaya is constantly developing, new people are joining in, bringing new competences and perspectives. We observe reality and try to respond to its needs. We listen to different points of view. We are for those who are open to change and development.

We are happy to undertake local and international cooperation, implementing projects under Erasmus+ programs (KA1, KA2 - for youth and adults). If you want to join us or start cooperation with us, please contact:

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fundacja@atalaya.pl  
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NIP: 527-272-16-21  
KRS: 0000525808  
REGON: 147464754

Coordinator of youth projects:  
**Anna Brymora**  
anna.brymora@atalaya.pl

Coordinator of projects for adults:  
**Anna Ejme**  
anna.ejme@atalaya.pl





## ORGANISATION

### Látótér Foundation

was established since 2014 after many years of informal cooperation of its founders. The name of our foundation (Látótér) literally means „field of vision“. It's meaning has many layers, but one of the most important to us is the awareness of its existence: physically the human eye is capable of “seeing” only a small portion of what surrounds us. To be able to see more we have to move our eyes, heads and body: change our perspectives, focus and position. With this active attitude and effort we can realize many things outside our limited perspective about our communities and about ourselves. To share this attitude with our communities we run a vocational school in Gárdony, and we are carrying out local and international projects, organizing cultural and educational events.



### Our values in action

Without the need for completeness our working fields are:

- 1) Local artistic interventions and exhibitions
- 2) Vocational school for multiple disadvantaged youngsters
- 3) “Zenei szikra” - talent management project with musical tools
- 4) Collaboration with local authorities in preparation of regional development strategy
- 5) International youth exchanges (organizing and partnering)
- 6) International training events (organizing and partnering)

<http://www.latoter.hu/en/>

## ORGANISATION

### Ljudska uniwerza Radovljica

Adult Education Centre Radovljica is a public institution established in 1959.

The primary activity of the institution is adult education (advising, informing, primary and secondary school education).

It carries out the programme Project Learning for Young Adults (PLYA), which is intended by young dropouts and Youth centre for children and youth. The elderly are included in the University of the Third Age and Intergenerational Centre. Adult Education Centre Radovljica participates in European project Erasmus+, which enables the participants learning mobility, knowledge and good practice transmission in state members of the European Union.

They execute different national and European projects aimed at vulnerable target groups. They realize their mission with promotion of lifelong education and social inclusion of all generations. Doing this keeps them tightly connected to the local environment.

Adult education centre covers the areas of the municipalities of Radovljica, Bled, Gorje and Bohinj.



Ljudska univerza Radovljica  
Adult Education Centre Radovljica  
Kranjska cesta 4  
4240 Radovljica  
SLOVENIA  
PIC number: 949198739



## ORGANISATION

### The University of Porto

Faculty of Fine Arts is one of the oldest and most highly regarded European art schools, having just completed 230 years of existence. For centuries the institution has trained artists and designers who have contributed to Portuguese culture and presence in the world. High percentage of our students come from European Academies and Universities and the institution is committed to a broader international recognition in the fields of fine arts, multimedia and design.

Our involvement in the project VIA-ME is mainly connected to the Masters Degree in Art and Design for the Public Space – MADEP, whose field of study operates and intervenes within multiple approaches to Landscape and Public Space, with strong social and relational concerns. The Masters pluri and inter-disciplinary character aims to develop reflexive and critical tools in the approach to the social, political, historical and urban domains, by engaging with local communities in order to develop live projects that link art and design practice with the society at large.

[www.fba.up.pt](http://www.fba.up.pt)  
[www.madep.fba.up.pt](http://www.madep.fba.up.pt)



## ORGANIZATIONS INVOLVED:

