

PARTICIPATORY ACTIONS FOR SOCIAL INCLUSION



A PROJECT FINANCED AND SUPPORTED
BY THE EUROPEAN UNION



Erasmus+

GAME RULES

This deck of cards is intended to describe some participatory tools. We have collectively chosen to use the word "tool" to encapsulate the idea of a "field practice tool". These can be a device, a protocol, a format, a small game, a way to engage in discussion... The 35 tools of this card deck are heterogeneous because their causes and effects are different. Some require some technical knowledge, a lot of material and preparation, others simply require nothing but participants. Some may

be suited for small groups, others for assemblies. Some may require a lot of time, others may take only fifteen minutes. Each card describes the given tools and provides general information. It also mentions some limits that one may need to be aware of.

To enable multiple variations and configurations, the tools are presented as cards rather than a booklet, to enable anyone to use them to picture a process and articulate the tools according to the needs of one's specific project.

LEGEND



PHASE



SKILLS

GOALS



PARTICIPANTS



INSTRUMENTS

DURATION

TOOLS BY PHASES

The tools are distributed into five families.

This model proposes an ongoing, somehow never-ending, process that leads to the possibility of continuous improvement.

This visualisation also makes a statement about time within projects: when addressing such topics, no projects can follow a straight line from a starting point to a finish line.



INITIATE

ENVISIONING CHANGE
AND BUILDING DESIRE

- Social and space exploration
- Crossed interviews & re-hearing
- PhotoVoice
- Trend books or boards
- Video Curriculum Vitae
- Bono's hat
- Employability triangle



DESIGN

PLANNING CHANGE

- Expectation tool
- Individual Action Plan
- Poll
- Storyboard
- Collective storytelling
- Collages
- Organising spaces



IMPLEMENT

PERFORMING CHANGE

- All along co-design
- Role play
- Peer testimony
- Scale 1 drawing
- Media Education
- In-situ workshop
- Co-construction



IMPACT

MEASURING CHANGE

- Learning Contract
- Convention
- Sharing and maintenance groups
- Target groups & mock screenings
- Post Motorola
- Most Significant Change
- Events, Party



ITERATE

PLAY AGAIN
AND IMPROVE

- Permanences
- Pair discussion
- Activities and small talks
- To tell and be told
- Identity exchanges
- Business model canvas
- Business model about a person

SOCIAL AND SPACE EXPLORATION

DESCRIPTION

The participants follow a predefined itinerary. At certain key points, they write down the elements catching their attention: physical description of space, sensations, experiences, associated emotions, sense of well being or not... Social and space explorations help to understand and describe the atmosphere emanating

from a place. Gathering participants' feedback leads to identifying common perceptions.

LIMITATIONS

To prevent oversimplification of feelings inspired by spaces, the facilitator encourages the description of feelings through open questions: What gives you this impression? Can you explain further? How about when focusing on sound?



INITIATE



KNOWLEDGE OF
THE SPACE THAT IS
BEING EXPLORED,
ANIMATION

SPATIALISATION,
EMOTIONS AND
SENSATIONS,
EXPLORATION



5 TO 20



A PREPARED
MEDIUM ON
PAPER, PENS, FELT
PENS AND PENCILS

2H TO 3H

SOCIAL AND SPACE EXPLORATION



Rencontres Interculturelles, Quatorze, 2019

CROSSED INTERVIEWS AND RE-HEARING

DESCRIPTION

Participants are placed in a circle or divided into pairs, depending on the size of the group. Each participant shoots a short video interview (3 to 4 questions maximum) and answers an interview. All interviews are shared and discussed. The video literacy of the participants is not relevant; the trainer stresses more on the technical aspect if the group has the goal to make a video. The discussion is about how we feel in being interviewed, how our voice sounds, and what is the difference between inner self-

perception and public self. This tool can foster self-confidence through the confrontation of ego and public self, and the common effort of video production. It may also open the opportunity, through fragments of personal stories, to focus on a shared film to make or a project to carry on together.

LIMITATIONS

It is very important to choose the questions for the interviews according to each situation to prevent trust issues in the group.



INITIATE - DESIGN



BASIC VIDEO SKILLS

SELF-CONFIDENCE,
GROUP BUILDING,
EMPOWERMENT



4 TO 20



CAMERA AND
AUDIO, COMPUTER,
PROJECTOR OR
SCREEN

1H TO 2H

CROSSED INTERVIEWS AND RE-HEARING



Scuola PV, Zalab

PHOTO VOICE

DESCRIPTION

Participants take pictures about a theme, place, or desire. The point of focus can be suggested by the trainer or decided as a group. Pictures are then discussed in groups, with the purpose of a better understanding and exploration of actions for change. Some questions may help participants to reflect critically: What can we see in that picture? What's happening? How do we relate to this? What can we do to face this issue? The photographer, themselves or collectively with everyone, can write comments, develop stories from the pictures, and imagine public restitution (Wang, 1998). It can be fostered

with any audience, unregarding age, literacy or local language proficiency. Pictures can deliver a clear, iconic, universal, and emotional perception of a place and issue. It is easier for a person to expose themselves through a picture rather than with words.

LIMITATIONS

Needing time and engagement, this tool needs at least one meeting to start and a second for discussion. The participants have to actually take pictures on their own time between the first and the second encounter. Possible privacy and consent issues when using pictures in a public setting.



INITIATE - DESIGN



FACILITATION, NO
TECHNICAL SKILLS

EDUCATION,
EMPOWERMENT,
FIELD
PARTICIPATORY
EXPLORATION



4 TO 50



PHOTO CAMERAS,
TELEPHONES
AND OPTIONAL
PRINTING ACILITIES

TWO TIMES
2H EACH AND
AUTONOMOUS TIME
TO TAKE PICTURES

PHOTO VOICE



Laguna Sud, Zalab, 2015

TREND BOOKS OR BOARDS

DESCRIPTION

The facilitators provide mediation materials and tools. If seeking individual feedback, it can take the shape of a booklet gathering selected pictures of existing places or 3 to 5 A4 or A3 paper boards. If seeking collective feedback, it can take the shape of a big poster showing a selection of pictures with balanced sizes so that none sticks out. Individual feedback is more adapted to architectural space while group feedback nicely echoes urban scale projects. In both cases, participants are invited to individually select their favourite pictures and explain their choices. In individual feedback, they can

also strike out the parts they dislike. When based on group feedback, each participant has 3 to 5 small round stickers to distribute on board. Meanwhile, some facilitators write down oral verbatim for further restitution. In closing the session the amount of "likes" can be counted to identify converging desires for the atmosphere within the project to come.

LIMITATIONS

Can give the feeling of being placed in front of a catalogue, thus adopting a consumer approach. It is necessary to open the initial choice of pictures to not narrow down possibilities and explain the selection process.



INITIATE - EARLY
DESIGN STAGES



SENSE OF
ANIMATION,
NETWORKING

ENVISIONING
A COMMON
IMAGINATION,
DEVELOPING
TASTE



1 TO 100 OR MORE



PENS, INDIVIDUAL
BOOKLET OF
PICTURES OR
COMMON POSTER,
SMALL STICKERS

2 SESSIONS OF
1H OR HALF-DAY
SESSION

TREND BOOKS OR BOARDS



Maison Eglantine, Quatorze, 2022

VIDEO CURRICULUM VITAE

DESCRIPTION

The action takes place over two workshops. The first one allows the participant to work with their career path and the way to tell it. To do so, each person is accompanied in the writing of their speech: telling their story, organising the stages, precise vocabulary, etc. At the end of the workshop, we shoot together. The second one, more playful, is dedicated to staging the CV based on what was said in the video and the person's wishes. Here we create a scene where the person plays their own role. We edit in a

third phase, in conversation with the participant. This action allows the beneficiaries to improve their telling their career paths and to practise their oral skills (e.g. for interviews), but also to better target goals and how to achieve them.

LIMITATIONS

Being in front of a camera can lead to "unnatural" behaviour, therefore it is important to give a sense of safe space and pay attention to possible privacy and consent issues.



INITIATE -
IMPLEMENT

EMPOWERMENT,
SELF-CONFIDENCE,
SETTING UP A
SITUATION, TAKING
THE FLOOR



BOARD, PENS,
PAPER, CAMERA,
MICROPHONE,
EDITING SOFTWARE



LISTENING AND
UNDERSTANDING,
REFORMULATION,
FILMING, EDITING,
CREATIVITY



1 TO 5

2 TIMES 3H EACH

VIDEO CURRICULUM VITAE



ACINA, 2021

BONO'S HAT

DESCRIPTION

Bono's method is a self or group management exercise aiming to promote parallel thinking instead of a dialectic attitude. Each "thinking hat" has a colour and describes a mental position : white lays all the facts flat for everyone to see and understand, red unearths everyone's gut feeling and frame of mind about the subject discussed, yellow identify all the potential benefits and then prioritise the most important one, black points out all the potential drawbacks, green innovates around the concerns raised by the black hat and blue continually reviews the

thinking process and make sure that it is truly constructive. Each member of a group considers a topic from different points of view. The benefit lies in the shift from a debate of egos, to a cooperative thinking process where the most important is one's performance as a thinker. Parallel thinking has proved to help make better and quicker decisions.

LIMITATIONS

You have to ensure that every participant is fully aware of the rules and genuinely engaging in the process. Facilitator has to watch out for any hat not to overuse the discussion.



INITIATE



FACILITATION
SKILLS

INNOVATIVE
THINKING, TEAM
PRODUCTIVITY,
ALIGNMENT AND
COMMUNICATION



3 TO 12 OR MORE
IF TEAMS



COLOUR-CODED
CAPS OR HATS
(OPTIONAL)

15 TO 30 MINUTES

BONO'S HAT



PASI, Quatorze, 2021

EMPLOYABILITY TRIANGLE

DESCRIPTION

This tool is designed to understand and evaluate the beneficiary's employability level during an individual 3 step discussion. It uses a triangle designating three criteria. The first step is the definition of the job and the profile that this job requires. The self-reflection phase can then start: the participant evaluates their soft and hard skills, as well as their self-efficiency (confidence in one's own ability to achieve the

desired results). At the end of the interview, the facilitator helps in establishing an action plan. The main opportunity of this tool is to give a space for the beneficiaries to think about their present situation to define a better action plan.

LIMITATIONS

If trainers and users don't have enough information about the requirements and characteristics companies are demanding for the desired profile, the diagnosis may need to be developed further.



INITIATE



FACILITATION
SKILLS, SYNTHESIS
SKILLS

MEASURE THE
LEVEL OF
EMPLOYABILITY,
SELF-EVALUATION



ONE BY ONE WITH
THE TRAINER



TEMPLATE,
MEETING SPACE

1 HOUR

EMPLOYABILITY TRIANGLE



Birthgiving Koiki, Fundacion Emplea, 2022

EXPECTATION TOOL

DESCRIPTION

The objective is to share and adjust expectations among the partners in the training. How do we reach it? The tool is composed of three frames and you have to fill them in one at a time, first individually and then collectively with your fellow trainees.

The first frame is about reflecting on your expectations about the programme: what do you expect of yourself, what do you want to achieve? The second frame is about reflecting on your peers, what

do you expect of your peers, what do you want to learn from them?

And the third frame is about the training itself: what do you want to gain from it, how can your peers support you?

It is important to have those expectations visible to everyone all along.

LIMITATIONS

It may be difficult for users to take a step back from their situation. Difficulty for users to understand that they can have responsibility for others.



DESIGN



EMPATHY,
REFLECTION,
COMMUNICATION

REFLECTION,
SHARING,
EXPECTATION



INDIVIDUALLY



TEMPLATE AND A
MEETING SPACE

1 HOUR

EXPECTATION TOOL



Fundacion Emplea, 2017

INDIVIDUAL ACTION PLAN

DESCRIPTION

Both the facilitator and the beneficiary work together to create the individual action plan. After observing the participant during previous sessions, the facilitator gives an evaluation of each performance (strengths and weaknesses). From there, the facilitator and beneficiary can discuss the diagnosis and start sketching an itinerary by defining goals, challenges, and other aspects that they

can work on. Individual action plans give space for the beneficiaries to think about their present situation and how to improve their performance by identifying achievable steps.

LIMITATIONS

To avoid demotivation, the facilitator needs to break down the complexity of defining a path. The facilitator may encounter difficulty finding one's goals or challenges.



INITIATE - DESIGN

PERSONALISED
USER ITINERARY,
CO-DESIGN,
INDIVIDUAL
BUILDING,
EMPOWERMENT



DIAGNOSIS,
EMPATHY,
COMMUNICATION



INDIVIDUALLY



TEMPLATE AND A
MEETING SPACE

30 MINUTES

INDIVIDUAL ACTION PLAN



Fundacion Emplea, 2017

POLL

DESCRIPTION

Depending on the situation, it can be complex to get everyone's input due to power or group dynamics. When a topic arises or a concrete choice has to be made in the development of a project, one can conduct a survey to better assess the wishes of each person/family. Individual voting can go further than the opinion of the representatives of a group. At what time is it relevant to organise a French class? or Where to place water points? Questionnaires can help to collect everyone's opinion. Using short and yes/no questions are needed to

find clear conclusions. To ensure the person understands the question, feel free to use oral, and to report answers in the written questionnaire. Specify that the questionnaire is anonymous and carry out the survey in neutral places individually, in order to avoid influence games.

LIMITATIONS

It allows objectification but the survey does not guarantee approval of the decision made as a result of the investigation. Make sure responses are not influenced by the dominant person or group.



DESIGN



EXPLAIN THE
INSTRUCTION,
CONDUCT A SHORT
INTERVIEW

FREE WILL,
QUALITATIVE
CONSULTATION.



INDIVIDUALLY



ANONYMOUS
QUESTIONNAIRE,
PAPER OR DIGITAL

10 TO 30 MINUTES
PER PERSON

POLL



ACINA, 2021

STORYBOARD

DESCRIPTION

The pitfall often encountered by operating partners when creating and setting up a project is to write it beforehand, without the participation of its first beneficiaries. Moreover, the duration of a project is only a segment of the life of the "targeted" people. The same goes for the partners' teams. Finding a way to journal the project together - through the use of, for instance, a storyboard - can be a tool allowing a collective decision making and reassessment, a more concrete understanding of the project's temporality, and a better visualisation of

the goal(s) pursued by each. A storyboard, co-written at the first stages of a project could then be used throughout the project, to question whether the "story" written together is indeed the one taking place in reality, and to rework the sequences if necessary. The design makes it possible to overcome obstacles such as linguistic differences or illiteracy. It can allow a better comprehension of everyone's representations.

LIMITATIONS

Imagination requires a certain level of abstraction. This tool requires time and the availability of people.



DESIGN -
IMPLEMENT



KNOWLEDGE OF
THE STORYBOARD
CONCEPT, ABILITY
TO LEAD A GROUP

CONCRETE
VISUALISATION
OF A PROJECT,
INVOLVEMENT OF
ALL, CREATIVITY



2 TO 15



SOFTWARE,
PROJECTOR,
PAPERBOARD

2 DAYS

STORYBOARD



ACINA, 2021

COLLECTIVE STORYTELLING

DESCRIPTION

The trainer finds out with the group what story to tell. It may be "the big story", or, in the first step, very short stories about details of the project or a passage of the process. 4 to 6 boxes are pictured (more if needed) to facilitate a beginning-to-end storytelling. By sketching simple images one box at a time (no detail needed), the trainer progressively adds details in all sketches by asking specific questions: Who is talking here? Where will you film it? The exercise must be kept simple and concise. In the end, discuss the storyboard, then film it and watch and discuss the result :

the skeleton of the storyboard, a map of places, a body map, a timeline... One can use post-it on a big poster and invite beneficiaries for further exercises (e.i. photovoice). Shared storytelling is the aim of participatory video (PV). Outside PV processes, it can be a generative tool as human beings learn through stories. It enables the participants to recap a process, to rethink the group involvement critically and creatively, and to learn how to tell others about stories.

LIMITATIONS

The trainer can giving a time limit to each shot or to the whole film (e.g. 1 minute per box in the storyboard).



INITIATE - DESIGN



FACILITATION
SKILLS, NO
PARTICULAR
TECHNICAL SKILLS.

EMPOWERMENT,
SOFT SKILLS,
COLLECTIVE
STORY-TELLING



4 TO 20, OPTIMUM
8-16 (SEPARATE
GROUPS IF NEEDED)



PEN AND PAPER,
POST-IT, POSTERS,
COLOURS, PHOTOS

STORYBOARD: 1H
TO 2H,
FILMING & GROUP
SCREENING: 4H

COLLECTIVE STORYTELLING



Scuola PV, Zalab

COLLAGES

DESCRIPTION

This tool is to be used at early stages of the design cycle in architectural and urban participatory projects. It aims to envision possible spaces by using references. To get started, all the pictures are visible on a large table. Placed in teams, the participants individually choose a defined amount of photographs (e.i. 4 to 6). Each of them cut out the part of the photos that they are interested in. They explain their selection to their colleagues. Then they assemble the selected parts together to progressively compose a collage on a given support. After a given time, the pictures are glued. It's recommended to use black

and white pictures. The main goal is to identify common images or principles the design may later relate on. Collages also help to build a common story, and engages everyone into discussions and debates about desirable futures. If used at the end of a group work (seminars, team building, training program...) the collage can be a way to recap a process or journey and thus, through pictures, to highlight their main learnings or findings.

LIMITATIONS

The facilitator has to make sure no one overrides teamwork. Precise cutting might hold some people back. If so, the photos can be used in full.



DESIGN - IMPACT



CUTTING AND
GLUEING

GROUP BUILDING,
COMMON
IMAGINATIVE
GROUND



3 TO 20 SPLITTED
IN GROUPS OF
MAXIMUM 3 TO 4



PRINTED PHOTOS,
SCISSORS, GLUE,
HIGHLIGHT PENS,
LARGE PAPE

1H TO 2H

COLLAGES



Autour des Murs, Quatorze, 2021

ORGANISING SPACES

DESCRIPTION

This workshop intends to consider the amount of possible square metres allocated to different functions within a given space. It is usually at the scale of a building (e.g. public or common equipment). It can use 2D or 3D artefacts to support the participants in their perception of space. Once facilitators have outlined stakes, constraints, and symbols, participants position the modules on a board or model in order to materialise the proportions of the different spaces and functions. Representing a dimension, in a given scale, grids, and coloured captions (2D) or coloured wooden modules (3D), the teams of participants place

the different square metres per function in various configurations. The facilitator emphasises the articulation between the different functions of the design brief: what is next to what? Actual co-conception process, this tool gives beneficiaries an opportunity to become actors in the transformation of their environment.

LIMITATIONS

In closing the session, it is important to emphasise technical constraints and common typologies (organisational trends) rather than singularities for further design to be developed without going straight to the achievement of one proposition rather than another.



DESIGN



ABILITY TO SHARE,
KNOWLEDGE ON
PROPORTION,
SCALE AND
SPATIALISATION

SPATIALISATION,
GROUP DIALOG,
DEBATE



3 TO 21 SPLIT IN
TEAMS OF 3 TO 4



PRINTED LAYOUTS
WITH SCALED
GRIDS, COLORED
MODELS WITH
SCALED WOODEN
MODULES

45 MINUTES TO 1H

ORGANISING SPACES



GAMO, Quatorze, 2021



ALL ALONG CO-DESIGN

DESCRIPTION

When the framework of a project allows it, this tool is a good practice to discuss the project's processes within the group. Regularly spaced, each meeting enables the co-designing following steps, goals, and means of the project. The discussion is based on actual experience and allows us to share it with the group. Each meeting dedicates a number of time

slots during the project to decide its structure and organisation together.

LIMITATIONS

It may be disruptive as participants may desire to change the project in a way that donors don't allow. This may lead to conflict and frustration. If the group is bigger than 8 persons, it's advisable to split it into areas of competence.



INITIATE - DESIGN



FACILITATION SKILL

CO-DESIGN, TEAM
BUILDING



MAXIMUM 8



OPEN
DISCUSSIONS.
POST-IT AND
POSTER MAY HELP

1 TO 4 TIMES OF 2H
EACH



ALL ALONG CO-DESIGN



Zenith, Quatorze, 2020



ROLE PLAY

DESCRIPTION

Before starting, it is necessary to present the project, its context, and its overall goals, to the participants. Each participant is randomly assigned the role of a stakeholder with their own interests to defend and objectives to achieve. Within a given framework, people have to work together to complete the project while achieving their objectives. This tool enables everyone to understand the overall position of an actor or

a person in a project dynamic and, thus, to better comprehend the complexity of a situation. From this experience, people can position themselves in relation to other actors more easily.

LIMITATIONS

The tool requires a similar level of understanding and imagination from the participants. Without such prerequisites, the facilitator may encounter complexity in implementation.



DESIGN -
IMPLEMENT



ANIMATION,
GLOBAL
KNOWLEDGE OF
THE ACTORS AND
THEIR INTERESTS

DIALOGUE,
POSITIONING,
SETTING UP A
SITUATION



5 TO 12



PEN & PAPER,
BOARD, POST-IT

2H



ROLE PLAY



ACINA, 2021



PEER TESTIMONY

DESCRIPTION

Through direct testimonies in groups or in pairs, the tool highlights one or more inspiring achievements for the beneficiaries and how they were able to do so. This testimony is coming from a former beneficiary or from a person whose background is quite similar to that of the listeners. The form of the exchange should be determined in advance with the beneficiaries according to their needs and the guest. An outline and duration can be predetermined. The interaction should be approached as a dialogue rather than a lesson. Indeed, the beneficiaries participate equally in the construction of the story

through questions, requests for clarifications, reminders, putting their own experiences into perspective, etc. A facilitator can intervene if necessary to smooth discussions and remind or shift their focus. The story of a success or a positive action often bears an inspiring aspect for the person receiving it, and, all the more so, when the latter can identify with the speaker. On this basis, peer testimonies can energise, reinforce or relaunch a dynamic.

LIMITATIONS

The variety of speakers is a key to avoiding narrowing down success perspectives, and perceptions such as "In order to succeed, I have no other option".



INITIATE - DESIGN -
IMPLEMENT



MEDIATION,
LISTENING AND
UNDERSTANDING,
REFORMULATION

SHARING
EXPERIENCE,
LEARNING



1 TO 8



SPACE TO GATHER,
COMPUTER &
PROJECTOR
(OPTIONAL)

2H TO 3H



PEER TESTIMONY



ACINA, 2021



SCALE ONE DRAWING

DESCRIPTION

Once Design is almost finalised, this session proposes to experience it in situ by figuring it out at scale one and assessing real size dimensions of the object to come. To do so, facilitators and participants gather within the project site and get ready to work in situ by identifying some landmarks and measuring out initial spaces. Marking relevant dimensions on printed layouts can be useful to participants. We work in teams to draw elements of the project on a 1:1 scale using tape (internal spaces), chalk bombing, paintings or coloured

strings and small wooden posts (outside spaces). This simulation allows stakeholders to place themselves "inside the plans" and to enact certain uses "in situation". Some furniture (e.g. chairs and tables) can be used to reinforce the sense of future uses within spaces. Facilitators ask about the perception of space and take notes verbatim to later adjust the proposal. This tool enables participants to be actors in the transformation of their environment.

LIMITATIONS

It can be difficult for people to project themselves in a 2D layout.



IMPLEMENT



MEASURING,
FEELING SPACE
WITH ONE'S BODY

TEST DIMENSIONS,
CONCRETIZE, TEST
HYPOTHESES



3 TO 21 SPLITTED
IN TEAMS OF 3
TO 4



MARKING DEVICES
(DEPENDING
ON CONTEXT),
MEASURING
INSTRUMENTS

1H TO 2H
DEPENDING ON
PROJECT SIZE



SCALE ONE DRAWINGS



Place Gambetta, Quatorze, 2021



MEDIA EDUCATION

DESCRIPTION

A participatory video workshop needs to include a process of media education which may take different forms according to the target group and the moment in which it takes place. This tool can be used throughout a workshop, mostly as short notions or information and while getting acquainted with video equipment. Phases of work only focused on media education may also take place. Media education in this sense includes three macro areas, which all equally functional to the effective realisation of a workshop: a) Use of audio-visual equipment (such as

camera, microphones, lights and so on); b) Media literacy (intended as basic notions of the language of video, frames, editing, rhythm...); c) The power of images and its correct use, which needs to be respectful of one's self and others. The latter feels particularly urgent with younger generations to help them better navigate through the hyper exposure. This tool can build up confidence in a safe environment.

LIMITATIONS

Limited time dedicated to activity may result in partial or inconsistent improvements and changes.



IMPLEMENT

SELF-CONFIDENCE,
GROUP BUILDING,
YOUTH &
EDUCATION,
LEARNING BY
DOING



VIDEO EQUIPMENT,
VIDEO LITERACY
AND EDITING
SKILLS



4 TO 20



NO NEED

15 TO 45 MINUTES



MEDIA EDUCATION



Scuola PV, Zalab



IN-SITU WORKSHOP

DESCRIPTION

This tool relates to the collective experience, exchange and in situ practices. It is about learning by practising. Depending on the needs expressed by the beneficiaries, this tool is about identifying steps or actions to take. It can be about learning about public transport for mobility, understanding a public service, visiting a company, or any specific amenity. These sessions are organised in evolving and empirical modules of a maximum of 3 hours each. They evolve by identifying obstacles and difficulties, as well as leverages. The tool is dedicated to gathering knowledge and immediately

putting it into practice; it is intended to be inclusive and situational. The participants enrich each other's knowledge through the collective modules and because the sessions are transposed into the real world (for instance, a bus trip to the City centre) or a context that favours knowledge's appropriation. It allows for fruitful learning dynamics, whereas the small number of participants promotes group cohesion in a caring and respectful environment.

LIMITATIONS

Complexity in implementation / A similar level of understanding and projection is needed for all participants.



INITIATE -
IMPLEMENT

EXPERIMENTING,
UNDERSTANDING
SPACE &
ENVIRONMENT,
COLLECTIVE



TRANSPORT
TICKETS,
OBJECTIVES OF THE
WORKSHOPS



ANIMATION,
SUPPORTING
PEOPLE, DIALOGUE
AND EXPLANATION



2 TO 8

3H



IN SITU WORKSHOP



ACINA, 2021



CO-CONSTRUCTION

DESCRIPTION

Opening the construction process within architectural and urban transformations enables facilitators and trainers to partner with inhabitants, neighbours, beneficiaries and volunteers. According to some architectural fellows, les Saprophytes, co-construction is a cultural approach combining professionals and amateurs around an object to build. It is an uncertain time and space where nothing ever simply goes as planned, yet, somehow, ends up working. To get started, some scale one drawing may be used on-site (see related tool). Then, building notices are there to brief participants To be efficient and rewarding, participatory wooden

construction may focus on lifting frames and pieces of walls on-site to allow the volume to show quickly. It is recommended to have pre-cut elements: it allows participants to learn construction techniques, while carrying out temporary improvements. Trainers are there to provide a framework, answer questions, teach building tools, and to carry out various tasks.

LIMITATIONS

Participatory construction processes are not faster nor necessarily cheaper than standard construction work. These times require preparation and rely on professional builders' responsibilities. Insurance for people and tools has to be covered.



IMPLEMENT

EXPERIMENT,
LEARNING
BY DOING,
TEMPORARY
URBAN PLANNING



CONSTRUCTION
MATERIAL, SAFETY
EQUIPMENT,
TOOLS, BUILDING
NOTICES



ABILITY TO
TEACH BUILDING
TECHNIQUES, SPACE
ENVISIONING



5 TO 12
DEPENDING ON
THE NUMBER OF
TRAINERS AND
PROJECT TYPE

2 DAYS TO 2
WEEKS



CO-CONSTRUCTION



Autour des Murs, Quatorze, 2021

LEARNING CONTRACT

DESCRIPTION

A learning contract enables one to make a pact with themselves about the things they want to learn. To do so, it is important to first assess one's career path over the previous years. And, then, reflect on the present. Where does one stand? Once the professional path has been outlined, the beneficiary can think of their future and define which direction they want to take. The trainer helps in planning concrete actions: dates, resources, contacts, etc. At the end of the process,

the trainer and participant can establish indicators to be later checked periodically to evaluate progress and adjust or follow the planned roadmap. It is an opportunity to feel the responsibility for your growth in your skin: the document is signed by both parties. This tool enables constant development and medium to long term vision. In doing so, it helps to look beyond precarity.

LIMITATIONS

Difficulty to define indicators; potential forgetting or dismissal of the roadmap.



DESIGN



AMBITION,
REFLECTION,
AGREEMENTS,
PLANIFICATION

COMMITMENT,
REFLECTION,
LEARNING, LONG
TERM VISION



1 PARTICIPANT AND
1 TRAINER



5 QUESTIONS
AND THE SPACE
TO MAKE THE
MEETING

1H

LEARNING CONTRACT



Fundacion Emplea

CONVENTION

DESCRIPTION

In certain projects requiring membership and engaging the responsibility of stakeholders, a signed agreement can ensure the participation and involvement of all. It can be a support for giving a concrete, real, legal place, to those first concerned both as individuals or as a group. The drafting of the agreement, carried out in a participatory manner, can be an opportunity to seal a relationship of trust at the start of a project and to avoid misunderstandings. Participation in this writing must be "informed", translation can be necessary. Workshops can be set up in order to work on each passage, collect

everyone's opinions and explain the consequences. The agreement cannot be imposed, otherwise, it loses its meaning and its positive impact on the progress of the project. This tool can take the form of an occupancy agreement, commitment agreement in a support program, agreement for the use of sanitary or other facilities, etc.

LIMITATIONS

Not all actors are willing to sign an agreement because it is very engaging. It has to be brought up at the right moment in the process and requires specific skill. As a commitment, it must be referred to later on in the process.



IMPLEMENT

COMMON
REPOSITORY,
ACCOUNTABILITY,
UPGRADE
SKILLS, JURIDIC
PROTECTION



READING
AND WRITING,
TRANSLATION,
LEGAL SKILLS ON
TARGETED THEME



CAN BE SIGNED
WITH ONE OR
MORE PEOPLE



WRITTEN MATERIAL

DEPENDING ON
THE AGREEMENT

CONVENTION



ACINA, 2020

SHARING AND MAINTENANCE GROUPS

DESCRIPTION

This tool is dedicated to community organising and group building. Each meeting is focused on one maintenance group dedicated to a specific subject (toilets, clothing, tidying). Once a construction is delivered, it is recommended to encourage and observe the maintenance of built infrastructures placed among the community. The facilitators support the work of community members in taking care of the facilities. It is preferable to have discussed maintenance plans and organisational aspects beforehand during co-conception sessions. Assessment then is used to support self-organised improvement. This

support can be about logistical aspects. Most of the time, it questions organisational aspects. By focusing on the sharing of responsibilities within the group, this tool may specifically highlight gender issues. It is an interesting time to change the roles within the maintenance groups and foster cohesion within each maintenance group. Plans, needs or changing roles can be discussed during meetings.

LIMITATIONS

It can lead to identifying pressure on specific members of the project's community. To avoid such situations, always give a limited time frame for the group to endorse the chosen responsibility.



IMPACT

TAKE CARE
OF FACILITIES,
MAINTAIN
ENGAGEMENT,
GROUP BUILDING,
SELF-ORGANISING



WEEKLY OR
MONTHLY
MEETINGS



FACILITATION,
REFORMULATION,
TALKING IN FRONT
OF A GROUP



PRE-IDENTIFIED
TEAMS WITHIN A
GIVEN COMMUNITY

REGULAR 1H
MEETING

SHARING AND MAINTENANCE GROUPS



Zenith, Quatorze, 2021

TARGET GROUPS AND MOCK SCREENING

DESCRIPTION

In a participatory video (PV) process, footage and first edits are continuously and iteratively screened. The first screening of rushes occurs within the group of participants. It allows reflection about the process and self-reflection about personal involvement in it. By tackling the dialectic between the ego and the self in self-narration filming approaches, iteration helps participants. First edits are shown to selected groups of peers, stakeholders, or people being filmed. Their feedback is crucial to redefine and correct the upcoming footage and possibly to largely change the edit. The process of showing and discussing also

provides a powerful tool to all participants for a deeper understanding of the context and their role in it. Towards the end of the process, the video in its final version is shown to target groups in screenings together with the participants of the project. It is where one of the main impacts of participatory video lies. Outside PV processes, target group screenings/showing (of pictures, of storytelling, a performative action) may be a key moment of evaluation and impact.

LIMITATIONS

Abrupt augmentation of audience size may hold back some participants to engage in screenings.



IMPLEMENT -
IMPACT



ORGANISING
A SCREENING,
TALKING IN FRONT
OF AN AUDIENCE

DISSEMINATING,
DEBATING



10 TO 200



SCREENING
FACILITIES
- THE MOST
PROFESSIONAL
THE BETTER
(THEATRES...)

2H TO 3H

TARGET GROUPS AND MOCK SCREENINGS



Scuola PV, Zalab

POST MOTOROLA

DESCRIPTION

The Post Motorola is a group evaluation tool. It is a very simple and constructive tool that helps to recognise the things that went well, to be critical and speak about the things that went wrong. In each project, even when it fails, there is a learning opportunity. The tool reinforces collective learning. The first step is defining the highlights of the project. Secondly, the participants constructively communicate their low points. The third

step is to discuss what the beneficiaries learnt from the project. The session closes with a fourth step: finding clear and concrete ways and solutions to improve for next time.

LIMITATIONS

Usually, beneficiaries find it difficult to carry out the third step. It is important to follow the order step by step. It may help to start the evaluation process by first describing evident and objective situations.



IMPACT



OBSERVATION,
REFLECTION,
COMMUNICATION

EVALUATION,
ASSESSMENT



PROJECT TEAM



TEMPLATE AND
THE SPACE
TO MAKE THE
MEETING

1H

POST MOTOROLA



Fundacion Eemplea, 2017

MOST SIGNIFICANT CHANGE

DESCRIPTION

This technique is a participatory monitoring and evaluation technique to involve direct and indirect beneficiaries in the evaluation. It collects the significant change (SC) stories emanating from the field and the systematic selection of the most significant of these stories by panels of designated stakeholders or staff. Then, participants read the stories aloud and have discussions about the value of these changes. There may be one or more than one steps of discussion and selection. When implemented successfully, whole teams begin to focus their attention on program impact. The first

basic question: Looking back, what do you think was the most significant change in the particular domain of the project? Then, the answers are examined by another group of participants: From among all these significant changes, what do you think was the most significant change of all? It allows to look at results rather than activities.

LIMITATIONS

Not adapted for simple projects. Delivering the results in terms of "stories" may be perceived as too subjective. It can however be an opportunity to discuss what change is and what are the boundaries between "subjective" and "objective".



IMPACT

COMMUNITY
BUILDING, CITIZEN
ENGAGEMENT,
PARTICIPATIVE
AND QUALITATIVE,
IMPACT
EVALUATION



STORYTELLING



FACILITATION, NO
TECHNICAL SKILLS



20 OR MORE

1H TO 2H,
ACCORDING TO
THE NUMBER OF
PARTICIPANTS

MOST SIGNIFICANT CHANGE



Sprar Castello Dentice di Frasso, Zalab

EVENTS, PARTY

DESCRIPTION

As projects can be challenging to implement, it is important to punctuate the process with peculiar moments or events. These key times can match the local calendar of important public dates (e.g. Christmas party, Chinese New Year) or match a project's milestones (e.g. finishing an installation, a member of the community moving to a decent housing). These are moments to bring together all the stakeholders around shared meals, music entertainment, co-constructed shows, etc. They must be thought out and organised by everyone without being

imposed. During these moments, everyone is on an equal footing. These times make it possible to renew the bonds of trust, resolve some tensions and leave aside the difficulties of everyday life. These are unifying events that will remain in everyone's memories.

LIMITATIONS

Possible confusion regarding the professional bond that unites the members of an association or their links with the beneficiaries. It is recommended that location, timeframe, type of food, presence of alcohol or not... are shared decisions taken before the event.



IMPACT



LOGISTICS, SENSE OF ANIMATION

UNIFYING
MOMENT, TRUST,
SHARE EMOTIONS,
COMMUNITY
BUILDING



ENOUGH TO GET
THE SENSE OF A
PARTY



FOOD, DRINKS,
MUSIC, ANIMATORS
AND SECURITY
CONDITIONS

3H TO 5H

EVENTS, PARTY



ACINA, 2022



PERMANENCES

DESCRIPTION

The operating partners chose an amount of facilitators, a place and a regular day and hour and committed to be there for a defined period of time. Echoing middle age French, the word "permanence" refers to stability and the characteristics of something that remains immutable or alike for a long term period. By being at a meeting point at regular hours the facilitator may start to draw day to day links with beneficiaries. The permanences can provide support in making administrative and social follow-up, giving information about forthcoming actions to take

about access to rights, health, education or housing. They can also provide information about the project goals, undergoing or forthcoming actions. It also is an appropriate time to list contacts, promote networking and map possible stakeholders. It is advisable to couple it with ongoing inquiry about the project, for instance in showing models or layouts and discussing hypotheses.

LIMITATIONS

Depending on the fixed time frame the facilitator may always meet the same inhabitants. By playing on time and space, it is possible to adjust to the beneficiaries' time constraints.



INITIATE - ITERATE
ALONG THE
PROCESS



SENSE OF
ANIMATION,
NETWORKING

FIELD WORK,
REGULAR PHYSICAL
PRESENCE,
STABILITY,
APPOINTMENTS



1 TO 30 PER
FACILITATOR
DEPENDING ON
SESSION



A MEETING PLACE

1H TO 3H



PERMANENCES



Place Gambetta, Quatorze, 2021



PAIR DISCUSSION

DESCRIPTION

Agree on a topic or theme first. It may be project-related, or group-related, depending on the phase you are in. In pairs, participants find a quiet corner and sit facing each other. The trainer defines a time limit, giving equal time to each person. The first person speaks and the other one listens actively but never interrupts. The trainer gives a stop; then the second person speaks. Pairs have then about a minute to recap together what they have heard, and then give feedback to the group on behalf of their partner. This activity is helpful before "brainstorming"

collectively because it gives everyone time to form their ideas in a safe environment. Many people are intimidated by large groups and are at a disadvantage in brainstorming activities. Everyone loses out if one remains silent. In every group, there are people who feel shy. This does not mean that they have nothing to offer the group, but it does mean that the facilitator must provide a safe environment for them to share their feelings and ideas.

LIMITATIONS

Some participants may find it difficult to only listen without responding.



INITIATE - DESIGN



FACILITATION SKILLS

SELF-CONFIDENCE,
GROUP BUILDING,
SOFT SKILLS, PAIR
DISCUSSION



4 TO 40



NO INSTRUMENT
NEEDED

15 TO 45 MINUTES



PAIR DISCUSSION



Verona Fuori Le Mura, Zalab, 2019



ACTIVITIES AND SMALL TALKS

DESCRIPTION

Sharing a manual, leisure, or a sporting activity can create an environment that is conducive to a personal dialogue. This kind of setting allows a more detailed identification of the participant's wishes and perspectives, through a more "progressive" conversation, less abrupt and formatted than an expected "question/answer" interview. Feeling like they engage "on an equal footing", and not only in "a caregiver-care receiver rapport", participants may be more inclined to speak freely. Those privileged moments also make it possible to strengthen the bond of trust between stakeholders. The

idea is to suggest a collective activity to get to know each other better by letting the conversation develop naturally. The facilitator may need to slightly guide the conversation if it seems unnatural to the participant. It is advisable not to impose a subject and to listen, as much as possible, without giving people the impression of being observed. For example, it can be practised, with a non-mixed group or with young people only, for example, to favour free speech.

LIMITATIONS

Difficulty finding a unifying activity. The necessity to find an inclusive activity for people who tend to participate less.



INITIATE



FACILITATION,
REFORMULATION

GROUP BUILDING,
TRUST, ENCOURAGE
LISTENING,
EMPOWERMENT



3 TO 10



MATERIAL
DEPENDS ON THE
TYPE OF ACTIVITY
CHOSEN

2H

ITERATE



ACTIVITIES AND SMALL TALKS



ACINA, 2022



TO TELL AND BE TOLD

DESCRIPTION

Participants walk around the space. When the trainer gives a stop, they form casual pairs with the closest participant. They'll have one minute each to tell a short story about themselves. It may be useful to have a simple question to drive the process. For instance, What was the last beautiful thing that happened in your life? or What is the next beautiful thing that is going to happen? The trainer then gives another signal, participants start to walk again, and when hearing the following "stop" signal, new pairs form. During the second encounter, each participant will tell the

story they heard as if it was theirs. The game goes on for a minimum of three encounters or more, depending on the number of participants. In the end, all participants gather in a circle and each one tells the group the last story they have heard. If the story has already been told, they can tell the second to last story. Allow participants to be light-hearted and laugh at that stage.

LIMITATIONS

Some people can feel uncomfortable sharing personal stories and people can react in harsh or unwelcoming ways, building up a safe space is a prerequisite.



INITIATE - DESIGN



FACILITATION, NO
TECHNICAL SKILLS

SELF-CONFIDENCE,
GROUP BUILDING,
SOFT SKILLS,
TRUST BUILDING,
ENCOURAGE
LISTENING



4 TO 30, OPTIMUM
12 TO 20 (GROUP
MAY BE SPLIT, IF
NEEDED)



NO INSTRUMENTS

30 MINUTES TO 1H



TO TELL AND BE TOLD



Verona Fuori Le Mura, Zalab, 2019



IDENTITY EXCHANGES

DESCRIPTION

This may be used as the second stage of the tool "Tell and be told". At this stage, either the trainer or the participants choose their pairs. The pairing is intentional. Every pair isolates and both beneficiaries introduce themselves to each other for five minutes. The trainer can suggest a topic (e.g. How did your parents choose your first name?) or the group can agree on a topic as long as it is of personal nature. Following the rule of pair discussion, they will have ten minutes to talk - five minutes each. Then, they have four more minutes - two minutes each - to ask each other questions. In the end,

participants gather in a circle, and everyone tells the other's story as if it was theirs. This tool allows us to experience an identity shift: we hear our own story told by another, and we take responsibility for another's story. It reveals that everyone in the group has something unique and of value to offer. It enables participants to share stories, create connections and allows people - even those who are shy - to tell something about themselves in a light way.

LIMITATIONS

Some people can feel uncomfortable sharing personal stories and people can react in harsh and unwelcoming ways.



INITIATE - DESIGN

SELF-CONFIDENCE,
GROUP BUILDING,
SOFT SKILLS,
TRUST BUILDING,
ENCOURAGE
LISTENING.



FACILITATION, NO
TECHNICAL SKILLS



4-20, OPTIMUM
8-16 (GROUP
MAY BE SPLIT, IF
NEEDED)



NO INSTRUMENTS

1H TO 2H



IDENTITY EXCHANGES



Scuola PV, Zalab



BUSINESS MODEL CANVAS

DESCRIPTION

The Business Model Canvas workshop uses a visual chart consisting of 10 blocks, each representing a distinct element of a firm or project: customer/beneficiary segments, value proposition, distribution channels, customer relationships, revenue streams, key resources, key activities, key partners, cost structure and social value. First, the facilitator invites all participants to brainstorm by asking them a number of questions derived from each "block". Participants will use sticky notes to write down or draw their answers, making sure to keep them straightforward and easy to understand. Once a good amount of ideas are

laid out, the facilitator will challenge participants to pick the most relevant answer and place them in the proper block on the canvas. The collaborative Business Model Canvas is a great tool to get any stakeholder to have a clear understanding of a given business model. Its graphic format, though constraining, allows the reader to quickly grasp the workings of a firm or project.

LIMITATIONS

Inflexibility of the constraining format - The Business Model Canvas can be too narrow for some as it is oblivious of factors external to the organisation such as competition or regulations.



DESIGN - ITERATE

CLARIFY AND
CHALLENGE A
BUSINESS MODEL,
ESTABLISH
A COMMON
LANGUAGE
BLANK PAPER OR
WHITEBOARD,
STICKY NOTES,
PENS



REFORMULATION
OF EXPRESSED
VIEWS AND IDEAS,
FACILITATION



2 TO 30

1H TO HALF A DAY



BUSINESS MODEL CANVAS



PASI, Quatorze, 2021



BUSINESS MODEL ABOUT A PERSON

DESCRIPTION

The tool sets up a process where beneficiaries imagine themselves meeting the market's needs. It helps them in defining what they can offer and how to fit into the market. The tool is based on an adaptation of the Business Model Canvas, yet it is structured in subblocks and focuses on one person. It's important to communicate and validate each hypothesis that participants can draw about themselves. It reminds us that our self-worth is in

constant evolution and that there are needs in companies that we can address. In a nutshell, we need to have a clear idea of those needs and of the solutions we can offer.

LIMITATIONS

The lack of resources and professional experience of the beneficiaries can lead to an empty-looking business model. If so, vocational training can be a necessary springboard toward employment.



DESIGN - ITERATE



EMPATHISE,
REFLECTION,
COMMUNICATION,
AGREEMENTS,
REFORMULATION

DEFINE THE
BENEFICIARY'S
PROFESSIONAL
PROFILE



1 PARTICIPANT AND
1 TRAINER



TEMPLATE AND
SPACE FOR
A PERSONAL
MEETING

1H



BUSINESS MODEL ABOUT A PERSON



Fundacion Emplea



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FINACOP
Collectif distributeur de valeurs

e fundación
emplea



quatorze

THIS HANDBOOK GOES WITH A
SET OF 35 CARDS DESCRIBING
PARTICIPATORY TOOLS FOR
SOCIAL INCLUSION

VALUE 8€