

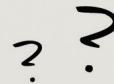


First **ADR** Kit

HANDBOOK

## ON CONFLICT RESOLUTION EDUCATION FOR YOUNG PEOPLE

Workshops, game scenarios and educational materials on how to use Mediation and ADR in your work with young people.



First **ADR** Kit

**HANDBOOK**

ON CONFLICT RESOLUTION  
EDUCATION FOR YOUNG PEOPLE



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PART

# INTRODUCTION

Conflict is - and has always been – an inevitable part of our lives. It occurs in everyday situations, causes clashes and fights that may last for generations, grows up on emotions, values and different understanding. It is often the reason behind misery and pain – but similarly often it moves history forward, towards development and a better future. Without conflict there would not be any revolution, no great invention would have been made had the creator not opposed the concepts known at the time, no friendship would have been strengthened by overcoming differences between people of different cultures, beliefs and mind-sets. It is possible for a conflict to be the source of positive change but it requires skill and knowledge to direct it that way.

As with any ability, solving conflicts is a competence that can, and should, be learned. And there is no better audience for that than young people whose minds are fresh and open to new experiences. We strongly believe that dispute resolution education should be a compulsory topic in schools and youth clubs, especially for young people in their teenage years and early adulthood. It is these young people that often find themselves engaged in highly emotional conflicts and even violence. Their environment is usually very competitive, they struggle against their peers, families and society. That is why it is so important to help them learn how to overcome those obstacles and solve conflicts in a peaceful and respectful manner. And there is no better way of learning conflict resolution than through practice. We would like to help you with that with our Handbook on conflict resolution education that you are currently carrying in your hands: “First ADR Kit”.

*CONFLICT RESOLUTION IS A SKILL...  
AND THERE ARE WAYS TO LEARN IT.*

This “First ADR Kit” Handbook contains educational materials about conflict resolution education for teenagers and young adults, aged 13-30. ADR stands for “Alternative Dispute Resolution” and represents

a set of methods and skills used in conflict resolution. Inside you will find a short introduction to ADR, followed by twelve workshop scenarios and two educational game-based exercises that can be used in conflict resolution education for young people: in schools, universities, youth clubs, camps, social centres etc. The materials have been developed by youth workers from five countries – Estonia, Italy, Norway, Poland and the UK – in the two-year long international project “First ADR Kit”, and reviewed by professionals in the field of conflict resolution. But most importantly – they have been tested with groups of young people all around Europe who helped to adjust them to their needs and problems that they are facing on an everyday basis. If you are hungry for more information, at the end of this booklet we provide you with the results of research conducted on the topic of ADR education for young people and additional resources.

## WHO IS IT FOR?

If you are a teacher, youth worker, volunteer, coach, mentor working with volunteers, social worker, trainer, facilitator, school principal, camp leader or just an active person in any way connected to youth education – this Handbook is precisely for you.

We called the Handbook “First ADR Kit” for a reason, counting that it will serve you as a **first aid kit in conflict resolution education**. The tools inside will not heal broken bones but they can definitely help rebuild broken human relations.

We hope that this Handbook will inspire you to introduce conflict resolution education in your work with young people and help you teach them that all conflicts can be solved: you just need the right skills and approach to do that.

## ABOUT THE PROJECT

First ADR Kit is a strategic partnership between organisations active in the fields of intercultural communication, conflict management, active citizenship and youth participation implemented within Key Action 2 of Erasmus+ Youth Programme. The organisations that took part in this project are: Consilium Development and Training Ltd. (United Kingdom), Narvik War and Peace Centre (Norway), STRIM (Poland), Vicolocorto (Italy), and Youth Club Active (Estonia) with the support of an expert adviser from CEDR (Centre for Effective Dispute Resolution), London.

The aim of the partnership was to create new educational methods for teaching Alternative Dispute Resolution (mediation, negotiation, conciliation) using non-formal education tools and introduce them to the field of youth work. The results of the project include research into conflict resolution education in partner countries, an expert training course for youth workers, twelve workshop scenarios, two educational game-based exercises and this handbook.

*If you want to learn more, visit:*



[www.firstADRkit.org](http://www.firstADRkit.org)



[www.facebook/firstADRkit](https://www.facebook.com/firstADRkit)



# ADR and YOUTH

PART

## WHAT IS ADR?

Alternative Dispute Resolution (ADR) – is a term used to describe a wide range of conflict resolution procedures and approaches **other than litigation that aim to find resolutions to conflicts that will be accepted by all the parties.**

ADR helps the conflicted parties find solutions to conflicts that are acceptable for all of them and satisfy their needs. All ADR methods are based on **needs** and **interests** of the parties – they help them focus on what is really important. In ADR the emphasis is shifted from competition between conflicting positions towards **understanding each other's priorities, recognising values, clearing the emotional stress and finding creative and sustainable solutions.** There is no judge or principal dictating the verdict in ADR (unless the parties decide otherwise). The parties reach a resolution on their own, sometimes with the help of an external adviser or facilitator. Even if the parties choose to be bound by an external ruling (see: arbitration) they still have the right to choose the deciding body (arbitrator) and the rules it will follow. The solutions in ADR are reached through a certain set of techniques and methods that can be used not only to solve the conflict but also, at earlier stages, to avoid it.

There are a few different ADR methods. Here are the most popular ones:

## MEDIATION

Mediation is a way of resolving conflicts where two or more parties decide to reach an agreement with the support of a third, neutral party that guides them through the process.

A mediator is not a judge, but a facilitator. He helps the parties to communicate and find common ground. The final agreement is, however, solely the result of decisions of the parties to the conflict. The mediator does not suggest the solutions or make any binding resolutions. Instead, he supports the parties in recognising their needs, communicating with respect and thinking imaginatively<sup>1</sup>.

Mediation is a rather informal process but is governed by five main principles:

### **1. Voluntary**

Voluntary participation and consent are core concepts of mediation. No-one can be forced to mediate as, if there is no agreement to mediate, there will be no final agreement either. Even more importantly, all proposals and agreements within mediation should come voluntarily from the parties: they suggest solutions and decide to make concessions. In that way they are much more capable of understanding their adversaries and take responsibility for the process.

### **2. Impartiality**

The mediator should at all times remain impartial and ensure that the mediation is conducted in a fair and equal way. The mediator cannot have any private connections with the parties and has to ensure that he prevents any manipulative, threatening or intimidating behaviours. It is up to the mediator to guarantee a safe and supportive environment for mediation and trust begins with impartiality.

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1. In institutionalised mediation (such as court mediation or mediation based on civil procedure) it is often common for a mediator to act also as a conciliator. His role is broader and he may give recommendations or propose solutions that parties may – or may not – accept.

### **3. Neutrality**

It is not enough to be impartial to the parties of the conflict. The mediator must also remain neutral to its subject. The mediator should not have any interest in the final outcome of the mediation and he should not impose any final solution or influence the participants to adopt his ideas. It is up to the parties alone to decide what will be the final outcome of the process.

### **4. Acceptability**

If mediation is to work, all of its elements should be acceptable to the parties. That also includes the mediator. He should be accepted by the participants and gain their trust. If they reject him, it is necessary to find another mediator. The final outcome of the mediation must be accepted by the parties. As long as they do not reach that settlement, there can be no final agreement between them.

### **5. Confidentiality**

Mediation is completely confidential and this pretty much sums up it all. A mediator will never share with outsiders anything he learned during mediation. The mediator will also not disclose any information he obtained from one party to the other: only the parties to the conflict decide what they want to share with each other.

## SO, CAN I BE A MEDIATOR?

Working with youth, often you might find yourself in a situation where you cannot guarantee that all five principles of mediation are met. If you are senior colleague helping your junior associates solve a conflict in a project that you are all working on, can you really be neutral? As a mentor supporting volunteers in their dispute, when both of them are your friends, is there a way for you to stay impartial? There is no obvious answer to the question whether or not you can mediate; you have to always decide that on your own, weighing the advantages and disadvantages of your intervention in the conflict. Just always make sure that you are honest with the parties and that they accept your participation in the process.

In this handbook we will focus mostly on mediation techniques in conflict resolution. However, there are other ADR institutions that you may refer to as well:

## ARBITRATION

This is the process of solving conflict where the parties choose an authority – an arbitrator – to make the final decision on their dispute. In arbitration the parties need only consent on the choice of the person that rules on the conflict and the procedure that is used; the final ruling does not depend on them. The decision of the arbitrator is binding and enforceable. Some people argue that arbitration is not fully an ADR procedure.

## CONCILIATION

In conciliation, parties to the conflict ask a neutral external party for his advice on the dispute. That person may facilitate the procedure and will give non-binding suggestions as to how the conflict should be solved. The final agreement depends on the parties, but they can often refer to the options that were given by the conciliator.

## NEGOTIATIONS

A process for solving disputes without the help or support of any third party. Negotiations are a structured process of communication where all parties to the dispute try to explain their interest, find out common ground and reach a satisfactory solution. The process involves **numerous skills and tactics, including bargaining, compromise, and concessions**. Negotiations are usually somehow present in all other ADR methods.

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Alternative Dispute Resolution has been widely used in many conflicts, such as political affairs, entrepreneurial relations and family matters. It is also one of the oldest known conflict resolution methods. Before courts and juries, disputes were solved with the help of respected elders or authorities that encouraged the parties to come to a compromise on their own. They were the founders of modern ADR methods.

Recently ADR has gained a more institutionalised place in society, but do not let it fool you: you do not need any certificate or validation programme to use these methods in your everyday life and work with youth. Think of ADR as a concept that covers skills and competences related to conflict resolution. And, as you discover further, you may already possess and use many of them.

# PART 3

## THIS HOW TO USE HANDBOOK

### INTRODUCTION TO THE WORKSHOPS SECTION

All the workshops in this document were designed to be used by youth workers, trainers and teachers to pass on mediation skills to young people. This could be directly with young people or with youth workers who then pass on the workshop activities. Each individual workshop can be used to improve the skills and understanding of young people in ways that could be useful in their own lives. If all twelve workshops are used with the same group, then those young people should gain a good overall understanding of the topic of mediation.

The workshops cover the following topics:

- What are the different methods that you can use to solve conflicts? (Alternative Dispute Resolution) (*Workshop 1: Introduction to ADR*);
- How can you use mediation – one of the ADR methods – in your everyday life? (*Workshop 2: To mediate or not to mediate?*);
- Why do people enter into conflict and what do they need to find the solution? (*Workshops 3 & 4: Understanding conflict - position, interest & need; Workshop 5: Categories of conflict*);
- What are the key competences in conflict resolution? (*Workshop 6: Active listening; Workshop 7: Dealing with emotions*);
- What to do when you really do not know what to do? (*Workshop 8: Impasse; Workshop 9: Asking the right questions, Workshop 10: Too many cooks spoil the...talk*);
- How to reach a solution that makes everyone happy (and that sometimes comes from outside of the box!)? (*Workshop 11: Generating options and creating solutions; Workshop 12: Exploring agreement*).



## NON-FORMAL EDUCATION

The workshops presented here are designed to be used in a Non-Formal Education (NFE) style. In NFE, the trainer or facilitator works together with the participants on the topic, rather than having specific knowledge that the trainer needs to pass on. The group of participants in NFE can be different every time owing to background, age, confidence, how the group works together, the skills and abilities of the participants and many other different factors. This means that workshops run in the style of NFE can be different every time, even when you have exactly the same time and space. So a lot of the information and planning presented in these workshops can be used in a flexible way.

**NON-FORMAL EDUCATION** is one of the most immersive, practical and learner-centred approaches in education. It allows participants not only to learn, but also to test and evaluate themselves throughout the process.

Non-formal education focuses on:

- gaining practical competences, such as interpersonal skills, teamwork, intercultural awareness, leadership, planning, practical problem-solving skills, self-confidence, discipline and responsibility;
- allowing participants to be actively involved in educational and learning process;
- flexible form, based on the needs of participants;
- development of human capabilities and motivations;
- participatory and learner-centred approach;
- experience and action.

## USING THE WORKSHOP SHEETS

We have prepared the workshop sheets to be easy to use with the basic information and instructions presented first, followed by detailed extra information, theory inputs, background, alternatives etc. At the top of each workshop plan there is a simple and quick guide to some basic criteria about the workshop.

Here is an example:

	<b>Target group:</b> Anyone		<b>Group size:</b> 10-20 participants
	<b>Duration:</b> 90 minutes		<b>Type of activities:</b> Drama exercises Active involvement
	<b>Resources:</b> whiteboard, pen		<b>Atmosphere needed:</b> Fun

The above quick guide is explained a little more below, but you should also check for more detailed sections of this introduction.

## Key to various criteria:

- Target Group – If there is a special focus for participants it will be here.
- Group size – General advice about what group size works best with the workshop.
- Duration – A guide to the estimated length of the workshop.
- Type of activities – Drama, discussions, active involvement, creative, etc.
- Resources needed – If any special resources are needed they will be highlighted here.
- Atmosphere – The general atmosphere that is created, e.g. fun, dramatic, deep level.

## Resources

Generally speaking, the basic resources for the workshops will be the same. These include a flip chart or other large sheet of paper, markers, pens, small pieces of paper, stickers or post-it notes. If there are other more specific resources needed, then these should be detailed in the workshop notes.

## RUNNING THE WORKSHOPS

### Workshop space

The workshops should take place in an area where you have room to move about and you can change things around in order to work in smaller groups or change the setting of the workshop. There should be enough physical space, light and warmth available, as well as enough chairs, cushions and other resources for all the participants.

## Facilitators/trainers

All these workshops should be led by at least one trainer or youth worker who has a good level of confidence and experience in working with young people. It is recommended that there are two people leading the workshops, though one of them could be less experienced. There are many things that can affect the confidence level of the workshop leader, including his or her level of expertise, knowledge of training or youth work, familiarity and comfort levels within the group and competence in the subject matter. All these factors should be considered before approaching mediation skills training.

## Timings

The workshops should all last about ninety minutes, although they could be a bit shorter or longer depending on factors such as the group size and how well the group works together. Most sections of the workshop plans have an indicator of the amount of time needed.

## Atmosphere for the workshop

Non-formal education should take place in a welcoming, friendly atmosphere so participants feel able to express themselves. Our workshops are all about mediation and, because of this, they could also be about some difficult topics such as conflicts, deeply felt emotions, etc. This means that it is even more important that the atmosphere created is safe and positive. The area should be separate from the public, wherever possible, so that the workshop will not be interrupted. There should also be clear ground rules and agreement within the group, which includes a minimum of the following:

- confidentiality;
- non-judgmental relationships;
- consideration of the feelings of others;
- respect for the right of others to have different opinions.

Plus, any other topics that will help the participants work in an open and constructive way.

## Introductions

Each workshop should start with a nice welcome and introduction by those leading the workshop (if it has not happened already). There should also be a summary of the aims of the session and an idea of timings. If the group is new to you or to each other then it is important to have warm up activities, name games and ground rules (as above) before you start.

## Energisers

Sometimes you will need to get your group in the working mood before the activity. The level of energy and concentration can be different during the day and according to the moods and atmosphere within the group. That is why it is usually good to start a workshop session with an energiser. It is a short activity, usually requiring physical action, such as running, jumping, dancing, coordination games etc. It helps the participants focus on the workshop to come and relieves them of stress and tiredness. It is also, in most cases, an extreme dose of fun!

There are many good examples of energisers. Some of those you will find in this handbook. We will also publish our preferred ones on our webpage [www.firstadrkit.org](http://www.firstadrkit.org) so make sure you visit it from time to time for more inspiration.

## Flexibility

Non-formal education (NFE) is not a set of precise exercises, which will always happen in the same way and always achieve exactly the same outcomes. This is because one of the most important aspects of NFE is that the participants shape and influence what happens. It is crucial for you to always explain that participation in each given exercise is voluntary and no-one can be forced to do anything. Respect the fact that some people may not feel comfortable in certain circumstances: by allowing them free choice about their participation you also make sure that if they participate you can require full engagement from them.

Additionally, you should remember that the amount of time each activity takes can change a lot, so it is important to be flexible and adaptable, considering the needs of the participants.

Some ideas to help with flexibility are listed in the extra help section.

## TIPS & TRICKS:

- There is no set order for the workshops, you can mix them together. However, if you are running a training course dedicated to conflict resolution and you are planning to introduce all or the majority of the workshops, we suggest following the agenda presented in this handbook.
- Workshops are dedicated to different topics; choose the one you are interested in.
- ADR is a practical set of skills but it might be helpful to do some reading before running workshops about it: see part 6. and 9. to learn how ADR is being taught all around in Europe and where you can find additional information on the topic.

# WORKSHOPS

PART

## 1. INTRODUCTION TO ADR

**Target group:**

Young people aged 16-30  
Youth workers aged 18+

**Group size:**

6 minimum

**Duration:**

90 - 120 minutes

**Type of activities:**

Drama exercises  
Active involvement

**Resources:**

Standard

**Atmosphere needed:**

Safe space for sharing

### Aim

Introducing Alternative Dispute Resolution (ADR) methods as a way of solving conflicts.



### Learning Outcomes

- Identifying what are the causes of conflict.
- Understanding what is the role of conflict in society.
- Learning about various conflict resolution methods and differences between them.
- Understanding the benefits of conflict resolution methods based on needs of the conflicted parties and with their active role in solving them.

## EXERCISE 1. PEOPLE VS. PEOPLE (10 MIN + 15 MIN DEBRIEFING)



### Preparation

Before you start prepare cards for participants.

There should be three types of cards with following commands:

- All people in the room should sit on the floor.
- All people in the room should be in a circle.
- All people in the room should be in a corner of the room.

Prepare as many cards as there are participants. Give out the same number of each set of cards to the participants (e.g. four As, four Bs, and four Cs, one more in one or two groups is fine). Fold the papers so the writing is not visible to participants. Shuffle all the cards together.



### Instruction

This task allows participants to experience conflict without knowing the causes for it and the reasoning behind conflicted parties.

Distribute the cards among participants; alternatively, you can stick the cards to the bottom of the chairs in the room. Once everybody has a card, instruct him or her that each of them has a task written on them that he or she should finish within seven minutes. Rule: once participants open the cards they cannot talk to each other or reveal their cards. The game ends when everyone accomplishes his or her task or if the time runs out. If some participants feel that they have not accomplished their task, the exercise should continue.

As a facilitator you need to make sure everyone follows the rules. After some time, participants may realise that their tasks might be in conflict. Allow them to get frustrated and angry. If the game gets violent, immediately finish the exercise.

### Debriefing



Once the exercise is over, invite participants to sit around in a circle. Ask them about:

- their feelings (are they satisfied or frustrated, what is the reason for their feelings?);
- the process (what has happened during the exercise, did they experience conflict, why there was a conflict?);
- the result: is it possible to accomplish all of the tasks? (the answer is YES: all participants may sit at the same time in a circle in a corner of the room);
- reference to real life (do similar situations happen in real life, can you give some examples?)

## EXERCISE 2. BRAINSTORMING IN THE CIRCLE (10 MIN + 5 MIN DEBRIEFING)

First ask participants in the circle to brainstorm about causes of conflicts. Why do we have conflicts? Later, ask them to give you ideas about possible conflict resolution methods. What methods of solving conflict do they know? Put proposed conflict resolution methods on flipchart. Examples: fight, avoiding, asking a friend for help, asking a parent to make a decision etc.

### Debriefing



Ask participants to identify differences between solutions. You can ask them about the decision making process, which ways involve more violence than others, which ways they use most often. Ask them to give concrete examples of conflicts and how there were solved.

### EXERCISE 3. CASE SCENARIOS (45 MIN + 15 MIN DEBRIEFING)



#### Preparation

Print out the roles and get familiar with the conflict description.

#### Conflict description

A famous high school is well known owing to the musical talents of its students. The whole school is very excited about an upcoming school festival on 15th May. There are lots of decisions to take before the event. The programme needs to be completed as soon as possible but there is a conflict between two groups, the ballet dancers and the rock band. Both groups want to have their big event on 15th May and both want to rehearse in the same room at the same time for two weeks before the event.

*(The details of the various role plays can be found in the attached sheets.)*

**The situation needs to be resolved as soon as possible.**



#### Instruction

This task will show participants differences between various methods of solving conflicts and which of them can be identified as ADR (Alternative Dispute Resolution). Participants will understand the characteristics of ADR methods and the differences between them.

Participants will improvise in four groups short scenes based on conflict scenarios that suggest different ways of solving conflicts:

1. Litigation
2. Conciliation
3. Mediation
4. Negotiation

Each group will get the same conflict scenario but the way of solving it will be different.

Each scenario has 3 short roles:

1. describes the conflict from the perspective of the ballet dancers;
2. describes the conflict from the perspective of the rock band members;
3. describes the task for a person who will assist in solving the dispute.

One group will receive only roles 1 and 2 and will try to solve the problem without a third party.

Each role in each group can be played by more than one person. You can also ask some participants to be observers during the performances and take notes about the process of decision making.

Divide participants into four groups and distribute the roles to them individually. Tell them not to share the role with others. Introduce participants to the conflict description (as above).

Ask participants from scenario 1 to improvise a scene to show how the conflict could be solved according to the description they received. Continue with the rest of the scenarios.

Each group has 6-7 minutes to prepare and 5 minutes to perform. Ask participants to really get into the role and act it out, including the emotions and interests of their role.

If some participants act as observers, ask them to make notes on the following aspects:

1. What was the role of the third person? Where did his or her authority come from?
2. Who made the final decision?
3. Could the parties have made the final agreement themselves?
4. How did the third person behave?



## Debriefing

After presentations from all teams ask the actors and the observers (if you had them) how the conflict was resolved and which methods they used. What was the third party doing? Who made the judgment? Which rules were followed? Put the answers on flipchart in the following manner:

<b>Scenario 1</b>	Third person makes judgment. He has external authority. Parties have little influence on the judgment. There are exterior rules to be followed.
<b>Scenario 2</b>	Third person gives recommendations, parties make judgments. Authority comes from the parties. Parties decide how to resolve the conflict according to external authority's suggestions. Parties establish their own rules.
<b>Scenario 3</b>	Parties make the final decision. Authority comes from the parties. Third person helps parties to listen to each other, asks questions, deals with emotions but they make their own judgments.
<b>Scenario 4</b>	No third party: parties make the final decision and do everything by themselves.

Once you have covered the aforementioned bases, explain that each conflict scenario focuses on a different method of resolving conflicts. Ask participants if they know the name of the various conflict resolution methods? Do they know any differences between them? It is all based on who has authority and who makes the judgment.

Final judgment comes from the third party

Parties come to the decision themselves

OUTSIDE SOLUTION

INSIDE SOLUTION

ADR are methods focusing on inside solutions based on parties' own interests and needs.

Litigation	Conciliation	Mediation	Negotiations
	ADR	ADR	ADR

And one of ADR is mediation, which we will discover in the next workshops.

### CONFLICT DESCRIPTION - ROLE PLAY DETAILS

- **(Scenario 1) Ballet dancers in a school club**

You are a group of ballet dancers in a local school club. You practise classical dances and love classical music, which are both part of the tradition and prominent history of your school. Every year you and your group want to take part in a national school dancing championship. You have never qualified and this year may be the last chance for you to pursue your dreams. According to the rules, you need to choose a date for a performance that will be watched by a special jury. You chose May 15th because it coincides with a big school festival so you can be sure that you will have a full audience and you can collect some money to enable you to travel to the next round of the competition, which will take place in the capital. Also in previous years, you were performing during this day. **There is place only for one artistic performance during the festival.** You have been working very hard on your performance, many of you are planning a career in the arts in the future and this event is the only way for you to be recognised. **You want to rehearse in the assembly hall beforehand so that your performance is perfect and it**

is very hard for you to find another time to do that. Unfortunately, the rock band in the school has different plans and wants to take your place in the rehearsal room and at the festival.

*You were invited to talk to the director about the conflict with members of the rock band.*

- **(Scenario 1) Members of a rock band**

You are members of a music band now overseen by a new, young, energetic teacher. For many years you had to perform classical music but now you are finally free to play what you love – rock! Most of you are not popular or even were bullied in the school so this is the big chance for you to finally be cool! You have already formed a band and are planning to give your first big concert for other school students. You want to perform on 15th of May when there is a big school festival and all students gather in the school assembly hall. You are also planning to raise some money for charity as two of your band members are sick and need some medical treatment. **There is place only for one artistic performance during the festival. You also want to rehearse in the assembly hall beforehand and you cannot change the time of your rehearsals because some of you live very far from the school and need to get to the rehearsal by bus.** You really want to be there. Unfortunately a ballet dancers' group has different plans and wants to take your place in the rehearsal room and at the festival.

*In order to solve the conflict with ballet group you were invited to talk to the director of the school.*

- **(Scenario 1) School director**

You are a director of the school. You are the most important person in the school and want everyone to listen to you and obey the school rules. You know there is a conflict between ballet dancers and rock band. You have to solve it as soon as possible, before the big school festival on 15th of May. Your opinion is the most important. You will listen to their arguments but will also lecture them about proper behaviour. In the end you make a final decision that is non-negotiable and everyone should obey.

- **(Scenario 2) Ballet dancers in a school club**

You are a group of ballet dancers in a local school club. You practise classical dances and love classical music, which are both part of the tradition and prominent history of your school. Every year you and your group want to take part in a national school dancing championship. You have never qualified and this year may be the last chance for you to pursue your dreams. According to the rules, you need to choose a date for a performance that will be watched by a special jury. You chose May 15th because it coincides with a big school festival so you can be sure that you will have a full audience and you can collect some money to enable you to travel to the next round of the competition, which will take place in the capital. Also in previous years, you were performing during this day. **There is place only for one artistic performance during the festival.** You have been working very hard on your performance, many of you are planning a career in the arts in the future and this event is the only way for you to be recognised. **You want to rehearse in the assembly hall beforehand so that your performance is perfect and it is very hard for you to find another time to do that.** Unfortunately, the rock band in the school has different plans and wants to take your place in the rehearsal room and at the festival.

*You contact a famous musician to ask for suggestions or recommendations about how this conflict should be solved.*

- **(Scenario 2) Members of a rock band**

You are members of a music band now overseen by a new, young, energetic teacher. For many years you had to perform classical music but now you are finally free to play what you love – rock! Most of you are not popular or even were bullied in the school so this is the big chance for you to finally be cool! You have already formed a band and are planning to give a first big concert for other school students. You want to perform on 15th of May when there is a big school festival and all students gather in the school assembly hall. You are also planning to raise some money for charity as two of your band members are sick and need some medical treatment. **There is place only for one artistic performance during the festival. You also want to rehearse in the assembly hall beforehand and you cannot change the time of**



**your rehearsals because some of you live very far from the school and need to get to the rehearsal by bus.** You really want to be there. Unfortunately a ballet dancers group has different plans and wants to take your place in the rehearsal room and at the festival.

*You contact a famous musician to ask for suggestions or recommendations about how this conflict should be solved.*

- **(Scenario 2) Famous dancer**

You are a famous musician in a town who sometimes helps organise performances and concerts in school. You do not have any authority over school students but you are known as a good adviser. You know there is a conflict between the ballet dancers and the rock band and it has to be resolved before the big school festival on 15th of May. You will listen to both parties to the conflict and give them suggestions or recommendations about how it should be resolved.

- **(Scenario 3) Ballet dancers**

You are a group of ballet dancers in a local school club. You practise classical dances and love classical music, which are both part of the tradition and prominent history of your school. Every year you and your group want to take part in a national school dancing championship. You have never qualified and this year may be the last chance for you to pursue your dreams. According to the rules, you need to choose a date for a performance that will be watched by a special jury. You chose May 15th because it coincides with a big school festival so you can be sure that you will have a full audience and you can collect some money to enable you to travel to the next round of the competition, which will take place in the capital. Also in previous years, you were performing during this day. **There is place only for one artistic performance during the festival.** You have been working very hard on your performance, many of you are planning a career in the arts in the future and this event is the only way for you to be recognised. **You want to rehearse in the assembly hall beforehand so that your performance is perfect and it is very hard for you to find another time to do that.** Unfortunately, the rock band in the school has different plans and wants to take your place in the rehearsal room and at the festival.

*You want to solve to conflict and you decided to consult senior student, who is well respected among fellow pupils.*

- **(Scenario 3) Members of a rock band**

You are members of a music band now overseen by a new, young, energetic teacher. For many years you had to perform classical music but now you are finally free to play what you love – rock! Most of you are not popular or even were bullied in the school so this is the big chance for you to finally be cool! You have already formed a band and are planning to give a first big concert for other school students. You want to perform on 15th of May when there is a big school festival and all students gather in the school assembly hall. You are also planning to raise some money for charity as two of your band members are sick and need some medical treatment. **There is place only for one artistic performance during the festival. You also want to rehearse in the assembly hall beforehand and you cannot change the time of your rehearsals because some of you live very far from the school and need to get to the rehearsal by bus.** You really want to be there. Unfortunately a ballet dancers group has different plans and wants to take your place in the rehearsal room and at the festival.

*You want to solve the conflict and you decided to consult a senior student, who is well respected among fellow pupils.*

- **(Scenario 3) Senior student**

You are one of the students in school that is not involved in ballet or music classes. You are in your senior year and are well respected among fellow pupils. You know there is a conflict between the ballet dancers and the rock band. You will listen to them and try to understand why there is a conflict and what it is that they need. Ask questions and make them listen to each other. You are not allowed to suggest any solutions and you cannot propose any actions to them. In the end they should make decisions about the solution.

- **(Scenario 4) Ballet dancers**

You are a group of ballet dancers in a local school club. You practise classical dances and love classical music, which are both part of the

tradition and prominent history of your school. Every year you and your group want to take part in a national school dancing championship. You have never qualified and this year may be the last chance for you to pursue your dreams. According to the rules, you need to choose a date for a performance that will be watched by a special jury. You chose May 15th because it coincides with a big school festival so you can be sure that you will have a full audience and you can collect some money to enable you to travel to the next round of the competition, which will take place in the capital. Also in previous years, you were performing during this day. **There is place only for one artistic performance during the festival.** You have been working very hard on your performance, many of you are planning a career in the arts in the future and this event is the only way for you to be recognised. **You want to rehearse in the assembly hall beforehand so that your performance is perfect and it is very hard for you to find another time to do that.** Unfortunately, the rock band in the school has different plans and wants to take your place in the rehearsal room and at the festival.







*You decided to talk with the other group and solve the conflict.*

- **(Scenario 4) Members of a rock band**

You are members of a music band now overseen by a new, young, energetic teacher. For many years you had to perform classical music but now you are finally free to play what you love – rock! Most of you are not popular or even were bullied in the school so this is the big chance for you to finally be cool! You have already formed a band and are planning to give a first big concert for other school students. You want to perform on 15th of May when there is a big school festival and all students gather in the school assembly hall. You are also planning to raise some money for charity as two of your band members are sick and need some medical treatment. **There is place only for one artistic performance during the festival. You also want to rehearse in the assembly hall beforehand and you cannot change the time of your rehearsals because some of you live very far from the school and need to get to the rehearsal by bus.** You really want to be there. Unfortunately a ballet dancers group has different plans and wants to take your place in the rehearsal room and at the festival.

*You decided to talk with the other group in order to solve the conflict.*

## 2. TO MEDIATE OR NOT TO MEDIATE?

 <b>Target group:</b> Young people aged 16-30 Youth workers aged 18+	 <b>Group size:</b> 6 minimum 12-24 optimum
 <b>Duration:</b> 90 - 120 minutes	 <b>Type of activities:</b> Drama exercises Personal sharing Active involvement
 <b>Resources:</b> Standard	 <b>Atmosphere needed:</b> Safe space for sharing

### Aim

Introducing participants to the topic of mediation: principles and skills needed to mediate a conflict.

### Learning Outcomes

- Understanding that mediation is one of the conflict resolution methods (ADR).
- Learning the principles of mediation.
- Discovering that mediation is useful and practical in everyday conflicts.
- Experiencing some mediation-related skills.

### Facilitators

Three facilitators or workshop leaders are recommended for this workshop. This is mainly because of the “fishbowl” exercise. However, some of the roles in this exercise can be substituted by one or two participants. They should be briefed and prepared in advance.

### Intro to the workshop (5 min)

Welcome the participants. Invite them to engage in a small energiser of their or your choosing. Explain the title of the workshop and main learning outcomes to be achieved.

### EXERCISE 1. YES/NO STATEMENTS (20 -25 MIN)

This task allows participants to reflect on their understanding of mediation and learn its main features.

Make a line across the workshop room (with a paper tape). On one side of the room put a YES sign, on the other NO. Stand on the line and explain to the group that you will give them different statements. Those who agree with the statement should go to the YES side, those who do not agree will go to NO. Those who do not know should stay in the middle, however it is better to choose YES or NO.

Read to the participants each statement below and wait for them to take up their positions. Then ask them about their opinion and reasoning. Once everyone who wants to has spoken, give the proper answer to the statement and explain it to the group.

#### Statements:

1. Mediation = negotiation with a facilitator's support.
2. A mediator decides about the solution to the conflict.
3. A mediator can have a private relationship with one of the parties.
4. Mediation can be compulsory.
5. Mediation is confidential.
6. A mediator can be engaged in the conflict.

At the end of the exercise explain the following five mediation principles to participants:

- **NEUTRALITY** - mediator should be neutral toward the subject matter of the mediation.

- **VOLUNTARY** - taking part in mediation is a matter of free choice and all sides must intend to resolve the conflict.
- **CONFIDENTIALITY** - agreement between both sides and the mediator that the process will not be divulged, also the mediator should not disclose information gathered from one side to the other.
- **OBJECTIVITY** - the mediator cannot take sides and must be objective.
- **ACCEPTABILITY** - the process and the solution must be acceptable to both sides.

### EXERCISE 2. MEDIATION CHARADES (25 - 30 MIN)

This task will allow participants to get familiar with diverse mediation techniques.

#### Preparation

Create some cards or paper strips with words or phrases on them connected with mediation techniques, as in the list in the left hand column:



Mediation word/ phrase	Explanation/definition
active listening	showing that you are listening, summarising, clarifying, etc.
creating	creating solutions, creating opportunities
open questions	questions that need longer answers than simply yes, or no – for example: What? Where? Why? How?
emotions	recognising emotions, dealing with emotions
different words	using different words, paraphrasing
structure	planning structure of mediation, keeping order

Mediation word/ phrase	Explanation/definition
needs	finding out needs of the parties
brainstorming	making a list of all ideas from everyone without judgments about the answers
rules	establishing rules at the start of mediation, and reinforcing them
process	explaining the process, managing the process



### Instruction

Divide participants into two competitive groups (or four if the group is too big for just two groups).

The task for participants will be to guess a word or phrase related to a specific mediation technique. Each group selects a person who will act out the word or phrase to his or her own group without making any sound, and without showing letters. They can indicate on their fingers the number of words in a phrase and which word they are now showing.

The maximum time to show the word or phrase is two minutes. If the team guesses correctly then it receives a point. Then, the group must give examples of mediation techniques that are related to this word or phrase or explain what it means, as in the table above. After each round, a specific mediation technique is discussed with help of the facilitator. The winner is the team which obtains the most points.

## EXERCISE 3. FISHBOWL MEDIATION (35 -45 MIN)



### Preparation

Put three chairs facing each other in the middle of the room; two of them will be occupied by the two sides of a conflict and the third one will be left for participants who will act as mediators. The two sides could be

played by two facilitators or workshop leaders or by some participants who have been briefed before the activity starts. There must be at least one facilitator left to run the activity.

The conflict can be designed on the spot, can include a conflict that the group describes, or you can use our example below.

### Instruction



In this exercise participants can try some of the different meditation techniques mentioned earlier in the workshop. They will have a chance to act as a mediator and try to help the parties solve the conflict. The task is to try to mediate between the two sides in a conflict using the “fishbowl” method, where everyone watches the conflict happening in the middle (the “fishbowl”) and those who want to engage enter the “fishbowl” and take part in the exercise.

The facilitator presents the rules and purpose of mediation and outlines the structure to the process. He or she then leads the first moments of the mediation process, where the conflicted parties sit in the middle of the room and start arguing with each other. Then the facilitator shouts “freeze” and gives the floor to the participants.

Participants have to figure out a strategy for helping the two sides to resolve the conflict: which questions to ask, which facts to establish, how to stop the negative emotions etc. When a participant has an idea, he or she takes the third chair and continues the process of mediation until another participant wants to try. When this happens, the new mediator should call “freeze” or can touch the shoulder of the old mediator to show they would like to change. The exercise continues by replacing mediators with new participants willing to try out this role and it finishes when parties reach a settlement or time runs out.

The facilitator should encourage participants to replace mediators, use different techniques and discover the needs of the sides. He also makes sure that all participants who are willing to take an active part are engaged in the process.

The facilitator can “freeze” the scene to give feedback or to ask the participants to take interventions. Each side of the conflict should not be overly aggressive and should give a space for participants to try different techniques.



### Debriefing

Ask participants how they feel after their first mediation. Are they happy, satisfied or tired? Was it difficult? What was the most difficult? Which methods they used to facilitate the conflict? Ask participants one by one to give a comment about what or how they now associate with the term mediation.

Divide participants into groups of 3-4 people and ask them to build a common group definition of “mediation” that includes associations given by group members and write it on a flipchart. Hang created definitions on the wall and congratulate the participants for their engagement.

### Possible roles to use in the “Fishbowl” conflict exercise







- Youth worker 1

This is the last day before an international training course abroad and nothing is prepared. The materials for participants are not ready, you still need to write an educational game and perform it tomorrow outdoors. You will go hiking for three days and play outside, but you already see that the weather is getting bad and you may need a plan B. However, with logistics to arrange and methods to design, it is just simply too much for you. Everything needs to be planned 100% or it will be a catastrophe. You feel that your co-trainer has not prepared much so far. You asked him for help, but he only spent a few hours with you and left, saying that he needs to rest and he already did his part. You are angry at him because he does not support you. You are left alone and feel like no one will do the work. At the same time you are frustrated and sad as you feel a lack of respect of your work from his side. You approach him and a fight starts.

- Youth worker 2

This is the last day before an international training course abroad and you have to prepare yourself. You have been traveling a lot recently and are really tired. You need to regain your strength and be ready for the upcoming days. You are a very experienced trainer and you feel confident in your ability to improvise. You are planning to organise an exercise outdoors with the group, while hiking, for which you are very excited because you like designing outdoor games on the spot. You have divided your responsibilities with your co-trainer before and you are pretty sure that you already did everything she asked you to do. You were planning to prepare everything in advance, because you are a very busy person, but unfortunately your colleague did not find time for it and she has left everything to the last minute. You see that she is very nervous and spreads negative energy, which is the last thing you need at this point. That is why you do not understand why she picks a fight with you all of a sudden and offends you.

### 3. UNDERSTANDING CONFLICT POSITION, INTEREST & NEED – PART 1.

 <b>Target group:</b> Youth Council members aged 11 - 18 Youth workers aged 18+	 <b>Group size:</b> 10-20 participants
 <b>Duration:</b> 60-90 minutes	 <b>Type of activities:</b> Drama exercises Personal sharing Active involvement
 <b>Resources:</b> Tables might be useful collected magazines, headlines, photos	 <b>Atmosphere needed:</b> Safe space for sharing

#### Special workshop note:

This workshop is designed to work best when used with part two. However, both parts could be used alone, and could also be adapted according to your own group, the length of time available, etc. Before you start – make sure you have read the “Definitions and examples” chapter that you will find in the Handbook after part 2. of the workshop.



#### Aim

Helping young people to discover what can cause conflict and introducing the terms “position”, “interest” and “need”.

#### Learning outcomes:

- Developing a clearer understanding of conflict.
- Exploring how common conflicts are caused by different values.

#### Intro to the workshop (5 min)

Welcome participants and explain the workshop, the aim and brief agenda.

#### Energiser (10 min)

Get participants into pairs using your own method or let them choose. Next, the pairs must face each other, palm-to-palm, and then try to push each other off balance without moving their feet. If either of them has to lift or move one of their feet off the floor then the person moving a foot loses. Swap pairs and see how this makes a difference.

#### Debrief (5 min)



Sometimes a conflict can feel a bit like this exercise: pushing and wrestling, one person winning and one losing!

#### Definition of Conflict (15 min)

One definition of conflict could be:

*“An active disagreement between people with opposing positions or principles.”*

Brainstorm some words around the subject of conflict in small groups. Give a pack of a few words to each group and ask them to brainstorm the words and try to create some definitions. Allow a few minutes [or more if needed, depending on your participants] and then bring the groups together to compare their answers.

#### Line up Exercise (15 min)

Participants stand on an imaginary line on the floor. The line shows how much the statement is true about you. If you go to stand at one end of the line it means the statement is totally true 100%. At the other end

of the line, it means this is totally not true of me. Debrief each question in turn to identify some of the values involved.

Use the sample statements provided in the “Definitions and examples” chapter. An even better idea is to create your own and choose ones that reflect the real live situations of the participants in your group. If you feel confident, you can ask for example situations from group members.



### Group debrief (5 min)

Return to circle and debrief. One frequent reason for conflict is when two sides have different values, such as ideas about the “right” way to do something, personal beliefs, etc. Values are deeply personal, and we hold on to them very strongly. They can provoke very strong emotional reactions if they are challenged or “crossed” by someone or something.

### Pairs discussion (5 min)

In pairs or small groups, discuss some of the values that mean a lot to you. Can you share any time that you had a disagreement with someone or a strong reaction to something that challenged your values?

Bring everyone back together into the big group and ask if anyone would like to share one of the examples they were discussing. Ask one or two questions to explore each story further, for example, “How did you feel?”, “How did you react?”, “What did you say?”, “Why did you do or say that?” Do not go too deeply into anything as this will be addressed more in the second part of this workshop.

### Brief introduction to the terms “position”, “interest” and “need” (5 min)

Introduce the idea and definitions of “position”, “interest” and “need” (see further details in the chapter “Definitions and examples”). Use some of the stories and questions of the last exercise to help explain these terms.

### Small group activity (20 min)

Get participants into small groups and then give them examples of conflicts from magazine articles, news headlines or pictures/photos that you have prepared. Each small group should talk about what they think are the underlying values involved in each conflict.




If you feel the group is confident enough then you could also start to talk about positions, interests and needs. Another idea would be to ask each small group to create a role play of a conflict suggested by the materials, and present it to the other groups.

### Final group debrief/evaluation (5 min)



Write up the different values that participants have found at the heart of the various conflicts explored during the workshop. Ask some interesting, probing questions such as: “Is it always ‘black and white’ regarding who is right?” or “How might the conflicts be resolved?” or “What have you learned about conflicts, disagreements, fights, etc.?”

## 4. UNDERSTANDING CONFLICT POSITION, INTEREST & NEED – PART 2.

 <b>Target group:</b> Youth Council members aged 11 - 18 Youth workers aged 18+	 <b>Group size:</b> 10-20 participants
 <b>Duration:</b> 60-90 minutes	 <b>Type of activities:</b> Drama exercises Personal sharing Active involvement
 <b>Resources:</b> Tables might be useful collected magazines, headlines, photos	 <b>Atmosphere needed:</b> Safe space for sharing

### Special workshop note:

This workshop is designed to work best when used with part one. However, both parts could be used alone, and could also be adapted according to your own group, the length of time available, etc. Before you start – make sure you have read the “Definitions and examples” chapter that you will find after this workshop.



### Aim

Helping young people to explore causes of conflict and develop understanding of the terms “position”, “interest” and “need”.

### Learning Outcomes:

- Exploring the deeper layers of conflict: position, interest and need.

### Intro to the workshop (5 min)

Welcome participants and explain the workshop, the aim and brief agenda.

### Position statements! (10-15 min)

In small groups, think about the people you know – family, friends, teachers, colleagues, partners etc. – and what statements they often make. It can help to think of things or situations that make them angry, upset or passionate and what they usually say in those situations. Write the strongest statements down on separate pieces of paper.

Now swap papers between groups and ask the new group to try to come up with reasons that someone might say those statements. On different pieces, the new group should write down all the reasons why someone might say those statements (it can be useful to have these on different coloured paper to the statements).

### Whole group discussion (10-15 min)

Let’s look at the following situation and see what is going on.

- A student has multiple ear piercings. The school is demanding that they are removed but the student refuses.

Introduce and explain the terms “position” and “interest” using this example and the ones that came up in the last activity (also see the extras section for help with definitions). Get ideas from the participants, fill in the gaps and put up pre-prepared flipchart sheets on the wall explaining each term and concept. Explain to the participants that there is often more than one interest behind every position. To understand them better, you can always ask: “What does the person WANT?” and “WHY do they want it?”.

- What does the student WANT (their *position*)?  
e.g. “I WANT TO WEAR PIERCINGS!”



- What does the school WANT (their **position**)?  
e.g. "I WANT TO BAN WEARING PIERCINGS!"
- Student: WHY do you want to wear piercings (their **interest**)?  
e.g. "I want to express my identity!"
- School: WHY do you want to ban wearing piercings (their **interest**)?  
e.g. "We have a dress code that students must follow so they look smart."

Introduce and explain the idea that interests are based on needs, and then go on to highlight the "5 CORE CONCERNS" that underpin needs as detailed in the "Definitions and examples" chapter that goes with these workshops.

- **APPRECIATION:** do I feel valued?
- **AUTONOMY:** am I free to make my own choices?
- **AFFILIATION:** do I feel like I belong?
- **STATUS:** what is my position compared to others?
- **ROLE:** am I happy with who I am?

In this scenario, what were the needs of the student and the school?

#### Student:

The NEED underneath the WHY!! =

- **AUTONOMY** - freedom of choice

#### School:

The NEED underneath the WHY!! =

- **AFFILIATION** - sense of belonging to the school community
- **STATUS** - we want to be respected by the students

### FIVE SHORT GAMES ABOUT NEEDS (25 MIN)

#### The APPRECIATION Game - Instant value!

Prepare cards with positive replies to statements, e.g. "Great idea!", "That's clever!", "Wow!", "Thanks so much for that!", "I'm glad that you came!", "I really appreciate you!"

Give half the group the cards and then get everyone to mix and mingle. The ones without cards wander round saying ideas and opinions about music, food, TV, your skills, politics (choose a subject or make it totally open). The card-holders listen and then reply with what's on their card. After 1 or 2 minutes, swap over so the card-holders share their ideas.

#### The AUTONOMY Scale: How independent are you?

Ask a series of questions about independence: do you decide what to eat/wear/do in your own free time/who to hang out with/what to create/think? Every time you ask a question participants award themselves points depending on their answer - 1 point for "sometimes", 2 points for "most times", 3 points for "always". After ten or more questions check to see how "independent" people are on your "independence scale".

#### The AFFILIATION Activity: How much do you belong?

Get everyone into a circle and say the name of various groups, e.g. Englishmen, students, football supporters, scouts, rich people, locals. Participants come into the middle and join the group if they belong. Ask participants for their own group examples as well.

#### The STATUS Update: Who is the leader?

Get everyone into pairs and each time you ask a question the pairs have a quick discussion.

Think of your family - who is the most important? Who is the least? How do you decide?

Next think of your school or workplace, next think of your friendship groups, now think about the country, now the world!

#### The ROLE Player: What roles do I play?

What roles do you play - e.g. joker, peacemaker, motivator, planner, helper, creator?

Put 4 - 6 cards with various roles on them in different places around the room. Now read a series of statements about different situations and

then it is “1, 2, 3 RUN!!!” and then everyone has to run to the card that best suits them in that situation!

### Debriefing roles (5-10 min)

Get everyone together again in a big circle to share any of the things that they found interesting or useful or fun in all the games you just played. Check that there is a good understanding of positions, interests and needs.

### Highlighting PINs (Positions Interests Needs) (10-15 min)

Divide participants into small groups and hand out a scenario to each group to analyse and discuss. Ask the groups to try to come up with some possible PINs for those involved:

1. A student is practising football skills and is kicking a football at the end wall of a house owned by an elderly resident, who is very upset by this. The student continues.
2. Two siblings are arguing about school trips (one to Alton Towers, one to a London art gallery). Their mum is a single parent and does not have enough money for both.

You will find examples of solutions further in “Definitions and examples” chapter.



### Final Debrief: Feedback in plenary (5-10 min)

This is a final coming together to share feedback about the last exercise and also the final closing and evaluation of the whole workshop. Questions could include “What have you learnt?”, “How is it relevant to everyday life and to our group?”, “How do you feel?”

Close.

## DEFINITIONS AND EXAMPLES

Further information that is useful/relevant to the workshops “Understanding Conflict - Position, Interest & Need part 1 and 2”.

### Definition of the terms “position”, “interest” and “need”.

- A **position** is a clear demand for something that can be defined and quantified.
- **Interests** are the underlying reasons why someone wants something. They are open to several solutions (a position is a fixed solution and is usually one-sided).
- **Needs** are at the core of many conflicts - we all share basic human needs, which means it is much easier for us to relate to others’ needs.

### The 5 CORE CONCERNS that underpin NEEDS<sup>2</sup>

#### Appreciation: *do I feel valued?*

- Are my thoughts, feelings, and actions devalued, or are they acknowledged as having merit?

#### Autonomy: *am I free to make my own choices?*

- Is my freedom to make decisions for myself being challenged? Are my decisions and actions respected?

#### Affiliation: *do I feel like I belong?*

- Am I being treated like an enemy or an outsider, or am I treated as a friend or colleague or member of the group?

#### Status: *what is my position compared to others?*

- Am I being treated like an inferior or less important person? Am I given full recognition where deserved?

#### Role: *am I happy with who I am?*

- What role do I play – for example, joker, peacemaker, motivator, planner? There are many possible roles, but am I happy or fulfilled with my role in this situation?

<sup>2</sup> According to Roger Fisher’s and Daniel Shapiro’s *Beyond Reason: Using Emotions as You Negotiate*, Penguin Books, 2006.

### Example statements for exploring values (Line up exercise)

Here are some sample statements but it is a great idea to make up your own and choose ones that reflect the real live situations of your group:

- At a party in your house, you notice a guest is wearing the same outfit as you. You quickly go to your room to change your clothes.
- You are queuing for the bus and someone jumps the queue. You get really annoyed and tell them to go to the back of the queue.
- Your best friend has cancelled your trip to the cinema because s/he has a new boy/girlfriend and is going out with him/her instead of you. You are upset by this.
- You are on the way home on the bus and a frail elderly woman gets on. There are no seats available. You have a sore ankle but you still give up your seat.
- You enter the shop in a hurry. You see someone approaching with lots of bags. You do not want to be late so you do not hold the door open for them.
- You borrowed your brother's MP3 player to go on a school trip. You lost the earphones but you put it back in his room anyway and hope he does not notice!

### Discovering PINs (Positions Interests Needs).

Two example situations with details of possible PINs are highlighted here:

1. A student is practising football skills and is kicking a football at the end wall of a house owned by an elderly resident, who is very upset by this. The student continues.

**Student:**

Position > I need to practice my football skills.

Interest > I want to join the team.

Need > **Affiliation** - I need to belong.

**Elderly resident:**

Position > Do not kick the ball against my house.

Interest > I do not want to be disturbed by the noise.

Need > **Status** - I want to be respected.

2. Two siblings are arguing about school trips (one to Alton Towers, one to a London art gallery). Their mum is a single parent and does not have enough money for both.

**Sibling 1:**

Position > I want to go on the school trip.

Interest > I want to go with my friends, it will be fun.

Need > **Affiliation** - I need to belong.







**Sibling 2**

Position > I want to go on the school trip.

Interest > It will help with my course work.

Need > **Status** - I want to do well in school and not be bottom of the class.  
**Appreciation** - I want to be seen as a good student.

## 5. CATEGORIES OF CONFLICT

 <b>Target group:</b> Young people aged 16-30 Youth workers aged 18+	 <b>Group size:</b> 10-30 participants
 <b>Duration:</b> 60 - 90 minutes	 <b>Type of activities:</b> Drama exercises Personal sharing Active involvement
 <b>Resources:</b> Standard	 <b>Atmosphere needed:</b> Safe space for sharing



### Aim

To get an understanding of different types of conflicts, what they can be about, and what is behind a conflict, to bring you one step closer to solving the conflict.

### Learning outcomes

- To be made aware of different categories of conflicts.
- To gain experience in talking about conflicts.

### Introduction

Give a brief introduction, mainly to welcome the group to the workshop. Highlight that we are going to do an exercise that is harmless, that we are in a safe setting, and that no one will be put on the spot, but that you contribute as much as you want, and we do the whole of the exercise together.

### EXERCISE 1. BRAINSTORMING (15 MIN)

Explain to the group that in this session we will try to see that there are different causes of conflict, and that some of these may have many similarities with each other, whereas others may have more differences. Conduct a brainstorming in the plenary to the question “What are potential causes of conflict?”. Write all suggestions down on a flipchart visible to everyone.

### EXERCISE 2. THEATRE PLAY (45-60 MIN)

During the next exercise participants will try to visualise some of these similarities and differences between conflicts by acting out some of these causes of conflict.

Divide the group into smaller groups of 4-5 participants. Ask each group to select one cause of conflict from the flipchart, prepare a short scene or still image they will act out for the other participants. They are not to reveal what is the conflict in their scene. Give the groups some time to prepare.

One group at the time acts out their scene. Ask these follow-up questions to the audience after each scene:

- a. What have we seen in this scene/image? (Try to describe what you actually have seen. Focus on observations.)
- b. What do you think the conflict is about?
- c. Is it always clear what a conflict is about?
- d. Could there have been something else behind?
- e. To the group that performed: what was the conflict about?

The facilitator must be on hand to guide the process all the way and be ready to probe the participants with additional questions if needed. By the end of the dramatisation part, the facilitator offers some input to simplify the different categories of conflict. See below.



## Debriefing (15 min)

When all groups have acted out their scenes, move to a plenary debrief.

Debriefing questions:

- How did it feel for you to think about, and act out a conflict?
- Have you got a better understanding of conflict?
- Why is it useful to know about different categories or forms of conflict?
- Is it necessary to talk about conflict?

## INPUT

To simplify what conflicts tend to be about, we use four categories of conflict:

- Resources or substantive issues:
  - a competition over perceived incompatible needs;
  - to achieve what you want, someone else will have to give up something;
  - zero-sum thinking (a gain for one side can only mean a loss for the other side).
- Relationship:
  - the presence of negative emotions, misperceptions, poor communication, stereotypes, etc.
- Identity/role:
  - if someone does not recognise my position or distinctiveness.
- Values:
  - perceived or real incompatibilities in belief systems;
  - what is good or bad, right or wrong, etc.

One conflict can fit into more than one category. Although this is a simplified set of categories and most most conflicts can probably fit into one or more of these.

All conflicts are about some interests. But we may have to dig to discover the interests. Normally, we see the positions of the parties involved. The interests are only behind the positions. The key is to keep digging and asking questions to find out what the conflict is really about.

## 6. ACTIVE LISTENING



### Target group:

Young people aged 16-30  
Youth workers aged 18+



### Group size:

10-30 participants



### Duration:

90 minutes



### Type of activities:

Drama exercises  
Personal sharing  
Active involvement



### Resources:

Standard



### Atmosphere needed:

Safe space for sharing  
Active listening space

### Aim



To get an understanding of active listening and raise awareness of how active listening can help scale down tension or help solve conflicts.

### Learning outcomes

- To understand that good communication is co-operation.
- To realise the importance of precise communication and asking good questions.
- To learn about different types of questions, facts and feelings.

### Introduction

Give a brief introduction, mainly to welcome the group to the workshop. Highlight that we are going to do an exercise that is harmless, that we are in a safe setting, and that no one will be put on the spot, but that you contribute as much as you want, and we do the whole of the exercise together.

## THE PENCIL (15 MIN)

Pair up, give out one pen or pencil to each pair. Ask each pair to hold the pen between them, touching it only with the tip of their index finger. Everyone then closes their eyes and starts moving around the room. Continue for a few minutes.

Ask a couple of reflective questions about this exercise:

1. Describe how you experienced this activity (focus on observations).
2. What can we learn from this activity?

Summarise that the point of the exercise is to become more aware of communication as teamwork. Feel free to use the analogy of the pencil as understanding; that it will only float well between you if your movements are coordinated and in unison.

## THE STATUE (20 MIN)

1. Move on to the next activity. Ask participants to form groups of three. The three members of each group have the following roles:
  - a. original statue,
  - b. link between original and new statue,
  - c. new statue.
2. Participants stand in a line. The original statue stands at the front of a line. The link will stand behind the original statue looking in the same direction (the link is not allowed to look back). The new statue will stand behind the link, but facing the opposite direction, thus unable to see the other two of the group.
3. The original statue will strike a pose without speaking and hold it like a statue. The link will try to describe to the new statue how the original statue looks, and the new statue will try to form the same pose.

4. For the first round, only the link is allowed to speak, with no follow up questions allowed from the new statue. When the link thinks he or she has described it well enough, and given the new statue sufficient time to form the pose of the original statue, he or she will step out of the line to assess and compare the two statues.
5. Pause the exercise, and ask a few reflective questions, such as:
  - a. How did you solve the task?
  - b. Did the new statue feel confident they had the same pose as the original statue?
  - c. How sure did the link feel that the new statue, who they could not see, had struck the same pose as the original statue, who they could see?
6. The groups rotate roles and form the same kind of line again. They do the activity one more time, only this round the new statue is allowed to ask follow-up questions to the link.
7. Wrap up the activity by conducting a short debrief:
  - a. Did anything change from the first round now that they were allowed to ask follow-up questions?
  - b. Did they feel more confident about recreating the statue?
  - c. What can we learn from this?
  - d. What could have happened if the communication had not been precise?

### Points to try to draw out:

- communication can be challenging and can provide several misunderstandings;
- things can be perceived differently from what was the intention;
- understanding depends on the listener's point of reference;
- good questions are an important part of listening and understanding.

## GETTING THE STORY ACROSS (45 MIN)

Introduce that we are going to be telling stories to each other and practise active listening through asking follow-up questions. We continue to work in teams of three. The members of each team will have the following roles:

1. storyteller;
2. listener who gathers the facts;
3. listener who searches for the feelings and emotions of the story.

The roles will rotate and it is a good idea to divide the time so that all three get a chance to hold all the roles.



### Instruction

1. Each participant is asked to think of a scenario, ideally something that has happened to him or her personally. To help them get started you can suggest that they think of their first day of something, such as school, sports team, or other, or their first time trying something new, such as speaking a foreign language, going to a new place, or other. Inform them that they will be asked to share their story with the other two members of their team, so it may be easier if they choose a memorable, happy moment, instead of something that could be more difficult to talk about to others.
2. To help the participants get in the right mind-set, and prepare their stories, consider the following preparatory questions:
  - a. Where were you before the situation?
  - b. How did you feel before going into the situation/event?
  - c. How did it feel afterwards?
3. The storyteller tells their story until they feel it is finished. The listener who gathers facts then starts asking follow-up questions to the storyteller to try to ensure that all facts are established, and they have understood the story in full. Lastly, the listener who looks for feelings and emotions ask follow-up questions to uncover

any remaining aspects of why this particular story has stuck in the storyteller's mind, why it was a happy, sad, or other moment for the storyteller.

4. As far as time allows for it, try to give all three of each team the chance to hold all the different roles, to give them a chance to practise asking questions and getting the full picture of the story.

### Debriefing



Gather all teams for a joint debrief. Consider the following debriefing questions:

1. How did it feel to tell your story in this way, having others listening actively to you, and helping you share all aspects of it, as well as give you feedback on their understanding of it?
2. How did the listeners experience the exercise?
3. Did this structured exercise help you discover something new about sharing a story and communication?
4. What is listening to you? What does it entail?

Do a short summary of "powerful questions" that come up as particularly useful from the participants. Write them on a flipchart if time allows.

### Tips for the facilitator

- Give instructions about time before the start of each exercise.
- Consider an alternative form of self-reflection, such as walking around in silence for a bit to gather one's thoughts. This can be followed up by a few questions. Another option is to let the participants walk around for a while and ask each other what they have learned, what they can take away from this workshop, and so on.
- It can be helpful if you can summarise the topic a little bit, either after each activity, or after the workshop as a whole.

Examples of points it could be valuable to pinpoint include:

- links to real-life situations in which it could be useful to be a better listener;
- active and good listening improves relations between people, and can take the edge off potential conflicts, even stops them in their tracks;
- fewer misunderstandings, clarifying communication;
- respect for the one who is sharing, being present in the conversation;
- a feeling of heightened value of listening to others, as you get a deeper understanding of them through listening more actively.

## 7. DEALING WITH EMOTIONS



### Target group:

Young people aged 16-30  
Youth workers, educators,  
social workers



### Group size:

8 - 16 participants



### Duration:

60 - 90 minutes



### Type of activities:

Drama exercises  
Personal sharing



### Resources:

Standard  
Speakers



### Atmosphere needed:

Safe space for sharing  
Relaxing setting

### Aim

To explore emotions and learn ways to deal with them.

### Learning Outcomes

- To learn that every emotion can bring some positives.
- To see how important it is to name emotions.
- To discover how to give space and time to emotions.

### Note about the venue/setting for the workshop

The workshop is meant to be delivered outdoors, i.e. on a beach, in a public park, in a garden. If you decide to do it indoors, choose a wide room where the participants can move freely and feel comfortable in the space. Music helps to create a nice atmosphere so if you have the workshop outside, remember to take portable speakers!

### Note about the atmosphere needed for the workshop

Whether it is an indoor or outdoor workshop, try to choose a place with natural or artificial barriers that will help the participants to feel





protected from outsiders. Create a relaxing atmosphere to help put the participants in the right mood (i.e. indoor: candles, pillows, soft colour, hot tea etc.; i.e. outdoor: ask them to take off their shoes, to enjoy the place and the feelings, to close their eyes, to make themselves comfortable).

### Trainers

This workshop works better when there are two facilitators/leaders who will share the explanation and the management of every phase of the activity. The one who's not in charge has to check the timing and look at the participants to check if everything is alright and the feelings are following "the right path".

### Introduction

As the participants arrive for the workshop, some relaxing music should be playing. We suggest "Emotion" by the Bee Gees to welcome the participants (you can choose also other songs, as long as they are relaxing).

Give a brief explanation about what the workshop is about and make sure the participants feel at ease and comfortable.

### EXERCISE 1. (20 MIN)

Ask participants some questions to help them think about their past or present feelings at different times and encourage them to share the names of the emotions with others.

**IMPORTANT:** explain that participants will not have to share their personal stories, but they only need to think of the emotion and express it in one word, after each question! It is a very delicate and important aspect to tell them before the deep questions start.

### Some example questions:

- How do you feel today?
- Think about a stressful moment that you experienced in the past: how did you feel? (The best situation is if the group has a common stressful experience to think about).
- Think about a very sad and difficult moment of your life: how did you feel?
- Think about a wonderful moment of your life: how did you feel?

*IMPORTANT: You should always make the last question positive; otherwise the participants will continue the workshop with a bad mood.*

After asking each question, give the participant the necessary time to think about the answer, no pressure and no rush. The core of the exercise is to recognise different types of emotions and try to name them appropriately. When they answer, the second facilitator (who is not asking the questions) should write all the words on a flipchart. **All the answers should be written on the same flipchart.**

When you collect all the answers, give the following title to the flipchart:

"NAMING EMOTIONS"

Explain that recognising emotions and giving them a name is the first step to be able to deal with them. In this phase, it can be useful to provide a tool called an "emotion chart", which is a list with the different names of emotions. For some groups, it is not necessary at all, so you can decide according to the target group.

### EXERCISE 2. (25 MIN)

After naming emotions, we should think about how to deal with them... but it is not easy! So, we're going to analyse how NOT to deal with emotions first.

Divide the group in pairs and ask them to think about a situation experienced in their lives where they think the emotions were not “well dealt with”. Ask each pair to draw a sketch (less than one minute) and show it to the rest of the group.

After each sketch is shown ask the group why and how the emotion of the sketch was “badly dealt with” and write their comments on a flipchart. When you summarise the exercise, underline that the flipchart shows examples of how NOT to deal with emotions and put an appropriate title on it. Then you could ask the participants: “So how SHOULD we deal with emotions?”

### EXERCISE 3. (25 MIN)

Ask each pair to repeat the same sketch, but this time with good management of emotions. Ask the participants to try to explain, why this time the emotions were well dealt with. Write their comments on another flipchart.

When you have all the explanation you need, put a title on the flipchart:

“GIVE THE RIGHT SPACE AND TIME TO THE EMOTIONS”

Put together all three flipcharts and explain that if they need to deal with a particular emotion, they can use the following guidelines:







1. Feel the emotion without denying it, recognise it and give it a name.
2. Give the right space and the right time to express the emotion.
3. Pay attention to the emotions of the people around you and try to be an active listener; they also may need help in recognising and dealing with their emotions.

### Debriefing



Put on the same music you played at the beginning and let the participants move around the room or space. When you stop the music, they have to talk to the first person they see and say what they are taking home from this workshop. Repeat this a few times, so that they can talk to more than one person (if possible, with all the participants).

## 8. IMPASSE

 <b>Target group:</b> Young people aged 16-30 Youth workers aged 18+	 <b>Group size:</b> 10-20 participants
 <b>Duration:</b> 90 minutes	 <b>Type of activities:</b> Drama exercises Personal sharing Active involvement
 <b>Resources:</b> Standard	 <b>Atmosphere needed:</b> Calm and creative



### Aim

To explore different ways to “back away” from an impasse.

### Learning Outcomes

- Improved awareness of different ways to deal with a major block or “impasse” in communication.
- More confidence in using methods for calming a blocked situation.

### Intro to the workshop (5 min)

Welcome the participants. Explain the aim and brief agenda of the workshop. Highlight that the workshop is not about finding solutions to problems but about finding ways to get around complete blockages.

### Impassable traffic! (10 min)

Create two “cars” made up of four people in each car (two in the back and two in the front, joined together by locking arms or some other means). Create a “narrow road” using chairs, the other participants or other suitable barriers. The “people cars” are on this narrow road and act out what would happen if they came together with no room to pass.

Other participants can offer ideas about what the cars would do at first. Then ask for ideas about ways to resolve the blockage in the road. Start with immediate, practical suggestions but then get as creative as you like.

Have a debrief about the cars game and explore what happened when everyone worked against each other. Use the discussion and examples to highlight that an “impasse” is where it seems like there is no solution but there is just a total block in communication or relations.

### Causes of an impasse (5-10 min)

Have a whole group brainstorming discussion to list some of the causes of the impasse (in small groups if there is time). Next come up with a list of possible solutions for the impasse and use some of the answers in the next exercises.

### Forum Theatre “Boxing Match” – outside help (20-30 min)

Now we will use some forum theatre techniques to explore ways to climb down from or calm down a situation where there is an impasse. One way to deal with an impasse is to get outside help. We will explore this idea with the help of Rocky!

Create the scene of a boxing match – fake boxing fighting moves, music from the Rocky films, towel worn like boxers warming up etc. – even a “boxing ring” if you can! The trainers or workshop leaders act out a situation where two “boxers” are at an impasse and are totally blocked

or not listening to each other. If you like, you can prepare other roles that volunteers from the group could play instead.

The role play starts with some arguing or aggressive style acting and then, at a suitable moment, someone rings a bell (like in a boxing match at the end of a round) and then shouts “FREEZE”. Now you can ask for any ideas about who could help in this situation. Who could offer support or advice to these characters to help them back away from the impasse? When there are suggestions, ask for a volunteer to be the “trainer” for the “boxer” and give advice when the bell rings for the end of the round.

The characters can listen to the advice and continue the role play to see what would happen. This can be done a few times with different “trainers” each time.

**Remember the aim is to calm the situation down,  
not resolve the conflict.**

Now create some small groups and ask them to talk about some of the big areas of conflict in their family, friend groups, schools, relationships etc., but participants should only share what they feel comfortable sharing within their small group. The task of each small group is to brainstorm ideas about who would help in those situations: you can be realistic or creative!

Debrief and create a list of all the different people that could help and how they would help. Remind everyone to only share personal information from his or her own stories.

### **A change is as good as a rest (5-10 min)**

Another way to help in a situation where there is an “impasse” is to physically change something. There are many different ways to do this and this activity is to get people to show as many ways as they can: change the time, the place, the lights, the sounds, atmosphere, position – anything!

To warm up, get people into pairs facing each other and ask them to memorise what the other person looks like. Now everyone turns round and changes something about the way they look. After a few seconds, everyone turns back and tries to spot the change. This should be done at least four or five times to show how many different ways there are to change.

### **“Musical chairs?” – Changing the scene (5-10 min)**

Now set up two chairs facing each other in the middle of the room to show “an impasse” and ask for ideas about different ways of changing the scene. People can physically move the chairs, change the layout of the room or act out what they would do to change things or just describe a change.

### **Changing the picture! (15 min)**

Get people into small groups and ask them to create a “totally blocked person”. They must show as many ways as possible that the person is “blocked” and can be as creative and imaginative as they like. It could be because of blocked thinking, narrow focus, not listening, being very angry, the history of the situation, emotional baggage, etc. You could either get people to draw the “blocked person” or physically create them using a member of their group and anything they have or any other resources you can provide.

### **Final debriefing and evaluation (5-10 min)**

Have a final session where the group members can share any thoughts, feelings or ideas they have about the impasse, especially if they have discovered any ways to help them deal with their own impasse situations. If there is time, share some of the other ideas below.



### Some other possible ideas to help people back away from an “impasse”:

- distract them with something;
- come up with a hypothetical scenario (“If I do this, would you be able to do that?”);
- highlight (or create) some common ground, common enemy or common goal;
- separate the people from the problem;
- challenge the assumption that there is only a fixed pie or only one way to win;
- investigate the possibility of a further exchange of information;
- insist on objective criteria;
- clarify communication (past and present);
- consider if apologies would be appropriate.

## 9. ASKING THE RIGHT QUESTIONS



### Target group:

Anyone



### Group size:

10-20 participants



### Duration:

90 minutes



### Type of activities:

Drama exercises  
Active involvement



### Resources:

Check Exercise 3



### Atmosphere needed:

Fun

### Aim



To develop participants questioning skills to help them understand the underlying needs and interests that people have.

### Learning Outcomes:

- To get to know what types of questions exist.
- To get to know which questions to ask to understand the underlying needs / interests and feelings / emotions.

### Intro to the workshop (5 min)

Welcome the participants. Explain the workshop, the aim and brief agenda.

### EXERCISE 1. “DARK STORIES” (10-15 MIN)

For this activity you do not need any special materials. Just create a space and divide people into two teams. If the group consists of fewer than ten people, do not divide them into teams. Separate the teams

a little. If there is a need, give participants paper and pencils. Summarise all answers on a flipchart.

Each team will be asked to unravel the true backstory of an event that the game leader (facilitator) will describe. The teams will try to find out what has happened during the “Dark Story” by asking questions of the game leader, who can only answer YES or NO. No open questions or descriptive answers are allowed. If the game leader answers YES to a question from one team, that team is allowed to ask another extra question. Otherwise, the teams must take turns in asking questions. There is no strategy imposed on the work of the team but it is advised that participants ask many questions and the whole process is kept dynamic. If the participants struggle, the game leader should give them some extra clues and advice.

The conclusion of the story that the game leader gives in the beginning is: *“He parked his car near a hotel and lost all that he had in one second”*. The task for the participants is to find out how it happened. The correct answer that they need to unravel is: *“He was playing Monopoly with his friends and put his car-shaped pawn on the hotel-field that belonged to another player. Thus, all that he owned in the game, was lost”*.

### Result

Participants have practised asking questions that open up new perspectives.

## EXERCISE 2. THEORY INPUT ABOUT QUESTIONS (15 MIN)

Present a short input about different types of questions using the “Types of Questions” sheet that you will find below.

### Introduction to question types

Asking the right questions at the right time is one of the most powerful tools to resolve conflicts. Questions help us to understand what really

matters, gain perspective, evaluate our position and come up with solutions. It is important to understand what types of questions exist and which type will help you get the information that you need. Why do we ask questions? Questions do not exist solely to gain information from another person but also to help that person understand him or herself better. So it is important to know why you are about to ask a question. Remember that questions are important, but they do not always have a straight answer and sometimes the value lies not in the information (facts) you receive but in the process itself, in the conversation.

### Step-by-step

1. Brainstorm about the different types of questions and why we ask them.
2. Give participants time to think and write their suggestions on the flipchart.
3. Present the theory sheet about different types of questions.
4. Connect theory with real life by telling a story that shows how important it is to ask the right question.

### Ideas to help:

Before the workshop starts, it is a good idea to print out, or at least prepare some examples for different types of questions.

## Types of Questions

### Open

What is important to you here?  
What have you already tried to resolve this?  
How do you feel about this?  
What would a good solution look like for you?  
Is there anything else?

### Closed

Do you want X?  
Have you tried talking directly?  
Does this make you feel angry?  
Would X be a good result?

### Understanding What Matters – Systemic Questions

- Who is involved? Who else?
- Who makes the decisions?
- Who is responsible?
- Who is affected by any decisions?
- What has been done so far, and by whom?

### Understanding What Matters – Provocative Questions

- Could there be something completely different going on here?
- Is this really about what it is about?
- Are your expectations unrealistic?
- What have you done to cause this problem?
- What are you doing to make sure that everything stays as it is?
- How are you benefiting from this conflict?

### Questions that Shift and Gain Perspective

- Can you put yourself in the other party's shoes? How do they feel?
- What would a third – uninvolved – party say about this situation? A child? Another boss? Your partner in love? An independent expert? A judge? A priest?
- Imagine you are on holiday, miles away, on the beach with your friends. What does this the problem look like from there?
- Can you put this all into perspective? How important is it in relation to other things in your life or your business?

- What do you think this is going to look like two weeks / a month / a year / five years from now?

### Evaluative Questions

- Asking about alternatives: You have a choice between A and B. Which is better? Why?
- Evaluating with a scale: On a scale from 0 to 10, with 0 standing for “not at all important” and 10 for “essential”, how would you rate your different interests / options here?

### Paradoxical Questions

- How could everything just get a lot worse?
- What would you have to do to make things worse?
- Imagine the worst possible outcome? Is it really so bad?

### Solution and Resource Focused Questions

- Think of everything you can do to resolve this satisfactorily?
- How have you managed to deal with this so well so far?
- What will your first step be?
- What resources do you personally have – in yourself – to help resolve this?
- What resources are there elsewhere – other people, institutions, etc. – that can help resolve this?
- Imagine you have solved this problem – what happens then?

### The MIRACLE Question (for advanced questioners, based on Steve de Shazer)

*Imagine you sleep really well tonight, you go to bed early, you read a little, it is nice and warm in bed. You sleep deeply and wake up refreshed. Tomorrow morning you wake up, and a miracle has happened. You open your eyes, the world looks different. Your problem is gone. The miracle is that everything is good. Everything is resolved, all questions are answered. You are satisfied. You are happy.*

- How do you know that a miracle has happened?
- Who else notices?
- How do you feel now? What has changed?

### EXERCISE 3. "GUESS WHO" (30 MIN)

This activity needs extra preparation. The following characters will play a role in the exercise: main facilitator, actor who will be the Mysterious Person, timekeeper/helper (optional), and participants.



#### Extra Resources/Materials

Flipcharts, A4 paper, pens, several markers or pencils (this is not compulsory but it is better for visualisation). Additionally, you may prepare a costume for the Mysterious Person (Wilson ball, wooden sticks, blanket to hide a person, face paint).



#### Instruction

1. Summarise the previous parts of the workshop and explain to the participants that now they will be able to test how effective they are in asking the right questions. Introduce participants to the concept of a simulation game, which is based on role-play and acting out a fictional scenario.
2. The goal of the game is to find out the story and identity of a Mysterious Person that is hidden somewhere from participants' sight (preferably – another room). The Mysterious Person is currently facing a difficult problem that participants need to discover. In order to do that, participants will be divided into groups and each one of them will be given a special code of conduct that they need to follow.
3. Divide the participants into 3 teams - the perfect amount is 3-7 people per group (if you have more people create more teams). Each team will have the opportunity to meet with the Mysterious Person and find out as much as they can from him/her (and what is the problem he or she is facing). During the meetings, each team will be allowed to ask only one type of questions:

Team one = Closed (Yes / No answers);

Team two = Provocative Questions;  
Team three = Questions that shift perspective.

4. The game will have three rounds in total. In the beginning of the exercise, each team will be given 5 minutes to prepare and write down questions they want to ask. Then the first group will leave the room and meet with the Mysterious Person for 2 minutes. After them groups two and three will follow, each having the same amount of time for the meeting. After round one, participants will be able to meet with the Mysterious Person again during rounds two and three. When one group is in the meeting, the other ones have the time to re-evaluate their questions and plan for the next steps. They should use all the time they have to ask their questions and find out as much as they can about the Mysterious Person and the problem he/she is facing.
5. After all the rounds are finished, give participants 5 minutes to put on a flipchart all they have learned from the Mysterious Person – and then present it to the other groups.

#### Suggestions for variety:

- Every team has their question type until the end;
- Every team gets to try all of the question types, one-by-one;
- Teams could be based on the type of information they can find out, for example, only find out facts / feelings / solutions.

The facilitator/s can help the participants to come up with the right questions in order to reach the goal. If necessary, give suggestions to help the participants navigate to the answer.

#### The actor's task – "Mysterious Person: Robinson Crusoe"

The actor's main task is replying to questions as if he or she is alone on an island (like Robinson Crusoe (book) or Tom Hanks in Cast Away (film)). The actor will be in another room, somehow hidden from the participants. Relying on the story from the book and the film, the actor



will answer questions from the teams. After the interview, the actor will come to the participants and tell his/her story. To help even more, the actor can dress up as the character.

### Result

Participants know which type of questions produces which type of answers. They will understand the difference between open and closed questions, questions with intent, suggestive questions etc. The teams will see that the information and picture that you get is different depending on the types of questions we ask.

### Debriefing (10 min)

The main part here is to analyse the work done so far, but especially in the last exercise.

Create a cosy atmosphere; if it is possible, sit down on cushions.

### Structure:

- Have a warm up round about the exercise, using one word that describes participants' feelings now.
- Summarise each activity generally, using ideas from participants. Reflect on the agenda, what was important. Ask them about how is it all connected as one workshop; is there an overall connection?
- Remind the participants about the objectives of the workshop.
- Ask participants to say what they will take away from the workshop based on knowledge they now have.

## 10. TOO MANY COOKS SPOIL THE... TALK WORKSHOP ON TALKING ABOUT TALKING



### Target group:

Young people aged 16-30  
Youth workers aged 18+



### Group size:

6 - 24 participants



### Duration:

90 minutes



### Type of activities:

Drama exercises  
Discussion based activity



### Resources:

various preparation  
needed (check below)



### Atmosphere needed:

Fun and creative

### Aim

To learn the benefits of understanding and planning the structure of a conversation.

### Learning Outcomes

- To understand the elements that build every conversation and learn about the benefits of having agendas for conversation.
- To recognise the importance of saving time and energy in conversations by setting and reaching clear goals.
- To learn how to maintain better relationships by understanding the goals of partners in conversations.
- To practise the process of creating a complex conversation such as group discussion.
- To learn how to set agendas for conversations.

## EXERCISE 1. FROM COOKING TO CREATING A CONVERSATION (45 MIN)

This task will allow participants to experience a group conversation and to identify different elements that are important to lead any type of conversation.



### Preparation

You need cards with printed pictures/names representing different aspects of cooking.



### Instruction

Welcome participants. Ask them to sit in groups of 4-6 people around tables that have been prepared in advance. On the tables put small pieces of paper, each representing different aspects of cooking.

Prepare as many different cards as possible (at least 30, 40) and be as creative as possible. Some ideas are on the extra sheet after the workshop. The cards should allow participants to “cook” different meals and, at the same time, inspire discussion about what to do and how to do it. Many things can happen in the kitchen and the perfect cook would consider all of them.

Tell the participants in each group that they are running a kitchen in a youth centre and on the cards they will find different things that are usually used or can be found in the kitchen. Ask each group to prepare a menu and a cooking plan for the day, considering all the information on the cards: meaning they might have limited resources, different customers and accidents may happen. Each group has 10 min to complete the task.



### Debriefing

Ask participants about the emotions and the process: was it difficult? Did they manage to accomplish the task? Are they satisfied with the results?

Keep participants in the “culinary” mood by asking if they liked the exercise, if they like to cook in real life etc. Is cooking a difficult activity for them? Does it require a lot of thinking, planning and considering? Is real life cooking normally easier than it was in the exercise? What makes it easier in real life?

Ask participants to imagine that they need to bake a tasty cake. Ask them what they would need to do that. Write on a flipchart participants’ ideas and group them if needed in these three categories: ingredients, time and recipe. You can also symbolise these different categories with drawings or by sticking up printed pictures.

Discuss with participants the idea that conversation is a bit like baking a cake. You have:

- **ingredients** - topics and issues that you plan to cover in the conversation can influence the final result of the conversation. It is important to decide and choose them consciously - just like with ingredients for a cake;
- **time** - time is important in both cases and it is good to set it before the process. Imagine what would happen to a cake if you did not set the right time!
- **recipe** - you can improvise, but in difficult/important conversations a recipe is needed, which means the structure, plan of topics and issues. It creates a safe atmosphere and helps you to focus on the important issues.

You can also mention baking (technique) and experience (quality):

- **baking** - conversation is a creative process just like baking, so you never know the results at the beginning, and you need to be open and patient during the process;
- **experience** - to be a good cook you need to practise - with conversations too! When you practise, you learn what works better and what does not work at all.

**Summing up:** Congratulate participants on their knowledge of baking and cooking, and their knowledge of the construction of a conversation and its important ingredients.

## EXERCISE 2. FROM CHAOS TO STRUCTURE (45 MIN)

This task will allow participants to experience the situation when they need to meet different interests and opinions in order to realise a common goal. They will experience the importance of the elements of conversation mentioned in the previous exercise and they will reflect on the idea of improving the conversation by implementing the agenda for conversation.



### Preparation

Print out cards with the various roles on them (see the extra sheet after this workshop with the list of different roles).



### Instruction

Invite participants to practise the knowledge that they identified and expressed in the previous exercise through an active task - role-play. Divide participants into groups with ideally 6 people in each group as each set contains 6 different roles. A group can be formed with a minimum of 4 participants. If you have more than 6 participants in the group, you can have more than one person in some roles.

Distribute the roles randomly among the participants. Introduce them with description of the situation and ask them to improvise a group discussion (in case of more than 1 group - parallel discussions). Participants will have 10 minutes for the discussion.

### Description of the situation

*You are a group of classmates. Your teacher asked you to plan a school trip. You did not have time to meet before and today you are meeting for the first and last time to make final arrangements. You have 10 minutes to come up with the complete plan and submit it to your teacher otherwise the trip will be cancelled.*

## Debriefing



After 10 minutes ask everyone to come back to the circle. Ask them:

- about feelings (how do they feel after this exercise?);
- about the process (what were their tasks and interests, what happened, who started, who talked the most, what made the discussion difficult, what techniques did they use to make it easier to achieve their goal?);
- about an alternative version of the process (what could you do to make it better, which elements would you add or remove?).

Write down all the ideas from the participants on a flipchart. What can be improved in the conversation and how? Bring their attention to the idea of creating an agenda that helps improve conversations. Discuss with participants and introduce, if needed, the following elements to the conversation agendas:

1. planning the process;
2. choosing the topics to talk about;
3. deciding what you are NOT going to talk about;
4. prioritising;
5. going from general to specific;
6. giving order;
7. keeping time;
8. choosing a manager of the process;
9. planning next steps.

After a short discussion, ask participants one by one to come up with one example of the benefits of using agendas for conversations. If needed, complete their reflection by mentioning the following:

- saving time and energy;
- having clear goals and reaching them easily;
- maintaining relationships;
- better understanding of goals of other partners in the conversation.

Congratulate participants for their engagement and intensive work.

## Food and kitchen lists (Exercise 1)

Here is a list of possible ideas for the food and kitchen activity. Of course, you can add your own ideas too - more ideas mean there will be more variety!

### Utensils:

- frying pan
- 1 big pot
- two big spoons
- fork
- etc.

### Food:

- flour
- 6 eggs
- 1l of milk
- 4 tomatoes
- 1 rotten tomato
- nuts
- etc.

### Safety in the kitchen:

- cut finger
- allergic reaction
- burnt dish
- emergency phone call
- etc.

## Roles (Exercise 2)

1. Your role is very important. You are responsible for the visual identification of your trip, which is compulsory for your sponsor. You have several project ideas, including t-shirts, cups, pens,

### Equipment:

- cooker
- microwave
- one oven
- etc.

### Dietary requirements/ customers:

- vegan
- lactose intolerant
- very hungry
- gluten-intolerant
- elegant lady
- travel food
- etc.

### Style of cooking:

- traditional
- picnic
- TV dinner
- snacks
- formal dinner
- etc.

stickers, and notebooks. You want to discuss these in detail with your colleagues. Ask questions, consult people about the ideas you have with everyone and make the final decision together. You have only 10 minutes. Make sure that you speak your mind.

2. Your role is very important. You are responsible for food supplies: sandwiches, milk, snacks, food packets, fruit, etc., and dietary requirements of other people. Propose the menu for the next 3 days. Make sure that everyone is ok with it. Ask questions, consult people about the ideas you have with everyone and make the final decision together. You have only 10 minutes. Make sure that you speak your mind.
3. Your role is very important. You are responsible for accommodation during the trip. You found three different guest houses and you want to present them to your colleagues. Every venue has different options related to location, price, double or multi bedrooms and other services. Make sure that everyone is ok with your offer. Ask your colleagues questions, consult people about the ideas you have and make the final decision together. You have only 10 minutes. Make sure that you speak your mind.
4. Your role is very important. You are responsible for entertainment during the trip. You have checked the cultural offer of the town: concerts, cinemas, dancing events, museums. You have collected different board games, card games, chess and ideas for sport activities. You are very passionate about your role and you would like to present all your ideas to your colleagues. Ask them questions, consult on the ideas you have and make the final decision together. You have only 10 minutes. Make sure that you speak your mind.
5. Your role is very important. You are responsible for the money that you have received from your sponsor. You have to keep a check on all the money for the trip. Verify costs in details. Collect all the bills. You also need to prepare a participants list with all personal data: name, surname, date of birth, place of birth, sex, ID number,

phone number, address, e-mail. You have only 10 minutes. Make sure that you speak your mind.

6. Your role is very important. You are responsible for transport during the trip. You have checked buses, trains and other options. You are also responsible for local transport – bicycles, walking routes etc. Present all your ideas to your colleagues. Ask them questions, consult with them about the ideas you have and make the final decision together. You have only 10 minutes. Make sure that you speak your mind.

## 11. GENERATING OPTIONS AND CREATING SOLUTIONS



**Target group:**  
Anyone



**Group size:**  
10 - 20 participants



**Duration:**  
90 minutes



**Type of activities:**  
Discussions  
Active involvement  
Creative thinking



**Resources:**  
white and coloured paper  
markers, scissors, tape



**Atmosphere needed:**  
Safe space for sharing

### Aim



To understand that each conflict has more than one solution and it is good to be creative in finding them.

### Learning Outcomes

- To be creative in proposing solutions to the conflict.
- To learn how to approach each conflict situation from multiple angles.
- To understand how important it is to always identify the underlying needs of parties to the conflict.

### Intro to the workshop (5 min)

Welcome participants. Explain the workshop, the aim and brief agenda.

## EXERCISE 1. "ONLY THE ONE WHO..." (10 MIN)



### Preparation

You will need quite a big room or an open space where participants can safely run. At the back of the room place a line on the floor that separates the bigger part of it from the so-called "safe space". Participants should have a possibility to run into this area. The facilitator will stand between the participants and the line and catch people if they decide to cross the line against the rules of the game.



### Instruction

Participants need to cross the line at the back of the room, which is guarded by the facilitator and get to the safe space. To do that, each time they have to fulfil the conditions named by the facilitator. The facilitator says a statement explaining who can cross the line each time. The participants' task is to prove that they meet the expectations and get past the facilitator. Very often obvious solutions will not work so participants need to be creative. In case they cannot fulfil the condition, they might decide to "cheat" and run through the line guarded by the facilitator. However, if the facilitator touches them while crossing "illegally", they lose and have to leave the game.

The point of the game is to understand that there are no rules on how the conditions named by facilitator can be fulfilled. They are often absurd, unrealistic, and impossible to complete. Participants need to use their creativity and imagination to make it to the safe area.

### Examples of the tasks:

- Only the ones wearing blue can pass.
- Only the ones behaving like a Jedi can pass.
- Only groups of five people can pass.
- Only cute kittens can pass.
- Only those with four hands can pass.

## Result

Participants have experienced a situation where they could come up and use different solutions, not only the obvious ones. They are aware that there is always more than one solution to a problem. Sometimes they just need time to find it.

## EXERCISE 2. "PAPER LOVE BATTLE" (15 MIN)

### Preparation



The workshop room should be divided into three parts. The parts furthest apart will be used by opposite teams as their headquarters and the space in-between will be their meeting ground.

### Instruction



Participants are divided into two groups. Groups take turns in designing love messages to the other team using only a piece of paper and a marker. Each turn, the way they express the love should be different. Teams cannot reuse opponents' techniques.

The initial preparation is 3 minutes. The first turn is decided by rock/paper/scissors game. Representatives of both teams meet in the middle and they show with their hands at the same time rock, paper or scissors. Rock beats scissors, scissors beats paper, and paper beats rock. The winning team starts. Before each turn, the team gets one minute to prepare. The game stops when one of the following conditions is met: (1) time for the exercise is over, (2) one team does not have the next message, (3) one team runs out of paper (however one piece of paper can be used in multiple turns).

## Result

Participants understand that even most abstract problems and ideas can be solved – or explained – in many different ways. They are also aware that creative solutions may be found despite limited resources.

### EXERCISE 3. MAIN ACTIVITY “SAVE ROMEO AND JULIET” (40 MIN)



#### Resources

Love/Death scale with the indicator of Romeo and Juliet, sticky notes and signs with minutes left (1 min, 3 min, 5 min, 10 min, 15 min).



#### Instruction

The goal of the game is to prevent Romeo and Juliet from committing suicide by giving options to the couple, their families and other citizens.

The participants in this activity all work together in one team and represent the inhabitants of beautiful Verona.

Place on the blackboard or the wall a scale with two endings: “Love” and “Death”. An indicator of Romeo and Juliet should be placed somewhere in the middle. The aim for the participants is to help Romeo and Juliet get to the “Love” end. Participants lose if the indicator reaches the “Death” end. During the game, participants come up with different options on how to bring Romeo and Juliet closer to the “Love” side. They can give tips and talk with all characters from the story (represented by the facilitator). Every action by the participants brings Romeo and Juliet closer to one side of the scale or the other. Participants can write their proposals on a sticky note and put it on the blackboard/wall with a scale. The facilitator determines the direction in which the indicator will move.

Every five minutes the facilitator gives the participants a “News” card that slightly changes the rules of the game and requires that participants adjust their approach. The role of the facilitator is to guide participants through the process and to generate “News” cards, depending on the participants’ options, to steer them away from the direction they are going and to force them to explore alternatives.

#### Examples of “News”:

- *A plague happens in a city (the most active citizens cannot speak for five minutes because they are at a hospital recovering from the plague!).*
- *Montague and Capulet are at war. Citizens can speak only to Romeo or Juliet.*
- *Romeo and Juliet have disappeared. Citizens can speak only to their families.*







#### Debriefing (10 min)



Ask the group to sit with you in a circle. Ask them about their feelings and the process. Was it difficult to save Romeo and Juliet from their miserable end? How did they do that? What helped them? What were the biggest obstacles they faced? Which solutions turned out to be the most useful? Where they obvious in the beginning or did they need to be creative to come up with them?

Ask the participants to write down tips on how to create options and find solutions based on what they have learned from the workshop. Summarise the outcomes. Encourage participants to ask questions. If you are happy with the result, it might be a good time for a group picture too!

## 12. EXPLORING AGREEMENT

 <b>Target group:</b> Any age	 <b>Group size:</b> 4-20 participants
 <b>Duration:</b> 60 - 90 minutes	 <b>Type of activities:</b> Drama exercises Active involvement
 <b>Resources:</b> See extra sheet	 <b>Atmosphere needed:</b> See details below



### Aim

- To find different perspectives on conflict.
- To explore possible ways to reach a compromise by increasing awareness of the interests and needs behind a conflict.
- To discover the ZOPA - Zone of Possible Agreement.

### Learning Outcomes

- To investigate conflict using useful and more rational perspectives.
- To investigate the other side's position in a positive and constructive way.
- To increase knowledge about the ZOPA concept.
- To learn about techniques that help with finding different routes to an agreement.

Before you run the workshop you should familiarise yourself with the following terms, used often in negotiations:

**BATNA** – Best Alternative To a Negotiated Agreement – it means the best result you, as a party of the conflict, may achieve if you leave the negotiation table and try to find a solution to the dispute elsewhere (i.e. in court). Usually BATNA helps assess if mediation or negotiation is more profitable than another way of solving the conflict and it shows how much a party can gain in the process.

**WATNA** – Worst Alternative To a Negotiated Agreement – the opposite of BATNA and helps to assess what is the worst possible scenario if the parties do not find a solution to the conflict on their own.

*Example: You are a school class leader responsible for organising a two-day hiking trip for the whole school year. You are discussing the schedule with your peers from other classes and their ideas are quite different from your own.*

*Your BATNA: Your class goes on a trip on their own, without your peers from other classes. Your position in a group rises and people respect you more now. During the trip all of you have fun but miss your peers from other classes.*

*YOUR WATNA: No one goes to the school trip because the pupils cannot agree on the plan. Your position as a leader weakens and you lose respect of your friends.*

**ZOPA** – Zone of Possible Agreement – is the place in the middle. This term explains the space where all the parties to the conflict may find some agreeable grounds. Finding your place in ZOPA requires stepping down from some expectations and giving in some aspects – in order to gain in others. The Zone of Possible Agreement covers only the concessions the parties are willing to make while still staying satisfied with the result.





### Preparation/materials

- energetic/ hard rock music (e.g. “Thunderstruck” – AC/DC) for the first activity;
- battleship soundtrack (e.g. sinking boats, cannon shots...);
- tape or something different to use to divide the space into two separate areas (or more if there are more teams);
- the description of a conflict which has to be adapted to the target group (description of the situation and of the position of ONE part to each team) IMPORTANT: The description of the conflict has to be VERY clear;
- the workshop leader should be familiar with the concept of ZOPA.



### Atmosphere

This workshop works better if you create a dramatic sense of conflict that you later explore and find constructive solutions to. The points below will help you with this:

- Before the workshop, prepare the setting with two separated areas, facing each other (in conflict). If there are more than two teams, prepare an area for each team.
- At the beginning, the participants should sense an adversarial atmosphere: thanks to the music (hard rock or energetic music), the space divided in opposite corners and the description of the adversarial positions of each team, the participants will feel the motivations and the “pride” of their position.
- Each team has to “yell” to the other its position and point of view. We want the participants to feel frustrated, angry and upset. The music is there to help this.
- Then, during the game, the participants will become more rational, analysing the interests and the needs behind their own positions, the tension will decrease (and also the music volume), the feelings will be more calm and the teams will start to listen and rationalise the other side’s interests and needs without yelling. Now they feel more calm and safe, they are getting ready to understand the other side’s point of view and to find a ZOPA.

### Intro to the workshop (5 min)

Welcome from the facilitators and participants. Explanation of the workshop, its aim and brief agenda. Make a formal introduction about conflict in general and introduce the activities of the session.

When the group arrives, make an energiser to help the participants to get to know each other better and to put them in a co-operative mood. Always remember to explain clearly the rules of the energiser.

### EXERCISE 1. YELLING CONTEST

Prepare the setting: divide the chairs in two or four groups and make them face each other.

There is a conflict (related to the target group experience) and each team has to receive a card in which their position is explained. Very clearly explain the conflict to each group, because the situation must be well understood. Each side has to analyse its own position. To help the team consider its position in the conflict, give it two cards with two questions written on them: “How do you feel?” and “What do you want the most?” Explain that after some time for consideration (8-10 minutes), they will have five minutes to inform the other team about their position and feelings. There will be lots of noise (maybe a band is practising nearby) so they will have to shout.

Now each team has five minutes to explain its position and feelings at the same time and over the top of the loud music.

The result will be that the two teams will yell at each other creating chaos with a high level of stress and frustration. Give them more time if you think that they did not yell enough at each other, sometimes the teams need more time to “feel” the conflict and to shout their positions out loud, so it would be better not to stop them before this happens.

Debrief with the participants about their emotions and introduce the next step: the deeper analysis of the interests and needs behind THEIR OWN positions (DO NOT EXPLAIN just now that they will eventually analyse also the other side's position!).

## EXERCISE 2. BATTLESHIPS

Each team begins by answering questions about their side of the conflict:

- What would you accept?
- What do you want the most?
- What would you never accept?

When all the questions are answered, it is time to play the game of battleships. See the rules of the game in the final part of this workshop called "Battleship Game Explanation".

### ZOPA

After the game each team has a clear frame of the conflict. Explain to them that asking questions was the key point of finding out the interests and needs of the other side. Put all the symbols on the ZOPA-flipchart (that you have already prepared): explain which, between all the needs and priorities of the teams, is INTO the ZOPA and which is not: this is the way to define the Zone of Possible Agreement.

<b>A</b>		<b>B</b>
<b>WATNA</b> (What "A" would never accept)		<b>BATNA</b> (Best-case scenario for "B")
	(What "A" would accept) <b>ZOPA</b> (What "B" would accept)	
<b>BATNA</b> (Best-case scenario for "A")		<b>WATNA</b> (What "B" would never accept)

## Evaluation (and debriefing)



Each participant will receive two different coloured sticky notes. On one they should write something (a word or a sentence) about how they feel at the end of the workshop. On the other they should write any learning outcomes that they have from the workshop.

Depending on the group, you can get each person to stick up their notes on the flipchart and explain them to the group (if they want it: do not push them). Or they can all be collected and shared without names if you feel that works better.

## BATTLESHIPS GAME EXPLANATION

### Preparation



Create charts for the game (two for each team) as in the diagram. If you have a really active group, you can make the chart bigger and make the game last longer; for a less active group, make it smaller so that they do not get bored.

**BATTLESHIP**

	1	2	3	4	5	6	7	8	9	10
A										
B										
C										
D										
E										
F										


You can have two or four teams but each team only plays against one other team.

Each team receives ONE battleship scheme as shown below. They will have to place three ships, one heart and one vortex in the field, as follows:

1. Three ships (three squares each) representing what they would accept;

WHAT WOULD YOU ACCEPT?


1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_



2. One heart (one square) representing what they want the most;

WHAT DO YOU WANT THE MOST?


• \_\_\_\_\_



3. One vortex (two squares) representing what they would never accept.

WHAT WOULD YOU NEVER ACCEPT?

• \_\_\_\_\_



### Playing the game

Explain battleship rules clearly. First of all, both teams have to answer questions connected to each element. Next they must place the symbols connected to each element on the battlefield (chart).

After this, each team will receive another battleship chart. This is the one they will use to find out the other team's fleet and the other team's answers to the questions.


Now the teams take it in turns to ask for a "letter/number combination" in order to find out the position of the other team's fleet. When they find and destroy the ships/heart/vortex, they should ask the questions: "What would you accept? / What do you want the most? / What would you never accept?" (according to which element they find).

## BATTLESHIP

	1	2	3	4	5	6	7	8	9	10
A										
B										
C										
D										
E										
F										

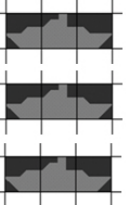
WHAT DO YOU WANT THE MOST?

• \_\_\_\_\_



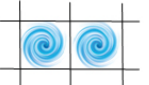
WHAT WOULD YOU ACCEPT?

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_



WHAT WOULD YOU NEVER ACCEPT?

• \_\_\_\_\_



PART

# 5 EDUCATIONAL GAMES

Conflict resolution education is such a broad and inspiring topic that it is hard to miss an opportunity to use yet another educational tool – such as games. Below, we present you with two games ideas that you may use in your educational activities with youth about conflict. Please note that those are just concepts and ideas for you to use, not fully developed games. Nevertheless we hope they will inspire you to find even more creative methods of teaching conflict resolution to young people.

## “HIGH AND LOW”: AN ADR ESCAPE ROOM

- Number of players:** Up to 12, split into 2 groups of 3-6 players each.
- Age:** Young people above 13 years old or grown-ups with playful minds.
- Length:** Up to 45 minutes to escape.
- Difficulty:** ★★★★★  
(though unknown for now, as the exercise is yet untested).
- Replayability:** Limited (as most puzzles would work only once).
- Theme:** Medieval castle with dungeons.

### Aim

Discovering clues and patterns only made possible by co-operation between the two separated teams which cannot see each other.

### Learning outcomes

- Learning that co-operation in difficult situations is more profitable than competition.
- Understanding the roots of competition.
- Practising active listening skills.

### General plot / background story

**Group 1:** You find yourselves in a closed off room at the top of a tower. How you got here is unknown. There is a locked door, which leads to your escape, and you have 45 minutes to figure out how to unlock it. There are a number of objects scattered around the room, images on the walls, and other potential clues that may help. You need to examine your surroundings to find keywords, patterns, codes, or other clues to bring you closer to escaping. Note also that there is one open channel of communication with another group that seems to be stuck

somewhere else. Communication with the other group can run freely inside of the communication zone, but only one person from each group may be in the communication zone at the same time. The rooms are not situated next to each other, so no objects may be passed either way. Only spoken information can pass.

**Group 2:** You find yourselves in a cellar dungeon. How you got here is unknown. There is a locked door, which leads to your escape, and you have 45 minutes to figure out how to unlock it. There are a number of objects scattered around the room, images on the walls, and other potential clues that may help. You need to examine your surroundings to find keywords, patterns, codes, or other clues to bring you closer to escaping. Note also that there is one open channel of communication with another group that seems to be stuck somewhere else. Communication with the other group can run freely inside of the communication zone, but only one person from each group may be in the communication zone at the same time. The rooms are not situated next to each other, so no objects may be passed either way. Only spoken information can pass.

### Setting

The participants are split into two groups, each consisting of 3-6 participants. There will be separate work spaces for each group, in improvised “rooms”, or spaces, near each other.

**Note:** the “rooms” do not have to be actual rooms. Boxes, flipchart, furniture, and other such things can create the setting. And there is every possibility of using whatever your available venue has as props. Even the final obstacle, the exit door, can be symbolic. In reality you only need somewhere to attach a coded padlock.

### The rooms

Two separated rooms. The key feature is to have one work space for each group. You may use any props you have at hand to set up and decorate the space to fit the theme of the background story. Note that you are not bound to the particular story of the medieval tower and

dungeon, but can choose any theme you prefer. The main purpose of the escape exercise is to practise the skills relevant for alternative dispute resolution, as mentioned above. If you stick with the medieval theme, you may use candle sticks, wooden swords, a chest, dim lighting, and more.

Potential props: Live candles, cardboard with drawings of bricks, windows, etc. The rooms will ideally be a little bit apart from each other, so they cannot simply talk normally with each other. There will be one point of communication between the rooms. A nice way of setting this up is with a tin can telephone.

### The puzzles

Each task leads to another task and, step by step, the story of why they are in the rooms is revealed. A selection of puzzles is described in more detail below.

### The exit

There will be one exit door for each group. But once they come out, they discover that there is one final obstacle to secure their freedom. This final obstacle is solved by both groups putting down a requested object brought out from their two rooms. If they have managed to open the exit door this final obstacle is easily cleared. The implication of this is that both groups have to find their way out of their rooms to be able to make the final escape together.

### Monitoring the game

A facilitator can always be present, as the “rooms” are not actually closed off rooms. The facilitator can answer questions if necessary and observe the process for the debrief.

**Educational key points:** The exercise is designed to promote learning of some of the key skills of alternative dispute resolution, including:

- Communication between parties;
- Asking the right questions, and continuing to dig for information beneath the surface;
- Co-operating to solve tasks, and realising that the best, or only, solution sometimes necessitates the inclusion of both parties.

### Puzzle progression

Each team has three main puzzles to solve, making it a total of 6 puzzles that all have to be solved to be able to open the exit door and escape. The exit door can only be opened if both teams have correctly solved their three puzzles.

The puzzles work in a way that only one puzzle is possible to solve at any given time, and each puzzle will need a crucial clue (such as a keyword, code, etc) from the team on the other side. In a nutshell, no puzzle will be solvable without co-operation.

There will be various objects hidden in both rooms in the beginning, which the teams are likely to start searching for right away, and try to reveal the meaning of. But failing to solve any of the puzzles, they will soon reach an impasse, and hopefully pushed towards starting communication with the team on the other side.

The first solvable puzzle will be 1A (meaning the first puzzle in room A). However, this can be solved with the help of a clue found in room B. Puzzle 1A will then result in a clue that is required to unlock puzzle 1B. The same pattern continues from A to B and back again, until all six puzzles are unlocked, and the codes for both sides of the exit door can be unlocked and opened.

**First clue:** Group B will find a 5-digit code in room B, somewhere reasonably easy to find. This code will not fit anywhere in their room. But the code will inform group A about which letters are required to put together the correct keyword from puzzle 1A.

**Puzzle 1A:** Crossword to yield a keyword. Ten squares of the crossword have a number from 0-9. The group must solve the fairly easy crossword first to have all letters in place. To know which letters will form the word, and the order of these letters, group A must receive the 5-digit code from group B. Putting this all together, group A will have a 5-letter word, which will be needed by group B to solve puzzle 1B.

**Puzzle 1B:** Maze on the floor. Find the correct path through the maze to end up on the correct square. Follow a map through the right path. There are several maps found in room B, all marked with a headline. Crucial clue from room A: The keyword from puzzle 1A will reveal which map is the correct one. The final square of the maze yields a symbol.

**Puzzle 2A:** A number of objects with symbols are found in room A. One of these objects needs to be traded to the facilitator-actor. In return the group receives one piece of a jigsaw puzzle. On the back of this piece there will be part of a poem.

**Puzzle 2B:** Broken jigsaw puzzle. All the pieces of a jigsaw puzzle will be found hidden in room B, with the exception of one piece. On the backside of the puzzle there is written a poem of a few lines. The poem will have some words that are encircled. These highlighted words will, according to the order in which they appear in the poem, reveal the story told by story cards also hidden in both rooms - as described in puzzles 3A and 3B. The poem consists of two verses, the first verse with 4 words highlighted and the second verse with 3 words highlighted.

**Puzzle 3A:** In room A there have been a number of cards found in different hiding places. 7 of these cards have a special meaning, and are subtly marked with a letter in the top right corner. By revising the grid (see below), the group can find which column each card goes into by reading the letter on the cards. But the row each card should be placed on depends on the order in which each card's image features in the storyline of the poem of puzzle 2B.

The poem will enable group A to put their story cards in the correct order and place them in their place on the grid. Once placed, they will,

from the first verse, get a 4-digit code which will unlock the coded padlock on their exit door. The second verse will yield another 3-digit code which will unlock the coded and locked luggage in room B.

When group A unlocks the padlock in their room, they swing open two folded pieces of cardboard underneath. There are two messages written there:

1. "Be wary of group B!" and
2. "Congratulations, your exit door is now open. Please exit and follow the final instructions to secure your escape."

\*This is to try to confuse group A into thinking they cannot trust group B fully. This could lead them into not giving the 3-digit code to group B, but instead try to escape by themselves - perhaps to win. Once they exit their door they will see that to cross the drawbridge they will need group B after all, and may have to go back to co-operate with group B after all.

**Puzzle 3B:** Group B should eventually receive the 3-digit code from group A (although it may be with some deliberation). This code will unlock the luggage found in room B. Inside the luggage there will be a key that opens the exit door of room B.

**NOTE!** Some of the puzzles may begin in parallel, but can only be solved in the order outlined above, as each puzzle requires a crucial clue from the puzzle preceding it, in the other room.

When a group manages to find the correct 3-digit code to open the final door, they escape out of the room to an open space. Here they are confronted with a brief story written on a wall. To escape from the premises, there is a deep and wide moat to cross. You cannot swim across. There is a drawbridge, but it is in its high position and needs to be lowered to cross. But two objects are missing to be able to operate it: a cog fitting into the mould drawn on the wall; and a key that matches the drawing on the wall. Find these two objects and bring them to the drawbridge and you can escape this final obstacle.

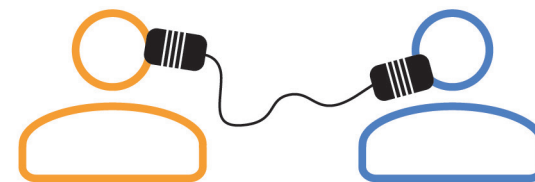
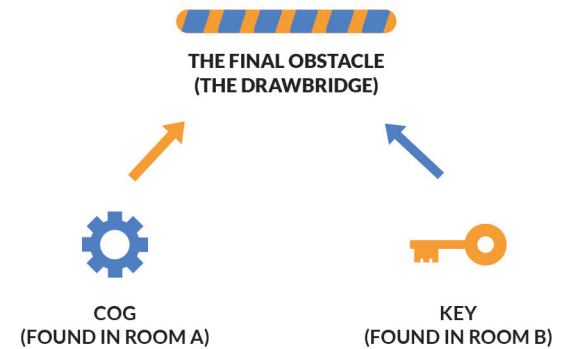
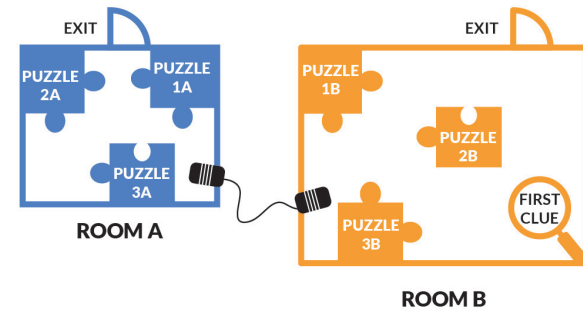
**The cog is located in Room A. The key is located in Room B.**

**The grid (puzzle 3A):**

On one of the walls in room A there is a grid. When you have the correct order, place the card marked with A according to the order in which it appears in the story. Stick it onto the grid, and read the number underneath. You will now get a 4-digit code from the first verse in the poem, and a 3-digit code from the second verse of the poem. The 4-digit code opens the padlock to the exit door of room A. The 3-digit code opens the luggage in room B. The grid's colour code could be like the below, as green looks appealing, whereas red looks forbidden.

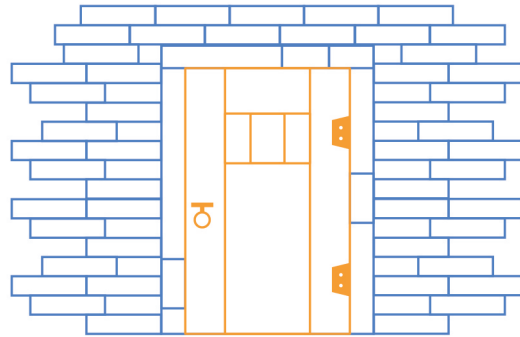
v	1	2	3	4	5	6	7
A	8	6	1	5	9	4	8
B	2	4	9	0	4	5	6
C	1	8	8	6	8	0	1
D	6	2	7	7	0	6	2
E	4	2	5	9	0	5	1
F	9	4	3	0	7	8	4
G	7	6	3	6	5	9	0

*The grid for puzzle 3A*



TIN CAN TELEPHONE





THE ESCAPE DOOR

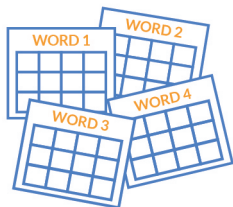
PUZZLE 1A

3 LETTER WORD ↓		2 LETTER WORD →	8	11
1	3 LETTER WORD →	5	9	12
2		6		13
3	4	7	10	14

FIRST CLUE: eg. 46927

CODE WORD IS FROM THE LETTERS IN THOSE SQUARES.

PUZZLE 1B



MAPS FOUND IN ROOM 1B

FOLLOW MAPS TO CORRECT SYMBOL

●	↑	↓	#
▲	∞	⚡	&
■	s	⊕	⊞

## “ZOPA-TOPIA”: TRADING IN THE ZOPA ZONE

- Number of players:** 8 - 24, split into 4 groups of 2-6 players each.
- Age:** Young people above 13 years old or grown-ups with playful minds.
- Length:** 30 to 45 minutes, more if you get creative.
- Difficulty:** Make it as easy/difficult as you like by changing times/questions.
- Theme:** Adapt/create the environment to suit your ideas/venue.
- Resources** pens, papers for presentation, 8 different coloured papers/objects/pictures to represent the different ingredients in the game, plus slips with various types of questions on them.

### Aim

The aim of the game is to collect all eight ingredients by trading with other teams after first finding out what they have and what they need.

### Learning outcomes

- Discovering the ZOPA (Zone of Possible Agreement) through co-operation.
- Improving communication between parties.
- Asking the right questions, and continuing to dig for information beneath the surface.
- Co-operating to solve tasks and realising that the best solution often comes from working co-operatively.

### Setting

The participants are split into four groups in separate work spaces around the room. They can make their own “village” environment if you

have time and want to get creative. There should also be a central space for people to ask questions and to trade.

### Monitoring the game

A facilitator should always be present to make sure that the questions are asked and answered properly within the rules. The facilitator can answer questions if necessary and observe the process for the debriefing.

### General plot / background story

Life is good. You have all you need. You are a happy people that like to sing and dance and eat puddings. Sometimes you think it would be nice to change a few things but the elders tell you it is better to stay happy and stick to what you know and keep yourself separate from your bitter rivals in the other villages. Every year you have the Festival of Desserts where you compete with the other villages to see who can make the best desserts. The elders let you get creative with new songs/dances/recipes to celebrate your love of desserts. It is your favourite time of year because it is your chance to do something different. Start working on this year's song / dance / recipe ideas.

Specific details for each village story (keep secret from the other villages):

- **Village A** - you are best at making cherry & coconut tart and orange and blueberry strudel but you also make other desserts using the other four flavourings.
- **Village B** - you are best at making blueberry & blackberry pie and orange and lemon cake but you also make other desserts using the other four flavourings.
- **Village C** - you are best at making coconut plum cake and lemon apple tart but you also make other desserts using the other four flavourings.

- **Village D** - you are best at making apple and blackberry pie and orange cherry strudel but you also make other desserts using the other four flavourings.

### The Story continues

One night there is a powerful storm. The village elders have never seen such a storm and say it was even more powerful than "The Great Storm" (that they often talk about whenever they think something bad is going to happen - "I wouldn't do that unless you want a 'great storm' to come down on your head", "Tidy up your room! It looks like the great storm came through here!" "She could turn a bit of wind into a great storm"). You look around at the mess but you believe that it does not look so bad and you start to question whether the "great storm" was such a big deal after all.

Then you realise that half your favourite flavours have been washed away. You usually have:















- |            |              |             |          |
|------------|--------------|-------------|----------|
| • apples   | blackberries | blueberries | cherries |
| • coconuts | lemons       | oranges     | plums    |

Now you only have half those ingredients and you need them all to compete in the Dessert Festival. You decide to challenge the elder wisdom and ask the other three villages for help.

### Playing the game

Give out pens and papers for notes and a flipchart to help with presenting song ideas. Ask each team to decide a name for their village, maybe draw a sketch of their village on the flipchart too. You can also ask the teams to start thinking of a song/rap about their favourite dessert (made from the flavours above) and maybe even a short dance routine too!

Now each team should receive coloured papers/cards/pictures indicating the different ingredients as in the chart below. Each village must know only their own ingredient list.

After the "Great Storm"				
Village 1	2 apples 	2 blackberries 	2 blueberries 	2 cherries 
Village 2	2 blueberries 	2 cherries 	2 Coconuts 	2 Lemons 
Village 3	2 Coconuts 	2 Lemons 	2 oranges 	2 plums 
Village 4	2 oranges 	2 plums 	2 apples 	2 blackberries 

The goal of the game is to be the first team to collect one of every ingredient.

### Step by step

Decide who in your team will be the negotiator. This is the person who will go into the middle to ask the questions of the other team. You will decide as a whole team what questions to ask and to which team but only the negotiator can enter the central space to talk. The other players can carry on working on their song/rap/dance/drawing, and also their strategy for getting the other ingredients.

1. Each village gets ten slips of paper with a different type of question on each slip. Together they must decide on a strategy for using their questions.
2. At the start of each round, every team can ask just one question of one other team. All the team negotiators will hear all the answers and can pass those answers on to their team mates (if they remember them of course).
3. After each round of questions, negotiators go back to their "village" to evaluate their strategy and change it, if necessary.
4. Teams must work out which ingredient they want to try and trade and from which single team they want to trade.
5. After the first four rounds of questions, teams can attempt a first trade (see trading rules)
6. After the next three rounds, teams can attempt a second trade
7. After the next two rounds, another trade attempt
8. Then, after every round of questions until one team gets all the ingredients they need.

### Trading rules

- Only two teams come to the trading room at one time.
- Villages decide what they want to try and trade and with which team.
- In the first trade round, village 1 picks their trading partner and send their trader to attempts to trade. Next the other two villages can attempt a trade.
- In the second trade round, village 2 is first to choose the village they want to trade with, and then the remaining two villages can try to trade.

- In the third round village 3 chooses first and, in the fourth round, village 4 chooses first.
- Traders may bring only one ingredient to the trading room and can decide whether to trade that or keep it.

When all ten questions and four trade rounds have finished then you can simply carry on trading until someone gets all eight ingredients or you can stop and debrief at that point.

It is good to celebrate somehow when a team wins. You could play a fanfare, or fire some party poppers or why not get a suitable celebration cake?

### Debrief

It is nice to get everyone together after the game to share any drawings that were made of the villages and also to share any of the songs/raps/ideas that people had about their villages.

After the village debrief it is a good idea to talk about how different questions were useful for different things. Ask what different strategies were used and discuss whether villages had to make compromises so that they could go into the ZOPA.

### Types of questions

It is best to start with some simple closed questions and then give the participants a bit more flexibility. You can choose a few different question types from this list:

Closed questions with yes or no answers: Have you got XX? Do you want XX?

Closed question about trade: Will you trade XX for XX? Yes/no?

Open – What do you need the most? Can only answer 1 ingredient/colour

Open – What do you have to trade? Can say all ingredients available

Any question at all ... But the answer must be just one word

Any question to one trader Any answer

Any question to all traders All traders can answer

### Alternatives and variety

Here are a few ideas to make the game varied or to make it a better fit for your group:

- Have set questions and choose which order to ask them.
- They decide the questions from a certain list.
- Questions are only between two teams and the other teams cannot hear.
- Two questions each round - both to the same team or two questions for two different teams.
- Change the theme to football players, or bands to play at a music festival, or criteria for the perfect holiday.

With variety you can play the game more than once and you can make it fit your group perfectly. Most important of all is to have fun while you are learning!

PART

# MEDIATION IN YOUTH WORLD

Mediation and ADR are topics that are highly desirable, yet not fully present in youth education in Europe. In 2016 we conducted desktop research in Estonia, Italy, Norway, Poland and the UK in order to find out the state of ADR in education in those countries and to explore the opportunities for young people to gain knowledge about ADR and develop their skills in conflict resolution. In order to create useful and effective workshops, it was important to first understand what possibilities exist already for young people to experience ADR and what elements may be missing from the education system.

We researched two areas of education: formal (including schools and universities) and non-formal (activities run by different associations and NGOs). The first opportunity for young people to participate in conflict resolution education is in schools (school age ranging from 5/7 to 18 years old in all countries) and then at university. Aside from the public education system, young people can come into contact with ADR through NGOs or other institutions and commercial organisations that offer services or training courses.

## Formal education

### 1. Primary School

The tier in which education about mediation and ADR is mostly absent is primary school. In Italy, there is no evidence of subjects directly connected to mediation in the curricula established by the Ministry of Education, similarly in Estonia. Although ADR is not officially included in the school education system, individual schools may include ADR in some interactive lessons and activities. Nevertheless, it was interesting to find that in Estonia ADR is mostly used in schools at an institutional level and with employees (class meetings) to resolve conflicts and difficult situations.

The situation is slightly different in Norway, Poland and the UK. In the Norwegian school system, there is a mandatory core subject called “Social Studies” including elements of conflict resolution education from the first grade (six years old). From the first to the fourth grade, the aim of “Social Studies” is to cover international co-operation, terrorism, conflict resolution and peace work. As a consequence, after fourth grade, the desired competences of pupils include “giving examples of how humans have different opinions, that the meeting between different peoples can be rewarding and conflictive and conversing about empathy and human dignity”<sup>3</sup>. In Poland pupils get acquainted with the definition of conflict on “Knowledge about Society” class. In spite of that, schools in both countries do not have a curriculum that includes how to mediate or resolve conflicts between people and competence in conflict resolution is not required after completing the previously mentioned subject.

In the UK the situation is more complex owing to the fact that the country comprises four distinct regions – England, Wales, Scotland and Northern Ireland – which have different political structures governing

3. <http://www.udir.no/Stottemeny/English/Curriculum-in-English/Curricula-in-English/> (Accessed on 28th of April 2016)

health, culture, transport, environment and education. In England and in Wales, pupils start to deal with Citizen Education in Key Stages 3 and 4 (from 11 to 16 years old), at a later stage than in Scotland and in Northern Ireland, where pupils begin at Key Stage 1 (5 to 7 years old).

The *Curriculum for Excellence* drafted by Education Scotland, the national body supporting quality and improvement in learning and teaching, lists “Social Studies” among the eight main curriculum areas for Scottish pupils. In general, the principles and practice within social studies focus on the promotion of active citizenship and developing opportunities for pupils to become involved in their communities and the wider world. This is to allow for the development of key competences, learning how to become active and informed citizens<sup>4</sup>. Additionally, as part of the “Social Studies”, students are expected to learn about human achievements and about how to make sense of changes in society, of conflicts and environmental issues.

In Northern Ireland, the educational curriculum supervised by the *Council for the Curriculum, Examinations and Assessment* makes provision for citizenship education and related topics from the earliest age. From entry into school, students are taught to become aware of their rights and responsibilities as citizens, to identify and understand issues and problems in society, to understand cultural diversity as well as learn how to contribute to the world around them<sup>5</sup>. In particular, the different subjects focus on problem solving, suggesting a direct link between the curriculum, ADR and conflict management. As part of the curricula in Key Stage 1-4, pupils are to be supported in developing strategies to avoid and resolve conflict; for example, active listening, assertiveness, negotiation and mediation.

4. Curriculum for Excellence: Social Studies. Source: [http://www.educationscotland.gov.uk/Images/social\\_studies\\_principles\\_practice\\_tcm4-540398.pdf](http://www.educationscotland.gov.uk/Images/social_studies_principles_practice_tcm4-540398.pdf) (Accessed on: 28th April 2016).

5. The Northern Ireland Curriculum, p. 4. Source: [http://ccea.org.uk/sites/default/files/docs/curriculum/area\\_of\\_learning/fs\\_northern\\_ireland\\_curriculum\\_primary.pdf](http://ccea.org.uk/sites/default/files/docs/curriculum/area_of_learning/fs_northern_ireland_curriculum_primary.pdf) (Accessed on: 29th April 2016)

## 2. Secondary School

In each of the partner countries it is more common to find some connection to ADR at secondary school level, although none of them refers to ADR as a main topic of study. In Italy, secondary schools have the right to organise extra courses for curricular or extra-curricular activities including those related to ADR. In fact, in the sample of schools analysed for the purpose of this research, the only mention of mediation and ADR was in extra-curricular projects. These projects were dedicated to active citizenship, intercultural education, relationship building and they often include local operators and specialists such as Cultural Mediators, but there was no specific training on mediation or ADR in general.

In England, pupils deal with the topics connected to ADR from Key Stages 3 and 4 (from 11 to 16 years old). During these years, teaching should develop pupils' understanding of democracy, government and the rights and responsibilities of citizens. Pupils should use and apply their knowledge and understanding whilst developing skills to research and interrogate evidence, debate and evaluate viewpoints, present reasoned arguments and take informed action; they should experience and evaluate different ways that citizens can act together to resolve problems and contribute to society<sup>6</sup>.

It is interesting to see that in Wales the educational curriculum indicates the existence of a special framework for 14-19-year-old students titled: *Wales, Europe and the World*<sup>7</sup>. When studying WEW, learners need to clearly identify and articulate the problem they are considering as well as the criteria to apply to determine when the problem was resolved.

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6. Citizenship programmes of study: key stages 3 and 4 National curriculum in England. Source: [https://www.gov.uk/government/uploads/system/uploads/attachment\\_data/file/239060/SECONDARY\\_national\\_curriculum\\_-\\_Citizenship.pdf](https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/239060/SECONDARY_national_curriculum_-_Citizenship.pdf). (Accessed on: 27th April 2016).

7. Wales, Europe and the World: A framework for 14-19-year-old learners in Wales, p.34. Source: <http://learning.gov.wales/docs/learningwales/publications/130425-wales-europe-and-the-world-en.pdf> (Accessed on: 28th April 2016).

For example, under the themes of economics/cultural/social they need to identify possible solutions, research each one and identify the best possible solution with a cost-effective plan. They could also review their methods and see how effective they have been as problem solvers.

In Norway, on the contrary, after fourth grade, there are no mandatory common core subjects that teach conflict resolution. However, pupils or students themselves have the option of choosing seven subjects in upper secondary school that include conflict resolution and, to some degree, mediation. Also in Poland, if pupils want to study subjects connected with ADR, they need to choose them. Pupils learn the definition of mediation only in the second year of upper secondary general education (when they are 17 or 18 years old) and only if they choose the extended programme of "Social Studies". So the majority of young people graduate from secondary schools at the age of 18 or 19 and enter universities without having learnt even the term "mediation". In Estonia, no official programme on ADR education in schools is implemented, however, there are some initiatives undertaken by schools themselves that try to introduce conflict resolution education in the curriculum, i.e. during subjects such as "Human Studies" or "Health and Safety".

## 3. University

Finding connections with ADR at universities was far easier than within the school systems: many universities in the partner countries offer courses in which ADR and mediation are the main topics. The faculties that deliver lectures and workshops in ADR are usually the Faculties of Law, Psychology, International Relations and Social Studies. In Estonia, ADR can be found in three of the main universities. In the University of Tartu, for example, there is a course in the Faculty of Law called "Mediation as a form of Alternative Dispute Resolution" and its aim is to help students to familiarise themselves with general terms related to ADR and the specifics of different types of ADR. Mediation is presented to them thoroughly, i.e. history of mediation, its general principles, advantages, disadvantages and conflict as a subject of mediation.

In Poland several courses about ADR and mediation are being implemented at university level, although this subject is taught mainly during postgraduate studies. On MA and BA studies there are just a few opportunities for students to learn about mediation and the offer is prepared mainly for law students. In some cases, students of psychology can also attend classes connected with conflict resolution, especially mediation, but there are insufficient classes for sociologists, social workers and educators in almost all universities in Poland.

In Norway, ADR is strictly connected to Law Studies, however in Italy various options to study ADR and mediation can be found. Although the connections to ADR are mainly in law and social studies, to a lesser extent a link with ADR can also be found in psychology, international relations and economical studies. The curricula focus on national and international laws on mediation and the differences between mediation and other Alternative Dispute Resolution methods such as arbitration and negotiation. The state of ADR in Italian universities demonstrates that it is possible to apply an instrument, whose roots are on the “non-formal” law usage, to manage difficulties connected with daily life.

The UK offers a further example of the use of ADR in universities. Besides courses both for undergraduates and postgraduates that can be found in many universities, some universities also facilitate centres for mediation or mediation clinics where ADR services and courses are offered to students, staff, local communities and businesses. One example is the *Centre for Mediation* established at the Lancashire Law School.

### Non-formal education

Outside the schools and educational system, there is always a variety of opportunities thanks to the work of NGOs and many existing mediation centres. Nevertheless, it is harder than expected to find opportunities directed at young people and youth workers. Most of these can be found in the legal field, for disputes between traders and consumers, or are strictly directed at professional mediators. However, in each partner country both non-profit and commercial organisations are becoming more and more involved in projects with young people and students.

In Poland there are around 115 mediation centres and non-governmental organisations dedicated to ADR and many of them implement workshops addressed at young people. They organise various interesting projects about mediation and supported programmes against violence and conflicts in schools: the initiatives in schools aim at making pupils, teachers and parents more familiar with the concept of “school mediation”.

In Norway, municipalities may in some cases offer training for young people in mediation and conflict resolution. Furthermore, some organisations offer training directed at young people who spend a lot of their time on the streets. One example is the Norwegian Red Cross which trains young people as street mediators<sup>8</sup>. Young people are trained in managing their own conflicts, how to use non-violent communication, mediating in other people’s conflicts, and more; they are certified by the Red Cross as street mediators. This kind of street mediation takes place in twenty-five locations in eight districts of Norway.

In Estonia the opportunities for youth are not too numerous. A lot of information is provided to companies and lawyers on where to find mediators or how to work with ADR, but not much happens in the youth field. There are some opportunities thanks to training courses

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8. <https://www.rodekors.no/vart-arbeid/omsorg/forebygging/gatemebling/>  
(Accessed on: 26th of April 2016)



organised by NGOs within the Erasmus+ Programme and the Ministry of Education and Sport, which have special ADR programmes for youth and youth workers.

As for the other partner countries, in Italy young people can find information about ADR on the Italian Government website, yet many of the opportunities provided by private organisations are only aimed at mediators or to people with a degree in Law and/or registered as Mediators or Lawyers; therefore there is no access for young people in general. In the UK, this same lack of governmental resources providing information on ADR and its potential use by citizens seems to be compensated for by a multitude of commercial and non-profit organisations promoting the subject matter. There are many projects organised by non-profit or commercial organisations within schools to start trying to educate young people about conflict resolution.

## Conclusion

Through desktop research carried out in the partner countries we have managed to assess the state of ADR within the educational system and the youth field. If we were to answer the question “Are our young people acquainted with mediation and Alternative Dispute Resolution?” right now, we would say that they have not had enough opportunities to do it. Starting with the school system, the method, the evaluation, the time spent on the development of each competence is to a large degree decided by each individual teacher or professor: this, of course, makes it difficult to actually know what knowledge young people have as a whole, in the field of conflict resolution and mediation. In primary school, pupils have the opportunity to find out about conflict resolution usually thanks to the individual choice of their teacher during the “Social Studies” classes, even if the knowledge and the time spent on the topic is negligible.

In secondary school the possibility of studying subjects connected to ADR increases since there is a greater possibility in each country of organising extra-curricular activities. It is in this context that projects

connected with ADR and mediation are organised. A step towards the implementation of projects and workshops in schools can be noticed in the UK, where many non-profit and commercial organisations are co-operating more and more with schools for the education of young people. It is also interesting to see that, even if ADR is not taught in schools, there are cases, like in Estonia, where ADR is used at an institutional level with employees in class meetings to help them resolve their conflicts.

This low presence of ADR in schools is most likely owing to the fact that ADR is still mostly connected with the field of law. Even at university level, where you can find more opportunities than in primary and secondary school, the highest offer can be found in the Faculty of Law and in some cases in the Faculties of Psychology, International Relations and Social Studies. The exams are not usually compulsory, but students can choose them independently. The major offer of courses connected to mediation and ADR is in MA or postgraduate studies, whereas there is little choice in BA courses in every partner country.

Therefore, it is hard to find mediation training for youth and the small number of projects is currently limiting the potential of ADR. There is an insufficient number of activities related to ADR addressed at young people and, even if the topic is known within each partner country, there is still a lack of awareness that its methods could be applied also in other fields than law and that it could be part of school curricula from the earliest years. Although there are some differences in the state of ADR in the partner countries, the results of the desktop research are very similar. In every country, ADR is taking baby steps towards recognition and there are still insufficient educational opportunities for young people.

*The above is just a summary from the research on ADR in partner countries.*

To read the full text, visit: <http://firstadrkit.org/intellectual-outputs/>

# PART 7 WHO ARE WE ?

## Description of the Partner Associations

### Stowarzyszenie Rozwoju i Integracji Młodzieży STRIM Poland



Youth Development and Integration Association STRIM is one of the most active organisations in the youth field in the Malopolska Region. During the seventeen years of its existence, STRIM has implemented around 600 projects for young people and with young people. The association was established in 2001 in Krakow, as a non-governmental organisation, gathering people sensitive to social issues. The members of the association are active people, willing to undertake actions aimed at building an open-minded society, interested in youth problems, international education and culture.

STRIM leads a wide number of diverse local and international projects mainly in the field of culture and intercultural education; its actions aim to develop awareness nationally, locally and at European level. The association initiates and promotes all forms of youth activities and reaches this goal by organising training, seminars, conferences, public events, meetings and youth exchanges. Among STRIM's activities, there are also mobility projects: STRIM is one of the biggest organisations working with the European Voluntary Service in Poland.

## Consilium Development and Training United Kingdom



Consilium Development and Training is a not-for-profit NGO established in 2009. The aim of the organisation is to provide learning opportunities which help individuals to grow as people and to develop skills for employability. The members of Consilium DT are experienced in running community programmes and projects such as Youth in Action training courses, Leonardo placements (hosting and sending), Grundtvig Workshops and Senior Volunteering. Staff also have 10+ years of experience managing Youth in Action EVS projects, providing vocational training and assessment for college students, and delivering continuing professional development training to teachers and youth work staff.

## Narviksenteret Norway



Narviksenteret (English: Narvik War and Peace Centre) is a North Norwegian foundation of history dissemination, human rights and peacebuilding. Narviksenteret's stated vision is "Peacebuilding through knowledge of war". We are one of seven democracy and human rights centres in Norway. The foundation works to further knowledge about and understanding of peace, international humanitarian law and human rights through research, documentation and dissemination with a particular focus on the WWII-history of Northern Norway. Narvik War Museum and the educational programmes we conduct contribute heavily towards this goal.

Considering our motive to promote peace, international interaction and understanding, as well as the safekeeping of international human

rights, we consider our place as an active Erasmus + participant to be central. The aspect of tolerance and solidarity-building of international youth exchanges, as well as its quality of challenging prejudice, knits in very well with our overarching vision. We are the largest partner organisation in Northern Norway participating in the non-formal part of Erasmus + and have a large portfolio of international projects.

Our main target group is young people, from early primary school age. Utilising our War Museum and other facilities, we regularly offer educational programmes to the different levels of the formal educational system, ranging from 6 to 19 years old. Hosting school classes is a regular occurrence, as is making visits to schools.

Narviksenteret is the regional promoter for the Norwegian National Agency for Erasmus +/Youth in Action, so we also visit upper secondary schools and university campuses every year to inform young people about the options and opportunities that exist.

We also offer lectures and training programmes to military departments on topics linked to human rights and international conventions. Further target groups we cater to are students, researchers, journalists, authors, and others who may be looking for information about our region's history.

## Vicolocorto Italy



Vicolocorto is a non-political, non-profit youth cultural association based in Pesaro, Italy. It specialises in youth work and it operates in fields of non-formal and extra-school education, intercultural learning, promotion of youth mobility and youth participation, study and research of youth policies and activities. Vicolocorto focuses on empowering young people to reinforce their role in building Italian civil society and European citizenship. The Association also promotes and spreads

artistic and environmental culture through contact between people, public institutions and associations, and realising events.

Vicolocorto encourages co-operation with institutions, NGOs, public and local authorities, art groups and others. Furthermore, the staff takes part regularly to meetings and events organised by the National Agency for a regular update and improving its quality thanks to the attention to innovation and development. In Vicolocorto 2 experienced trainers are employed who add value to the projects of the association and to the quality of the content proposed.

#### NGO Youth Club Active Estonia



NGO Youth Club Active is a mobile youth organisation which was created with the help of the Youth Center Vihasoo which has been operating since 1994 in the field of youth in Tallinn, Estonia. The association involves young people from the age of thirteen and provides a variety of activities for self-development. The role of Youth Club Active is to promote non-formal education, to involve young people in different social activities at local and international levels. The main goals of the association are the support of youth initiatives, helping young people in the process from idea to realisation, the development of self-empowerment among youth, and the involvement of young people in the Erasmus+ programme.

Youth Club Active coordinates activities in the fields of volunteering, education, youth labour market, youth developments. The main activities of the association include camps, cultural events, workshops and intercultural learning activities, such as youth exchanges and European Voluntary Service.

#### Participants



This publication is a result of a hard work of an amazing team of participants from Estonia, Italy, Norway, Poland and the UK. Thank you very much for your commitment!

If you want to know more about them and their motivation, visit:

<http://firstadrkit.org/participant-space/>

# PART 8 REVIEWS

## Mediation and Conflict Skills in Society – and Youth Work

*Greg Bond*

We face differences and conflict all the time in our everyday lives – at home, at work, at school. Wherever people come together there is the potential for learning from each other and growing with each other, and conflict is part of that potential.

It is not the conflict that is the problem. A society or a group without differences would be a strange and rare thing – and not necessarily a good thing. Where conflict is stifled, it is at the cost of the autonomy of individuals. We need societies and organisations that deal well with difference and conflict within.

Good communication in conflict situations is a skill that can be learned. This means that it can be trained. It involves listening techniques and empathy. It involves a good understanding of one's own ways of dealing with conflict. It involves the ability to guide others through conflictual situations and to help them find their own ways forward. Today, in our diverse societies with ever flatter hierarchies, where people expect to be heard and to be involved, managing conflict is a key skill for people working with people. For us all. And particularly for anyone with a leadership role.

Conflict skills should be taught in school. In school we spend a lot of time learning to present our own perspectives and develop arguments,

as an academic discipline. All well and good. What we do not learn is to listen to others. Listening should be taught in school.

In all fields of society, mediation and conflict management systems are on the increase. I do not see mediation as a sub-discipline in the law, but as a social skill. Not as a formal specialist qualification, but as an informal tool that can be used in many contexts. It can be used inside and between companies and organisations, in the private and public sector, in families, among groups of friends, and in education and schools of all kinds. The mediation mindset is about working well with difference, allowing people to have their say, and finding solutions together. It is about being able to guide and moderate communication for others when things are not easy.

Training people in these skills is so right. The more people there are who are able to develop empathetic and non-authoritarian approaches to conflict, the better solutions there will be in social interaction.

This handbook contains an introduction to mediating conflicts and a wide range of creative role-plays and games that can be used in informal settings to train conflict management and communication skills. It has been developed by an international team of youth workers with mediation training. I warmly recommend the activities here to users. Training youth workers in mediation skills makes so much sense. Youth workers need to lead and they often need to manage difficult conversations and situations. In international contexts, they need to be particularly sensitive about how this is done. They need to be able to show empathy, understanding, and guidance. The ways in which they deal with conflict will be role models for the young people they are working with.

I commend First ADR Kit warmly on this training project. I was privileged to be a small part of it, and to witness the enthusiasm and relevance of working on mediation skills with a group of creative and committed

young leaders. The commitment to good conflict resolution displayed in this handbook can inspire readers and users to develop the materials to suit their own needs and groups.

*Greg Bond, PhD, mediator, trainer and coach, university lecturer in mediation and coordinator of the conflict advisory service at TH Wildau University, Germany.*

[www.th-wildau.de/bond](http://www.th-wildau.de/bond), [www.bond-bond.de](http://www.bond-bond.de)



## First ADR Kit – A Recommendation

*Małgorzata Kożuch*

„Handbook on conflict resolution education for young people” is a book prepared by Youth for Youth. It is a very practical tool, adjusted to the needs and perceptions of young people aged 13-30, explaining the path towards acquiring soft skills necessary for conflict resolution. Educational materials inside are well thought out, prepared and compiled according to research conducted by the authors of the project. They allow the reader to enter into a world of fundamental and indispensable knowledge for every person: how to deal with conflicts in everyday lives; how to understand their causes; how to co-operate with the emotions – our own and those belonging to others to resolve the dispute; how to ask to get answers to essential questions; how to search to find out why sometimes it is better to solve a dispute by ourselves instead of referring to the help of a mediator, a third party who is neutral and impartial, and might help to guide the parties through the meanders of conflict.

Inside this Handbook you will find fundamental knowledge on the topics of peer mediation expressed not in theory but in the form of games, both intellectual and physical, that are adjusted according to each topic and to allow for understanding, acquiring and introducing practical elements of a conflict resolution process. The methods are based on acquiring knowledge together with practice in the form of educational games in groups which last around 60-90 minutes, allowing

the building of relations between the participants, empowering each individual in the company of their peers and helping them acquire practical skills that can be used to understand other people and find out the value of co-operation.

The idea of the authors was to design tools that can be used in non-formal education. It seems however that the results of their work can be used as very valuable didactical materials, also in other forms of education and in schools. Games and plays based on the classics of youth literature, film or storytelling can be easily adopted on different to talk about issues related to the conflict, not only those which we might in time belittle, but also those that require co-operation in a group affected by a conflict of an ethical nature.

This publication is accompanied by a short insight into the educational systems of countries from which the authors come. Although it is a view “from the bottom” through the eyes of a young beneficiary of an educational system, it is valuable information and an incentive to reflect on whether the existing programs bear fruit in the lives of mature, democratic societies.

I highly recommend this handbook to anybody who works with young people, is a teacher, trainer, instructor, mentor, or coach of a religious group. Workshop examples will fill time in a valuable manner and build fundamental skills for young people to deal with conflict situations in a peer group and resolve them in an amicable manner.

*Małgorzata Kożuch, attorney-at-law, PhD in law (specialist in international and European law) in the Cathedral of European Law of Jagiellonian University in Krakow, practicing mediator.*





# FURTHER READING

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