Facilitator's handbook for training young climate campaigners

TAKING EUROPEAN GREEN DEAL FORWARD

Co-funded by the European Union

CLICA

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THERE IS A PINK HYMALAIN SALT ROCK ON MY WINDOW SILL. IT GLOWS IN THE EVENING AND THROWS WARM PINK LIGHT ON MY DESK AND BED. THE BULB INSIDE GETS REALLY WARM AND SOMETIMES I LIKE TO WARM MY HANDS ON HIM.

THINGS THAT BRING ME JOY.....

ONE MINUTE

An image of one of the outcomes of the Zine workshop carried out in the national drawing day in 2020

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1. INTRODUCTION

1.1 ABOUT THE PROJECT

CLICA is a bottom-up, all-inclusive youth movement in support of the European Green Deal, aimed at systemically increasing the policy's impact for youth residing in European peripheries, civic deserts and rural areas. Despite being at the frontline of the climate crisis, these remote communities remain marginalized with their voices rarely heard at local and European levels.

CLICA will create hybrid Youth Assemblies, community spaces with both online and in-person presence. Each local Youth Assembly will run a series of community-building activities, microlearning programmes and workshops – or Open Labs – in collaboration with environmental scientists, multidisciplinary creatives, and policymakers.

CLICA promotes informal learning and contributes to its role in developing young Europeans as agents of change

The learnings and synergies from these Youth Assemblies will be jointly discussed at an EU-level Open Lab in Finland to which each local hub delegates a representative. These workshops will generate solutions that increase the embedding of the European Green Deal (EGD) amongst marginalized youth communities.

In other words, the Open Labs aim at:

1. The political activisation of marginalized youth in the context of climate change.

2. Their empowerment through better exploiting the opportunities offered by the European Green Deal.

3. Providing them with innovative tools that facilitate their empowerment.

In terms of methods, CLICA promotes informal learning and contributes to its role in developing young Europeans as agents of change. Youth will utilize artivism – the merging of art and activism- as a means of civic expression and political communication both with peers and policymakers in order to structure and communicate their ideas on how the EGD can impact their lives for the better.

Partners, stakeholders and the community will capture local and EU-level narratives, helping them assess how interventions and life choices of young people are civic actions that have political significance. This will create a two-way learning and dialogue that increase the impact of the EGD amongst youth communities as well as empower youth to position themselves at the centre of the change that the policy is aiming to have.

1.2 HANDBOOK AIMS

This Handbook aims to provide effective learning content and practical tools for the facilitators of the CLICA project and their trainees.

The Handbook is designed to include the CLICA methodology and the most relevant information and tools to properly implement the project.

It is complementary to the informal learning process and will be used as a general reference document for organizing, implementing, evaluating and distributing all project actions taking into account all objectives and expected outcomes.

The manual covers several essential areas, including the validated methodology, and the microlearning program that includes topics related to the 2030 Agenda, Sustainable Development Goals (SDGs), EGD, and the fundamental practices of activism and artivism. In addition, the Handbook includes a dedicated chapter on the evaluation and feedback tool that youth will use during the open labs to assess the impact of the project on the community.

The CLICA Handbook is divided into the following sections:

1. The first section of the Handbook: "**INTRODUCTION**" focuses on the project background, gives instructions on this Handbook, what it is for and how it should be used, and in the "Terminology" section, provides an explanation of the most important terms related to this project to facilitate participants and facilitators in using specific vocabulary and have a clear understanding of the key concepts used in the Handbook.

2. The second section of the Handbook: "**The CLICA Methodology**" provides a detailed overview of the project methodology. The first part will be devoted to the facilitators, their different profiles and their skills. This part will also explore their role and the main activities they will perform in the project and the most suitable tools for them.You can also find the results of national focus groups conducted with target groups here.

   In the section "Open Labs and Youth Assembly" the difference between Youth Assemblies, Open Labs & Local Change Labs will be explained. The following section will be dedicated to the EU Open Lab. Another section will investigate the topic of "Art-based works and interventions", facilitating the understanding of art, culture, science and sustainable development issues in creating these works and how to implement them in both physical and digital form.

   The penultimate section will explain to facilitators and participants the use and application of the "microlearning program" as a practical teaching and learning methodology.

   Finally, information will be given about the "Platform for civic engagement", a two-tiered cooperative platform that connects young people with artists, creatives, and policymakers to help them to give voice to their needs, feelings, goals, and fears to foster better decision-making and create awareness about the Green Deal and the EU 2030 Agenda.

3. The third chapter: "**Let's Talk About Artivism**" focuses on artivism - the merging of art and activism - as means of civic expression to structure and communicate ideas on how the EGD can impact the lives of the youth participants for the better.

Chapters 4, 5, and 6 are structured into four sections each: DISCOVER, LEARN, ACTIVATE, INTO THE LAB. In the "DISCOVER" section, the theoretical introductory content to the chapter topic will be represented in various forms such as a short text, TEDex video or an article. The "LEARN" section will have a real-life application/example of the topic, such as a best practice or case study. In the third section "ACTIVATE" you will find a tool or method to explain what and how to put the topic into practice, with the support of the microlearning module. The last section: "INTO THE LAB" will present the content and how it can be applied within Open Labs and Youth Assemblies, how to conduct it, and how to facilitate it using ice-breaking activities and topic content.

4. The fourth chapter "**Agenda 2030 and SDGs**" will focus on the basic concepts related to these themes, where you will also find best practices,study examples and the microlearning program dedicated.

5. The fifth chapter: "**European Green Deal**" presents its theoretical aspect, the main point and the fundamental concepts related to it through good practices and case studies. In the "ACTIVATE" phase you will find GreenComp: the European sustainability competence framework — as a tool to assess the capacity learned before. In the final part of this chapter we have included resources dedicated to Youth Assembly, exercises, energizers, and moments of reflection.

6. The last chapter of the Handbook will be the most interactive one because in addition to providing all the necessary information related to the **assessment tool** and how the use of zines as a participatory method for creating successful feeds will help facilitators, participants, and project partners to value and evaluate the CLICA methodology and the entire project process in recognizing the goals achieved and the expected results.

Overall, the Handbook developed by the CLICA project is a comprehensive resource designed to support facilitators and participants in the development of the skills and knowledge necessary to succeed in the objectives of the project.

From the explanation of key terminology to the detailed overview of the project methodology and the training modules and learning tools, the Handbook provides a wealth of resources and practical tools to support the development of a bottom-up and all-inclusive youth movement in support of the European Green Deal, aimed at systematically increase the impact of the policy for youth residing in European peripheries that are at the frontlines of the European climate change crisis and are struggling to address the challenges that it creates.

1.3 TERMINOLOGY

Agenda 2030
It is an ambitious plan of action for countries, the UN system, and all other actors. The Agenda is the most comprehensive blueprint to date for eliminating extreme poverty, reducing inequality, and protecting the planet. It is universal, transformative and rights-based[1].

Artivism
Merges art and activism with the aim of bringing about social change. It is the use of creative and artistic methods of expression for the purpose of immediate social intervention; to ask critical questions, cultivate awareness, and motivate change in society[2].

Campaign
An organized course of action to achieve a goal[3].

Civic engagement
Individual and collective actions designed to identify and address issues of public concernl[4].

Climate change
Refers to long-term shifts in temperatures and weather patterns. Such shifts can be natural, due to changes in the sun's activity or large volcanic eruptions[5].

CLICA Virtual Platform
The repository of educational and informative resources, video, materials, tools and documents of CLICA project. Tools such as blogs and forums will support the live interaction and engagement of youth audiences and their representatives.

European Green Deal
A package of policy initiatives, which aims to set the EU on the path to a green transition, with the ultimate goal of reaching climate neutrality by 2050[6].

EU Youth Assembly
The Assembly of the Local Youth Assemblies at EU level aims to discuss issues, challenges and goals that are both common and specific to each region.

Local Change CLICA Lab
The strategy and programme (sustainability plan) to keep Youth Assemblies alive, developed by partners and youth. These cluster youth, policymakers, civil society and to support further youth-led projects at the local and EU levels.

Local Youth CLICA Assembly
Each region creates a Youth Assembly which enables diverse youth to form a united advocacy front when developing creative solutions and advocating for sustainable change.

Microlearning
An educational strategy that breaks complex topics down into short-form units of study that can be viewed as many times as necessary, whenever and wherever the learner needs, addressing one specific skill or knowledge gap topic[7].

Open Lab
CLICA Workshops for youth facilitated by artists and creatives, alongside specialists of EU Green Deal, climate change and environmental issues; aiming to provide youth with actionable fundamentals and principles to be used in hands-on and experiential projects of art-based works and interventions, both physical and digital.

Sustainable Development Goal (SDGs)
Adopted by the United Nations in 2015 as a universal call to action to end poverty, protect the planet, and ensure that by 2030 all people enjoy peace and prosperity. The 17 SDGs are integrated—they recognize that action in one area will affect outcomes in others, and that development must balance social, economic, and environmental sustainability[8].

Zine
Shortened form of the term fanzine. Most commonly is a small circulation publication of handmade booklets or pamphlets of original or appropriated texts and images. The term encompasses any non-commercial, self-published unique work of minority interest, usually reproduced via photocopier[9].

1. https://www.un.org/development/desa/jpo/wp-content/uploads/sites/55/2017/02/2030-Agenda-for-Sustainable-Development-KCSD-Primer-new.pdf
2. Jivkova Semova, D., Aladro Vico, E., & Bailey, O. (2018). Artivism: A new educative language for transformative social action. https://eprints.ucm.es/id/eprint/55031/ , https://www.soundoflife.com/blogs/experiences/artivism-artists-artwork-social-change#:~:text=A%20combination%20of%20art%20and,and%20motivate%20change%20in%20society
3. https://languages.oup.com/google-dictionary-en/
4. https://www.apa.org/education-career/undergrad/civic-engagement
5. https://www.un.org/en/climatechange/what-is-climate-change#:~:text=Climate%20change%20refers%20to%20long,activity%20or%20large%20volcanic%20eruptions
6. https://www.consilium.europa.eu/en/policies/green-deal/
7. https://www.techtarget.com/whatis/definition/microlearning
8. https://www.undp.org/sustainable-development-goals
9. https://guides.lib.utexas.edu/c.php?g=576544&p=3977232

2. THE CLICA METHODOLOGY

2.1 CLICA OVERVIEW

The CLICA project targets young people between the ages of 18 and 30, with a special focus on those from a disadvantaged background or who reside in geographically remote regions of Europe. It is also strongly targeted at those facing the impending challenges of climate change based on their geographical location.

The role of the facilitators is to incentivize and enhance the capacity of young people to know how to co-create new ways of working with EGD policies together

By providing EGD-related knowledge and civic, digital and entrepreneurial skills, the project aims to promote an interconnected model through which young people can find solutions to adversities faced by their communities. To facilitate this journey, the figure of the facilitator is crucial. In addition to profiling the project's target audience, it is important to emphasize the profiles involved during the process of engaging facilitators and youth throughout the project activities.

The profile of facilitators can be traced to cultural workers working in informal education and training organizations, creatives, STEM professional associations, youth policy and education officers, researchers and scientists. Their role is to incentivize and enhance the capacity of young people to know how to co-create new ways of working with EGD policies together.

Another important aspect is to know how to direct the participation of youth and youth assemblies within local and EU ecosystems to stimulate social innovation and cohesion.

CLICA targets those groups of young people who are rarely represented in public discourse despite being the most affected by climate change. They inhabit rural or suburban areas and have fewer opportunities than their peers who reside in large urban centers to participate within spaces to discuss, reflect on, and evaluate how acts, works of art, interventions, lifestyles, and lifestyle choices are civic actions that have political significance.

For this reason, during youth assemblies, the tools to be used and areas of expertise will be varied, interchangeable, and conducive to interdisciplinarity. Youth organization workers with a scientific profile will direct participants more through knowledge of the Green New Deal and the SDGs while facilitators belonging to the creative sphere will provide contemporary keys to the applicability of art as a means of communication and cohesion.

The purpose was to gather stakeholders' knowledge, experiences, and needs. The feedback from focus groups is collated here to provide CLICA facilitators with the necessary background information related to the project activities.

Hungary
Five stakeholders participated, including four women and one man. The highest percentage of participants were between 20 and 29 years old. The profiles were both students and workers/artists in the field of CCI and environmental activism.

The roles of the participants in the Focus Group meeting were briefly discussed, focusing on facilitation and artistic contributions. The topic of reaching youth groups arose, with an agreement that approaching existing communities was the most ideal perspective.

To identify the needs of their target groups, each partner collected information from beneficiaries through: interviews, open discussion groups and surveys

The aforementioned youth groups will be encouraged to build a large and diverse cohort that will ensure the longevity of the project beyond its life cycle incorporating and transferring the knowledge, products and results to their home organizations.

To identify the needs of their target groups, each partner collected information from beneficiaries through: interviews, open discussion groups and surveys. Below are some of the most significant data divided by geographic area of membership and global.

2.2 REPORT ON CLICA NATIONAL FOCUS GROUPS

Each CLICA partner held a focus group in either virtual or in-person mode lasting up to one day. In each case, at least 3 stakeholders per country participated - this included representatives of youth organizations, artists and creatives, climate scientists, activists, teachers, trainers and educators, and other relevant stakeholders.

The discussion emphasized the value of an inclusive and participatory approach, where engagement with the local community is prioritized over an outsider role. The significance of involving the target group from the planning phase was stressed, as was the need for a comprehensive plan to avoid short-term assistance and ensure project success.

The focus group emphasized the significance of inclusivity, participation, and practical approaches in addressing segregation and engaging young people in sustainability efforts.

Education and arts/culture were identified as effective means to engage young people in sustainability issues and politics. In terms of European Green Deal (EGD) policies/themes, the participants acknowledged that topics related to animals and forests were more approachable and emotionally engaging for the target audience.

Overall, the focus group emphasized the significance of inclusivity, participation, and practical approaches in addressing segregation and engaging young people in sustainability efforts.

Greece

Five stakeholders participated, including two women and three men. The highest percentage of participants were between 20 and 29 years old. The participants had different ages from 19 to 61 years old and came from the world of NGOs, scientific research of the arts and social sciences.

During the focus group, the relevance of European Green Deal (EGD) policies and issues in the local context and their impact on youth, youth organizations, and the arts and cultural scene were discussed.

The participants highlighted the significance of environmental preservation and agricultural policies within the EGD for Lesvos, considering its island context and agricultural background. They emphasized the importance of reducing pollution, transitioning to a circular economy, improving waste management, and ensuring sustainability in the blue economy, fisheries sectors, and agricultural practices.

The participants suggested equipping youth with knowledge and skills to understand and harness the potential of the EGD

However, they noted a relatively low level of engagement among youth due to a lack of understanding regarding the translation of these policies into future job opportunities. To address these challenges, the participants suggested equipping youth with knowledge and skills to understand and harness the potential of the EGD. They also emphasized the importance of translating EGD policies into specific narratives that are relevant to the local community.

In terms of inspiring youth to learn more about the EGD through cultural and science-related activities, the participants recommended using creative media such as theater, music, or cinema to popularize complex policies and processes. Overall, the focus group emphasized the importance of education, access to resources, and collaboration among stakeholders to effectively engage youth in the EGD and create animpact in the local community.

Cyprus

Three stakeholders participated, all women. The age of the group was between 25 and 39 years old. The participants came from the field of NGO, arts and Environmental Engineering. The focus group discussed various aspects related to the European Green Deal (EGD) and its relevance to youth in Cyprus.

Improving public transportation emerged as a significant concern, considering the inadequacy of the current network

The participants shared their opinions on the most interesting EGD themes for young people, the connection between the EGD and the SDGs, strategies for promoting through arts, effective dissemination of campaigns on social media, and a successful example of an artivism campaign.

Regarding the EGD themes, the focus group identified public transportation, “From Farm to Fork,” recycling and reusing, waste management, and the circular economy as the most appealing topics for young people in Cyprus. Improving public transportation emerged as a significant concern, considering the inadequacy of the current network. The SDGs that were considered most relevant to the EGD included Goals 7, 9, 11, 13, and 14.

The focus group suggested using various art forms such as videos, festivals, theatrical plays, performances, workshops, exhibitions, and street art murals to promote environmental issues. They emphasized the importance of engaging and creative campaigns that can capture the attention of the target audience, particularly through humorous approaches and the use of fairy tales for younger age groups.

Upcycling workshops and incorporating awareness-raising designs on buses were mentioned as effective approaches.

The report highlighted that live activism campaigns, as well as radio and TV promotions, significantly impact community engagement. Social media platforms are widely used for dissemination; however, creating engaging content, especially for youth, can be challenging. It was suggested that involving external stakeholders in the awareness campaigns can enhance their influence.

Spain

Three stakeholders participated, two men and one woman. The age of the group was between 26 and 59 years old. The participants came from the field of arts, activism, and environmental science. The focus group revealed that young people have limited overall knowledge and awareness of the European Green Deal and Sustainable Development Goals.

The formal education system lacks in-depth coverage of these topics. More specific and comprehensive education materials are needed. To inform themselves about these issues, young people primarily rely on the internet and social media platforms.

Any form of art is considered suitable for conveying the goals of the EGD

Traditional media sources are not effectively reaching young people. The EGD themes that are most interesting to young people include climate change mitigation, clean water and air, resource sustainability, renewable energy, and future job opportunities in the ecological transition sector. The focus is on creating a habitable planet and securing a better future for generations to come.

Any form of art is considered suitable for conveying the goals of the EGD, as long as the message is creative, engaging, and not presented in a theoretical or monotonous manner.The SDGs that are most related to the EGD, as identified by the participants, include clean water and sanitation, affordable and clean energy, climate action, life below water, responsible production and consumption, and potentially life on land. However, all SDGs are considered interrelated to some extent with the EGD.

Specific artists or campaigns that raise awareness among the target audience are not well-known. Examples include artists creating objects or clothes from recycled materials and certain companies creating clothes from plastic found in the sea. Fridays for Future had an impact before the pandemic but has received less attention recently. To create a community based on the artivism methodology, suggestions include developing local projects that capture the attention of young people to actively involve them.

In conclusion, the report emphasizes the need for more in-depth education on EGD and SDG topics, utilizing social media to engage young people, promoting engaging and sustainable artistic initiatives, and developing effective methodologies and approaches to raise awareness among the target audience.

Ireland

Eight participants in total, from 28 up to 45 years of age. They came from different backgrounds: research, arts, science, music, theater and Community organization. The focus group participants expressed enthusiasm for the project and recognized its potential value for young people and research fields such as youth studies, minority languages, arts, and STEM/STEAM education.

The key responses from the group can be summarized as follows:

- Relevant EGD policies/issues: In Gaeltacht (Irish language speaking) areas, the focus is on local job creation, housing and energy poverty, ecosystems, oceans, sustainable food production, and a just transition. There is a perception that Gaeltacht areas are treated unfairly in terms of services provided by state bodies and county councils.

- Cultural and science-related activities: The group desires activities that highlight the Irish language and involve mentoring from experienced artists, scientists, activists, and educators. The outputs should be showcased in settings that reach young people, such as festivals and events.

- Youth engagement with politics: There was a consensus that Gaeltacht areas are peripheral in terms of policies compared to English-speaking areas. Engaging young people in politics and environmental issues was seen as a gradual process, starting with those already interested in the environment and working towards activism and civic engagement.

  The group identified actions, including connecting with representatives of inspirational projects, tailoring mentoring for youth participants, and settling project parameters before approaching young people. The importance of developing a suitable name for the project in Irish and involving initial groups of young people in the naming process was also emphasized.

Italy

Five stakeholders participated, including three women and two men, with an average age between 26 and 35 years old. The participants come from various fields: art, climate activism, agriculture and experimental music.

According to focus group participants, young people's knowledge and awareness about the Green Deal and the SDGs is mostly standard, thus not going into depth on the issues but stopping at some essential information.

The themes of the EGD that they believe are more interesting to young people are: accelerating the shift to sustainable and smart mobility, preserving and restoring ecosystems and biodiversity from "Farm to Fork"

The channels by which young people today tend to get information are social networks, but a large majority of the group believes that it is also social relationships and word of mouth that provide important information and influences. They agreed that social networks can be a channel to communicate with youth and create a community to share awareness about these topics.

The themes of the EGD that they believe are more interesting to young people are: accelerating the shift to sustainable and smart mobility, preserving and restoring ecosystems and biodiversity from "Farm to Fork": a fair healthy and environmentally friendly food system, a zero pollution ambition for a toxic-free environment, building and renovating in an energy and resource-efficient way, supplying clean, affordable and secure energy, and mobilizing industry for a clean and circular economy.

The EGD that they believe are more interesting are clean and accessible energy, circular economy, quality education, climate action, reduced inequalities and economic growth.

To track our target audience and create a community based on the artivism methodology they propose several options from small active groups in the school to the creation of intergenerational events by surrounding young people with professionals, entrepreneurs, and green managers.

Finland

Three stakeholders participated, all female, aged 30-45 years old. Participants are active professionals in the fields of youth work and education, environmental studies, and art. In the group discussion participants agreed that even though "Green Deal" is a word combination many hear a lot, for the most part the concrete outcome of what it means for Europe is unclear, and there is lack of understanding of whether a person, who is not a decision maker, can get involved in it.

The need for a channel of communication with decision-makers is very acute especially in remote rural areas, where youth do not get acquainted with models of participation like in bigger cities, where they lack access to people who are actively involved in decision making, and where participation in a youth parliament or school governance is a rare occurrence.

The most relevant themes of EGD for the rural youth in Nurmes and Valtimo municipalities are believed to be: transportation and accessibility (due to remoteness of the area, lack of public transport, and poor connections with bigger cities); another relevant topic is technology, innovation and employment in rural areas connected with technological; biodiversity, especially local biodiversity and its effect on our lives and the future; and, finally, carbon neutrality.

The group sees social networks as an effective tool of communication with the youth, and underlined that it is important to give youth a new channel of communication with decision-makers, other than a local youth parliament, which many deem to be a rather slow method of work, preferring more dynamic models of activism.

2.3 OPEN LABS AND YOUTH ASSEMBLY

A driving force of the project are young people from partner countries, aged 18-30 years old, representing various backgrounds and skill sets, but with one thing in common: a will to make change and move towards a more sustainable future. Within the CLICA project we refer to the community of young people, who participate in the project, as the Youth Assembly.

The Youth Assembly members work locally together as a community of change-makers, meeting physically and collaborating on art-based works

and interventions. Members of Youth Assemblies from participating countries join a virtual platform as well, where they can get to know members of the Youth Assembly from other countries, share ideas and information, inspiring examples of activism, and brainstorming together. Each partner country shall be represented by 20 young people – members of the Youth Assembly.

In each country local Youth Assembly members gather to work within Open Labs. Open Labs are activities, organized by partners, in order to create art-based works and interventions, aimed at the local context and possible solutions for implementing the European Green Deal and its most relevant points locally. At least 7 local Youth Assembly members should participate in each Open Lab.

based work or an intervention, number of meetings is determined by the members and facilitators, and may vary depending on the final outcome.

Open Labs results can be an art-based work, aimed at communicating possible solutions for implementation of the European Green Deal locally, or an intervention plan with a concrete action to be implemented within the project.

The results of Open Labs are intended to move the European Green Deal forward, which implies both addressing decision-makers with possible solutions and outlooks, and the local community with information and call to action on concrete issues.

Open Lab starts with an introduction of participants and facilitators, then moves on to a thematic part and microlearning, followed by a discussion by

Open Labs are a place where Youth Assembly members meet artists and environmental scientists to create art-based works and interventions

A number of Open Labs necessary to achieve the project goals shall be determined by each partner, but no less than three Open Labs should take place, and produce three outputs in the form of an artwork or an intervention.

Open Labs are a place where Youth Assembly members meet artists and environmental scientists at facilitated sessions to create art-based works and interventions. Each open lab should have at least three professionals present to facilitate microlearning on EGD or Agenda 2030 and other themes, which are described in more detail in the next chapters of the Handbook, present inspiring examples of art activism physically or digitally, and foster discussions and planning of interventions.

The results of Open Labs are intended to move the European Green Deal forward

Depending on the subject and the scope of work to be done, Youth Assembly members may meet more than once within Open Labs to create one art-

participants on which action they would like to focus on: an art-based work or an intervention, and then the working process itself. Facilitators shall be present on each Open Lab to support learning, while artists and environmental scientists or activists may vary depending on the topic and learning needs of the group.

Reflective zines are created at the end of each Open Lab in order to visualize learning outcomes of participants, and stimulate creative thinking. The method is suitable for young people with various language skills and backgrounds, allowing all to express themselves through art with no boundaries or judgment. Read more about Zines in the following chapters.

Members of the Youth Assembly work together throughout the project, and design a sustainability plan before the project ends, in which they establish a vision and tools on how their work can continue in the future, establishing Local Change Labs. Local Change Labs are communities of former members of the Youth Assembly, who will have learned enough about activism and self-organization,

that they will be able to continue working locally and planning new initiatives outside of the CLICA project.

2.3.1 OPEN LAB

The EU Open Lab brings together representatives of the Youth Assembly, one per participating country. The goal of the EU Open Lab is to exchange experiences and results of Open Labs' work and plan an international intervention together.

The program of the camp activities is based on non-formal pedagogical approaches and experiential learning

The EU Open Lab is a 4-day camp with 7 participants, featuring elements of networking and capacity building for the young participants, exchanging learning outcomes from Local Change Labs, and designing a digital campaign, which would summarize the results of international groups' work, and which would reflect a common vision of the youth on EGD implementation in the periphery of the European Union.

The program of the camp activities is based on non-formal pedagogical approaches and experiential learning, featuring both facilitated sessions and peer-to-peer workshops. The designated representatives from the local Youth Assemblies meet virtually before the mobility to discuss the program and propose discussion topics and concrete activities, which they would run as facilitators at the time of the camp.

The EU Open Lab is structured in a way to allow participants to get to know each other first, build a team with common goals and shared understanding of the result (what the common intervention can be, target audiences, key message, methods, and tools for implementation), and divide responsibilities according to their personal strengths and relevant experiences.Subsequent activities and workshops shall be planned in a way to contribute to the implementation of the intervention, where each workshop run by a young person would add on to

the intervention. The final activity of the EU Open Lab is launching the intervention and presenting it to a guest decision-maker.

Final evaluation of immediate results and learning outcomes of the EU Open Lab will take place on the last day of the camp. Follow-up evaluation will be done online at the EU Youth Assembly digital platform. Upon return from the EU Open Lab, each representative will present the results of their work to the members of the Local Youth Assembly and gather feedback from them.

CLICA project team will gather comments and feedback from the members of the EU Open Lab for improvement of the CLICA methodology and evaluation of the project outcomes.

2.3.2 ART-BASED WORKS AND INTERVENTIONS

Youth Assembly members, who participate in Open Labs, have the freedom to choose what their work would be focused on within the project (select the theme and the message), what it would look like (select an art form or intervention), and how much time they need to complete it and produce an output (decide on a number of Open Labs and duration of each Open Lab).

The creation of final outputs can be divided into: formulating a message, selecting an art form or method, implementation, and evaluation

Every country team will work on their own ideas with support from the facilitator, and local artists and scientists, which will affect the choices they make. This chapter does not provide ready solutions for designing art-based works that the groups are supposed to produce, but rather offers ideas and scope of potential approaches and solutions.

The creation of final outputs can be generally divided into four stages: formulating a message, selecting an art form or intervention method, implementation, and evaluation. In this subchapter we will focus on the first two stages.

Starting with formulating the message, rather than choosing an art form first, can help the group create a more impactful work: focusing first on “WHY” rather than “HOW”.

Microlearning sessions and discussions of which EGD issues are most relevant in a local context can help set the scene for the common work.

Good questions to consider before starting: What is important in our local context? How do we know it is important to others? What facts do we have to support our point of view? Which language to use in communication?

When formulating the message, it is advisable to use hard facts and scientific data to raise emotions, and consequently, gain supporters from the target group. A message with a clear solution or various practical solutions, rather than a list of problems and threats to the Earth, would help inspire people instead of nurturing a feeling of doom and hopelessness. Group work can start with listing problems and mapping out solutions, which would later be translated into a message of the intervention. “If people are involved emotionally, they are much more willing to tackle these issues” – an idea that came up in focus group meetings at the start of CLICA project.

Uniting people and bringing the community together can be easier if the message is chosen correctly. When activism revolves around contrasts like “Good” Vs “Bad”, “Me” Vs “World”, “Do like this” Vs “Do not do that”, it can be dividing, putting people at different sides of the barricades, and fostering arguments. Rather, collective call for action or community artwork could help bring people together.

Since the EGD is a complex policy and process, it is important to try and use clear, simple language, and engaging messaging. This is true both for Youth Assembly members during learning, and their final products for audiences.

Next, the work can move on to selecting the right medium for art-based works and interventions. In general, any form of art is suitable to talk about EGD (visual arts, performing arts, community engagement activities), because the important thing is the message and its originality, without too much theory and complex, dry language.

A useful methodology would be to break down the goals of the project and through arts encourage people to learn more about each topic – connecting emotions with factual and scientific information. It may be good to consider more sustainable forms of art in terms of how much production of art-based works affect the environment. Within the CLICA project Youth Assembly members have a chance to exchange ideas via the virtual platform and inspire each other to find creative solutions.

Sometimes visual arts may not be readily understood by everyone, and often need their creator to provide context and explanation. Comparing that to theater for example, where the audience can easily form takeaways and relate them to their personal lives. For instance, a theatrical play where actors show negative attitudes towards the environment could be a humorous way to convey positive messages, showing the consequences. For younger ages fairy tales could be applied as well.

In general, the impact on a community is more profound, when interventions are organized live (in person). However, there is a need to promote smart and creative digital campaigns for environmental issues to engage wider audiences. A lot of information is disseminated through social media, and it is a good tool to post content, which would explain EGD to young people in an accessible way. Social media is fast and good to showcase Open Labs work results. Another strong point is that the more external stakeholders share the awareness campaign, the more the influence grows.

CLICA partner from Cyprus gives an example of an online campaign: the “Elephant in the room” was a character from a theatrical play, in which a pink elephant was a symbol of climate change. The intention was to gather people to create a specific pink origami elephant mask and then wear it to make interventions in the city about the importance of SDGs, during Global Education Week.

Due to COVID-19 restrictions an online open call was launched for people to create the masks on their own and send the videos of their interventions. Mask drew the attention of the audience but also it was a “safe” tool for shy participants. The project was successful as it traveled to many places (e.g., Nicosia buffer zone, banks, fast fashion stores) and outside Cyprus as well, e.g., in Bristol.

The impact on a community is more profound when interventions are organized live, but there is a need to promote smart and creative digital campaigns for environmental issues to engage wider audiences

Visual arts may be used as a medium for a community engagement activity, when artwork is co-created by the authors and the audience. This way the output would be a mutual creative experience with the audience, that stimulates discussion and nurtures the feeling of involvement and ownership. Other ways of community engagement could vary from upcycling workshops and sustainable cooking to community dinners and yoga.

The project took multiple dimensions in several age groups; the mask was used at a theater school in Canada; and there was a relevant workshop at a Montessori junior school in Cyprus. It is one good example of online campaigns with great and continuous impact.

2.4 THE MICROLEARNING PROGRAM

Microlearning should be understood as an intensive and short burst of knowledge aimed at enhancing the learning and performance of learners against a very specific topic.

Microlearning is typically intended for learners who are seeking a solution to a specific challenge they are facing, and is based on delivering a single concept or skill, as opposed to macrolearning which is typically aimed at learners who want to acquire new knowledge through classroom-based learning, MOOCs or educational programs.

Microlearning can be an ideal learning methodology to be applied to youth, as it utilizes diverse learning resources such as videos, articles, learning games and interactive modules, which youth find more relatable as opposed to the instructive nature of practice and graded exercises which they are accustomed to in formal-education.

In the CLICA project, microlearning will be used to familiarize learners with the concepts of SDGs as well as artivism, and it is seen as an ideal learning framework for the diverse learners the project aims to engage

As a result, microlearning is ideal for those learners who are comfortable with self-directed learning led by their own interests to filter, index and sort content based on the quality and relevance for them, as opposed to learners who are looking for coaching and support by mentors and/or educators.

Based on the above characteristics, users of microlearning often report that they found the learning methodology accurate and relevant to their interests. There are many different ways with which microlearning can be delivered, such as micro-podcasts, micro-presentations, explainer videos, infographics, micro-nuggets, game playing and informal assessments, and as a result the duration of a microlearning experience can vary from anything to a one to ten minutes.

It is typically anticipated that at the end of the microlearning course, the user will be able to utilize a specific skill, to address a precise challenge that has been identified. Within that framework, microlearning can present limitations when coming to tackling complex concepts that require in-depth training and skill acquisition.

In the CLICA project, microlearning will be used to familiarize learners with the concepts of SDGs as well as artivism, and it is seen as an ideal learning framework for the diverse learners the project aims to engage.

2.5 PLATFORM FOR CIVIC ENGAGEMENT

The Young Climate Campaigners Platform (youngclimatecampaigners.com) aims to improve the civic engagement of youth. The collaborative platform immerses youth into multidisciplinary teams conducive to better policy-making and increased awareness about climate change.

It creates virtual and physical spaces and opportunities for youth to:

1. Tackle the ongoing disempowerment to assemble en-masse in public to advocate for causes that matter to them

2. Manage artivism as a form of active participation and civic engagement

3. Develop key transversal skills, especially creativity and critical thinking, and improve their knowledge about climate change

4. Join multidisciplinary/transnational environments for improved networking and interactions

These activities will ultimately allow to test and evaluate if and how COVID-19 and other disruptive events (such as conflicts and wars) might act as catalysts and accelerators for a digital transition to a virtual arrangement of the informal learning processes, and if this digital migration is successful in terms of social inclusion and sustainability, reaching out for a wider audience, including youth living in remote and disadvantaged areas, and youth from poor socio-economic backgrounds.

The platform is the formal channel of communication of the 7 Youth Assemblies formed on a national level and the EU Youth Assembly, formed on a transnational level among the local assemblies members. It is a transnational youth community of practice and a safe space where young Europeans can connect on their own terms, and deal with issues that are important to them, especially by

getting closer to artivism as a form of art-led youth active participation. Assemblies have the opportunity to meet in person during local and transnational Open Labs.

The ultimate goal is the sustainability of these groups to remain active after the end of this project. Partners and youth will define together a strategy and programme (sustainability plan) to keep Youth Assemblies alive and into permanent Local Change Labs. These will be committed to cluster youth, policymakers, and civil society and to supporting further youth-led projects at the local and EU levels.

The platform includes:

- Repository of resources, videos and tools useful to live and experience the learning
- Live interaction and engagement tools with youth audiences and their representatives
- Blogs and forums encouraging open discussions, peer learning and informal mentoring processes among different categories of users

To become members of the online CLICA Community, the users (youth and facilitators) are able to create a profile with their personal information, including mandatory and optional fields. The members are able to view others' profiles. The channels of communication are the forums of the Youth Assemblies (7 national and 1 European).

In the forum section members can start topics, comment, upload media, and insert links. There is also the ShareSpace, a repository where members can upload the final original pieces (artworks, documents, videos, posters, etc.) of their campaigns and other relevant articles.

It's an interactive learning experience including activities, quizzes, videos...

The platform also includes the CLICA Microlearning which consists of self-directed learning and facilitator-led educational material about artivism, the Agenda 2030 and SDGs, and the European Green Deal. It's an interactive learning experience including activities, quizzes, videos, etc.

3. LET'S TALK ABOUT ARTIVISM

3.1 DISCOVER: ARTIVISM

Throughout human history, art has played many roles - communicating ideas, expressing beauty and wonder, inciting emotion and affect, documenting important historical moments, and holding a mirror up to society to question the way things are assumed to be.

Advocacy is often seen as working within a system, while activism works to generate change from outside

On a fundamental level, activism means any action taken with the intention of effecting social change of one sort or another. In the broadest sense, it involves taking an action to address an issue, specifically one that challenges those who hold power in relation to the issue. In narrower terms, it may be considered to only be used in situations where the actions are unconventional.

Often, activism is a collective action, involving organising around a specific problem or issue. Activism does not involve formal training, and instead is open to anyone interested in advancing societal change. Activism differs from advocacy, in that advocacy is often seen as working within a system, while activism works to generate change from outside.

Artivism refers to the intentional combination of the arts and activism, using the arts to drive collective social action and changemaking on a particular issue.

The Center for Artistic Activism[1] established in 2009, supports those interested in combining art and activism across the world. Their dream is "*to reach every artist in such a way that they instinctively ask: How can I make my work more effective in creating the change I want to see? And to reach every activist, so that they ask: "How can I make my action more creative so that it can more profoundly affect my audience?*"

1. https://c4aa.org/about

3.2 LEARN: ARTIVISM

Throughout history, artists have grappled with controversial political and social issues - think of Pablo Picasso, The Beatles, Diego Rivera, Frida Kahlo, George Orwell, etc. Artistic expression and activism often go hand in hand, and artists can play important roles in inspiring and representing activist movements - discover 20 political artists here.

In some situations, particularly in restrictive or totalitarian political regimes, artists, thinkers, academics and public figures have been threatened, silenced, ostracized or banished from their home countries, or even tortured as a result of their role in producing socially or politically critical work. Some famous examples include:

- Oscar Wilde: Irish writer, socialist & gay rights activist imprisoned for homosexual activity in the UK in 1895 (posthumously pardoned in 2017)
- Ai Wei Wei: Chinese artist and political activist
- Pussy Riot: Russian feminist protest and performance art group
- Tania Bruguera: Cuban dissident artist

For a deeper dive into artivism, including example projects and student activities, check out the section "ACTIVISM & CLIMATE SCIENCE" in the Open Science Hub Ireland Teacher Handbook (pages 69 - 81) developed as part of the Open Science Hub project[2].

Artivism projects described in the above-mentioned resource address social issues including LGBTQ+ rights, human rights for migrants and asylum seekers, poverty, racism, anti-social behaviour, climate action, youth representation, and gentrification.

Young people can get involved in activism and artivism. Amnesty International have published this youth activism guide, and this article on activist learning from the Freechild Institute for Youth Engagement has a useful glossary of helpful relevant terminology.

2. The OSHub project has received funding from the European Union's Horizon 2020 Framework Programme for Research and Innovation under grant agreement No. 824581

Rooted upon, 2009, 100 pieces of tree trunks, 640 x 3500 x 1100 cm © Ai Weiwei. Last retrieved: 03/08/2023

3.3 ACTIVATE: ARTIVISM

The subject of socially engaged arts and their role in society is broad, well-researched and documented and can cover the entire spectrum from activist direct actions to art media that focus on engagement through human interaction and social discourse.

Much to the benefit of learners, the subject lends itself well towards engaging young and diverse audiences, as it often addresses societal issues which are relevant to youth, and the direct-action approach of artists and activists is relatable to younger audiences.

CLICA will employ microlearning to introduce learners to artivism, and develop their skills in order to be able to borrow approaches from socially-engaged arts, in order to create their own climate-related advocacy actions and campaigns.

The microlearning will be predominantly conducted through a curated selection of videos and a brief presentation (e.g Powerpoint) which will be available through the CLICA platform. There will not be testing at the end of the microlearning, with facilitators instead opting to collect evaluative data through alternative resources (eg. zines).

The microlearning activity will be complemented with zine-making by participants, as zines can serve the learning process well, leading from knowledge acquisition into practice.

Below examples are presented of the curated resources which can be brought to each partner's audience of learners:

- Videos introducing the work of prominent activist artists, such as Ai WeiWei, JR, Banksy and more. These serve the purpose of introducing learners to the most representative examples of socially-engaged artists, from an artist-led and centered perspective.

- Videos introducing the activist and artivist work of communities fighting for climate justice and awareness. These are videos meant to develop the critical thinking and collaboration skills of learners, as they invoke powerful reactions and insights from the audience. These videos are also meant to make the subjects of socially-engaged arts and artivism more relatable to learners, as they see that artivism can stem from community work without necessarily always requiring highly-developed artistic skills to send a message.

3.4 INTO THE LABS

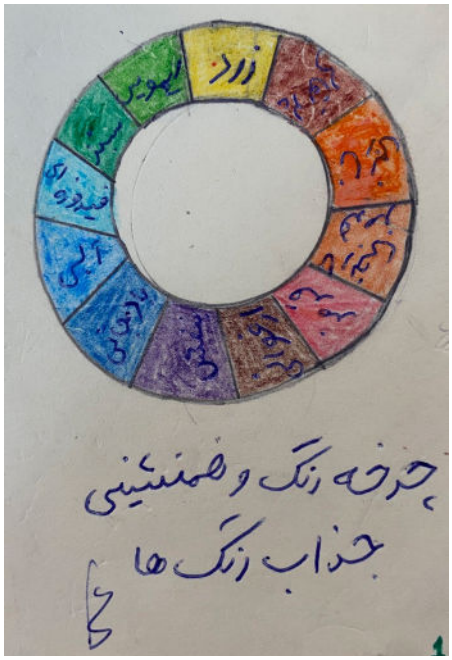
The proposed activity to introduce and develop the skills of learners in artivism is a zine-making session called 'Making my own climate-change passport' which has been developed and tested by LATRA in Lesvos, over a period of 5 months, with more than 50 learners between 16-25 years of age, including refugees, migrants, local youth, and unaccompanied minors.

The activity asks learners to create their own passport in the format of a small zine. The passport is meant to serve the learner in the year 2100, to travel to different regions of a world which has been catastrophically affected by climate change and consists of few human colonies living oceans, deserts, sparse forests and bare mountains. How will such a passport look, and what type of information and data should it contain, in order for its owner to be allowed entry to the limited colonies that exist in such diverse environments?

The exercise starts from facilitators painting a picture of a dystopian future world, using imagery (e.g. science fiction movies) and music/sound. The group is then introduced to the task in-hand which is to produce their own Climate-Change Passport.

Each learner can independently develop the front and back covers of their passport, but the rest of the pages are filled out by learners, after having received specific prompts from facilitators. These prompts guide learners into completing their zines, by filling them out with imagery and text that corresponds to the information they need to consider and the data they need to insert.

For example, learners can decide whether to be able to visit all colonies and what values should the passport reflect of its owner in order to be admitted to the small colony? After completing the zines, learners can take turns to present them to the group. The exercise can work over a single or multiple sessions.



Examples of zines created by refugee youth in Lesvos-Greece, in the context of 'Making my own climate-change passport' activities.

ACTIVITY TEMPLATE

Title: “Making my own climate-change passport”

Description: The activity asks learners to create their own passport in the format of a small zine. The passport is meant to serve the learner in the year 2100, to travel to different regions of a world which has been catastrophically affected by climate change and consists of few human colonies living oceans, deserts, sparse forests and bare mountains. How will such a passport look, and what type of information and data should it contain, in order for its owner to be allowed entry to the limited colonies that exist in such diverse environments?

Objetives: assess the competencies and the methodology of the Clica project, share experiences and increase the creative skills.

People: from 5 to 30 - The exercise can work over a single or multiple sessions.

Time: 1 hour.

Tools: Paper, scissor, newspaper and magazines scraps, markers, pencils, watercolor, [optional extras: recyclable materials like card or discarded plastic, coloured card, washi tape, twine or yarn, fabric scraps]

Step by step:

1. Facilitators set the stage by painting a picture of a dystopian future world, using imagery from science fiction movies and music/sound.
2. The facilitator(s) introduce the learners to zines and the zine-making process, by showing learners a few images of really great zines in tandem with explaining their aims. Should zines be available from previous activities, facilitator(s) can also pass them around the group of learners.
3. The group is introduced to the task at hand, which is to create their own zine - a Climate-Change Passport.
4. Each learner independently develops the front and back covers of their passport.
5. The rest of the pages are filled out by learners, following specific prompts provided by the facilitators.
6. The prompts guide learners in completing their zines, incorporating imagery and text that correspond to the information they need to consider and the data they need to include. For instance, learners can decide whether their passport allows them to visit all colonies and what values the passport should reflect about its owner in order to be admitted to the small colony.
7. After completing their zines, learners take turns presenting them to the group.

4. AGENDA 2030 AND SDGs

4.1 DISCOVER

The 2030 Agenda was agreed on in 2015 at the United Nations General Assembly and was adopted by more than 190 governments around the world. These include, of course, the countries participating in the CLICA project: Hungary, Greece, Italy, Spain, Cyprus, Finland, and Ireland.

The 2030 Agenda is an ambitious but absolutely achievable roadmap. Its goal is to promote the transformation of society in all corners of the planet in the direction of fairer and more lasting progress.

The 17 Sustainable Development Goals (SDGs) are part of the 2030 Agenda, and pursue the following goals in general terms: eradicating poverty and hunger, reducing inequalities through access for all citizens to basic rights (food, water, health, education, decent work, gender equality, environmental security, justice, peace, etc.), as well as acting urgently in the fight against climate change.In other words, the SDGs constitute a holistic approach that recognises the interdependence between the social, economic, and environmental dimensions, as well as the need to strengthen institutions to guarantee and reinforce democracy worldwide.

However, although the adhering countries assume the responsibility to work towards their fulfillment, the reality is that the SDGs are not mandatory. Even so, to monitor compliance and progress, a number of global indicators have been established, and national indicators have been developed by governments. In addition, a report is produced annually to review progress, and annual summits and meetings are held to review what has been achieved.

To learn more about the 2030 Agenda and the SDGs, we recommend watching 2 TED Talks given by Michael Green, an economist and social progress expert:

- How We Can Make the World a Better Place by 2030[1] (2015)
- The global goals we've made progress on - and the ones we haven't[2] (2018)

You can check the transcript of the videos by clicking on this link[3].

1. TED. (3 November 2015). How We Can Make the World a Better Place by 2030 [Video file]. YouTube. Available on YouTube: https://www.youtube.com/watch?v=o08ykAqLOxk. Last retrieved: 17/07/2023

2. TED. (30 November 2018). The global goals we've made progress on - and the ones we haven't [Video file]. Available on YouTube: https://www.youtube.com/watch?v=N3SQlrmV1cE. Last retrieved: 17/07/2023

3. Buck, D. (2020). Transcript — "How to Make the World A Better Place By 2030" (2015) + Update (2018). Pressbooks. Available on: https://pressbooks.howardcc.edu/essentials/chapter/fa21-transcript-how-to-make-the-world-a-better-place-by-2030/. Last retrieved: 17/07/2023

If you need to go deeper into each of the SDGs, our recommendation is to watch the playlist of TED Talks (one for each goal) compiled by the Let's Change channel[4].

4.2 LEARN

Mediterranean CleanUp[5]

This is an initiative carried out in Greece and Italy by an NGO called ENALEIA. It started in February 2016 and is scheduled to end on 31 December 2030. It focuses mainly on 5 SDGs: 4 (Quality education), 8 (Decent work and economic growth), 12 (Responsible production and consumption), 13 (Climate action), and 14 (Life below water).

MCU began operating as Greece's first professional fishing school, as well as teaching fishermen how to fish more sustainably. It was detected that fishermen were catching marine litter in their nets while fishing, so the MCU project decided to carry out a large-scale clean-up and to recycle, reuse, and integrate both the plastic collected from the seabed and old fishing equipment into the circular economy.

The network includes some 400 fishing vessels at 28 locations. On average, MCU has increased the income of more than 700 fishermen by €50 per month; the vast majority of these fishermen are of migrant origin and poorly paid.

Picture from OCG Saving The Ocean on Unsplash. Last retrieved: 03/08/2023

Seventeen famous works of art for seventeen goals[6]

The International Geneva website has developed a creative way to learn about the Sustainable Development Goals of the 2030 Agenda, and it does so through art.

A different artwork has been selected for each SDG, from Renaissance to contemporary artists, providing basic facts about the artwork and linking it to a detailed explanation of the SDG itself.

This initiative aims to go beyond mere explanatory websites by illustrating in a more visual way what is behind each SDG, inviting us to question the nature of the goals set by the UN and reminding us that creativity is a very valuable resource to achieve the aforementioned goals of the 2030 Agenda.

The idea behind this good practice is to promote art and culture as agents of social transformation through which to achieve each of the 17 SDGs, because artistic projects around the world contribute to improving society.

Picture from Birmingham Museums Trust on Unsplash. Last retrieved; 03/08/2023

4. Let's Change (2017). 2030- SDGs- Sustainable Development Goals in 10 minutes [Video files]. Available on YouTube: https://www.youtube.com/playlist?list=PLWa38aMcj1gNHToVtE49FP2ZkiNfZFXK3. Last retrieved: 17/07/2023

5. Implementation, L. L. in. (2022). SDG Good Practices: Sdgs.un.org, p.46. Available on: https://sdgs.un.org/sites/default/files/2022-03/SDGs%20Good%20Practices%20-%20second%20edition%20-%20FINAL%20FEB092022.pdf. Last retrieved: 19/07/2023

6. Seventeen famous works of art for seventeen goals. (n.d.). Geneve-Int. Ch. Available on: https://www.geneve-int.ch/revisiting-sustainable-development-goals-through-art. Last retrieved: 19/07/2023

AWorld in support of ActNow[7]

AWorld is an app in support of the UN's ActNow campaign focused on individual action on climate change and sustainability.

The idea is that everyone, by changing their habits and making choices that have the least negative impact on the environment, can do their bit in the fight against climate change.

The app provides access to educational content not only on sustainability, but also on the SDGs, with stories of committed people, with actions that can be carried out every day to achieve points and create good habits, with challenges to take action to defend the planet in a community, and with other types of resources that pursue the same final objective.

The points in the app measure progress towards a sustainable lifestyle and can be accumulated to reach higher levels and see the impact on the planet through small steps, serving as inspiration and providing a sense of belonging to a collective that is equally aware of the issue.

Picture from OCG Saving The Ocean on Unsplash. Last retrieved: 03/08/2023

TeachSDGs[8]

#TeachSDGs is an initiative to bring the SDGs to classrooms all over the world.

To achieve the goal of supporting and enhancing the work of the United Nations in the classroom, TeachSDGs has set out to advance the 2030 Agenda by connecting educators around the world through a call to action to meet the SDGs through education. That is, by creating open and accessible resources that are aligned with the Goals and can be used for advocacy and outreach at all levels of education: primary, secondary, and higher education. Furthermore, it does not only focus on learners and educators, but also aims to reach out to parents and other potential stakeholders in the community.

On their website you can find different resources, as well as step-by-step instructions on how to join. Firstly, you have to sign a pledge, and secondly, you have to become an advocate. They also have an app called SDGs in Action.

In addition, they have a blog where they report on the experiences of different initiatives in different countries, and also a section that functions as a network through which to connect professionals (both teachers and ambassadors).

Picture from Edward Howell on Unsplash. Last retrieved: 03/08/2023

7. AWorld in Support of ActNow. (n.d.). The App for Living Sustainably in the Modern World. In Support of the United Nations ACTNOW Campaign. Available on: https://actnow.aworld.org/. Last retrieved: 19/07/2023

8. TEACH SDGs. (n.d.). TEACH SDGs. Available on: http://www.teachsdgs.org/. Last retrieved: 19/07/2023

4.3 ACTIVATE

Online microlearning will be employed as a tool to equip learners with the necessary groundwork knowledge for the 2030 Agenda and SDGs required in the context of CLICA. There are two challenges that microlearning is aimed at addressing in this process.

Both the 2030 Agenda and the SDGs are very broad topics and knowledge pertinent to them needs to be adequately curated in order to focus the learning process to CLICA's desired aims, objectives and outputs. At the same time, the learners across the seven countries are hugely diverse both in terms of socio-economic status and academic background.

The microlearning process allows learners to gain an overview of the 2030 Agenda and SDGs

In order to address the aforementioned challenges, the microlearning process will include three learning tiers, each corresponding to the level of knowledge of participants. The three learning tiers will be 'Novice', 'Competent' and 'Expert'. 'Novice' is used to describe learners who have minimal knowledge on the topic and are not yet able to connect it to practice. 'Competent' refers to learners with good working and background knowledge of area of practice, while 'Experts' describes learners who are working towards depth of understanding in discipline and area of practice.

Learners will use a predetermined scale, to self-evaluate their own level of knowledge, prior to commencing their microlearning. Having done so, they will be directed to the relevant module section to increase their knowledge and capacity on the subject matter. Microlearning will predominantly be conducted via video formats, gamified sessions, and brief presentations (e.g. Powerpoint). At the end of each section, the learner will be able to assess again their level of competency based on the knowledge they have acquired.

Through gamified elements in the learning process (e.g. progress bar, digital badges, etc) the learner is enticed to undertake modules across all three learning tiers. Assessing the level of knowledge of participants, will be conducted through non-formal methods, such as learner self-evaluation, observations of facilitators/educators and participatory engagement in the learning process.

Participants will not be required to undertake quizzes or testing during or at the end of the learning process.

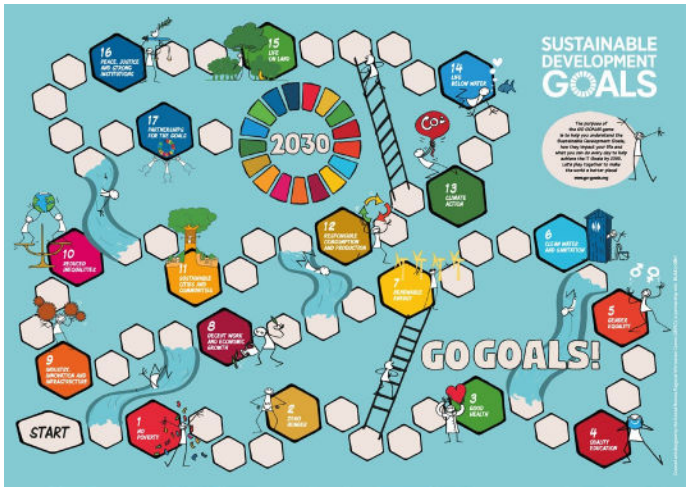
The microlearning process develops the capacity of learners to gain an overview of the 2030 Agenda and SDGs and gradually expand their knowledge over the different learning tiers. It can be understood as equipping learners with background and theoretical knowledge on the topics, and will be complemented by hands-on participatory sessions, where learners will be called upon to put their knowledge into practice.

Learning Resources

Novice Learning Tier

For those learners that are agnostic towards the SDGs and 2030 agenda, microlearning can start with a game developed by the United Nations Regional Information Centre. As the game is geared towards children and in most partner countries it is anticipated that an older audience will be engaged, the recommendation is that facilitators use the 'Question cards' which can be downloaded from the webpage. There are two sets of Question cards, one focusing on the SDGs and one set focusing on Climate change.

Beneficiaries can be split into different groups, make friendly competition(s) between different teams, and guess as many right answers as possible. In the process, facilitators can ask beneficiaries in which SDG the question corresponds to, and that has proven an excellent way for learners to get accustomed to SDGs in a quick and playful manner, that manifests the true essence of the goals through integrated daily knowledge and practice.



Board game that can be downloaded from the Go Goals webpage

Competent Learning Tier

For learners who are self-evaluating as competent, and that view is shared by their facilitators, CLICA proposes that the learning process is based on the 'Global Goals At Stake' game which has been developed by the United Nations and co-funded by the Erasmus+ Programme of the European Union.

The game can be conducted both through a physical board game as well as through the app. The project's assessment is that most learners who will be engaged in the project will develop their capacity to the competent tier, and thus the 'Global Goals At Stake' is anticipated to be the resource used by most partner countries at some stage of implementation. Therefore the game is presented in depth in the following 'INTO THE LAB' section.

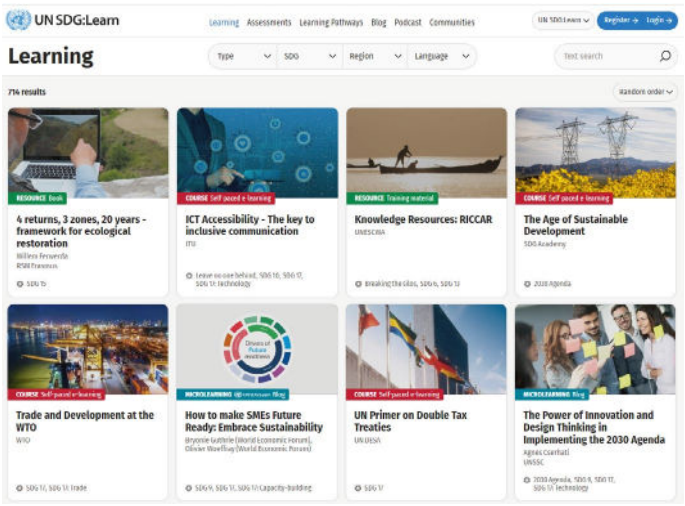
Board game that can be downloaded from the Global Goals At Stake webpage

Expert Learning Tier

As specified in the project proposal the 'UN SDG: Learn' web-based learning platform will be used to equip learners with in-depth knowledge on the 2030 Agenda and SDGs. The platform includes over 600 learning resources, which can be filtered under 'Type' of learning (e.g. Courses, Events, Microlearning, Resources), 'SDG' (e.g. 2030 Agenda and each of the 17 SDGs), 'Region' (e.g. Europe and North America, Africa, etc), and 'Language'. Under the 'Microlearning' section, there are podcasts, videos and blogs that learners can review according to their interests.

The web platform is geared and aimed towards learners with an advanced academic background and proficiency of the languages in which the resources are presented. It is recommended that facilitators point learners towards specific resources that are aligned with activities happening in their local context.

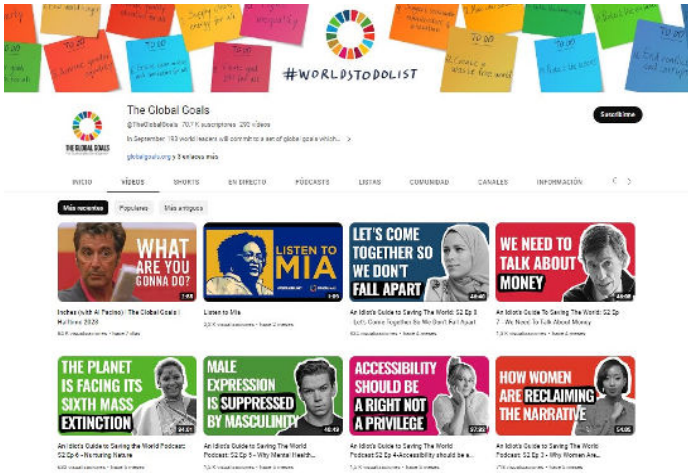
For example, if Greek learners are geared towards artivism approaches, facilitators should point them to relevant resources aligning with their desired approach (e.g. 3 minutes, 3 messages video by UNRISD).



The UN SDG: Learn web page

Important Note

The project recommends that learners across all three tiers get an opportunity to preview a curation of resources found in the Youtube channel of the Global Goals. The channel includes videos and podcasts that based on former experience work well with youth, as they are short, snappy and engaging, and includes the contribution of people with worldwide appeal (e.g. Beyonce).
It is recommended that facilitators curate those resources based on the background of beneficiaries they are working with, their differentiated levels of competence, and the relevance towards the projects they want to produce.



The Youtube Channel of the Global Goals

THE GLOBAL GOALS AT STAKE BOARD GAME

4.4 INTO THE LABS

The board game Global Goals at Stake is addressed to youth who are interested in the United Nations' 17 Sustainable Development Goals and to facilitators who are looking for a tool to teach pupils and young people about the 17 Global Goals.

Title: The Global Goals At Stake Board Game

Description: The game is a combination of an app and a traditional board game. While the App platform allows a regular update of the game's content, the board game format maintains a social and interactive dimension. The players are on a mission to achieve the Sustainable Development Goals. The app will allocate each team the Global Goals they need to achieve (the mission). For a team to achieve its Global Goals, they must reach their Goals by moving on the board and correctly answering the question generated by the app to that goal.

The content of the game is in a free App, which you can download from the App Store or Google Play. Together with the game is a 'Guide for Educators' with introduction to The SDGs, How to use the board game in different educational sectors, How to use the game board in different school subjects, Debrief Methods, Inspiration for best practices and non-formal methods here. The game is available in 7 different languages: English, Danish, Spanish, Turkish, German, Romanian, French. All the content (questions, actions, dilemmas) of the game is in the app, but if for some reason you need the content in a paper version, you can print it from PDF's in different languages.

The Global Goals At Stake downloadable board

Objetives: The goal of this game is to help players achieve the Sustainable Development Goals (SDGs).

People: from 1 to 30

Time: 45 minutes

Tools: App and board game

5. EUROPEAN GREEN DEAL

5.1 DISCOVER - EUROPEAN GREEN DEAL

What is the New European Green Deal?

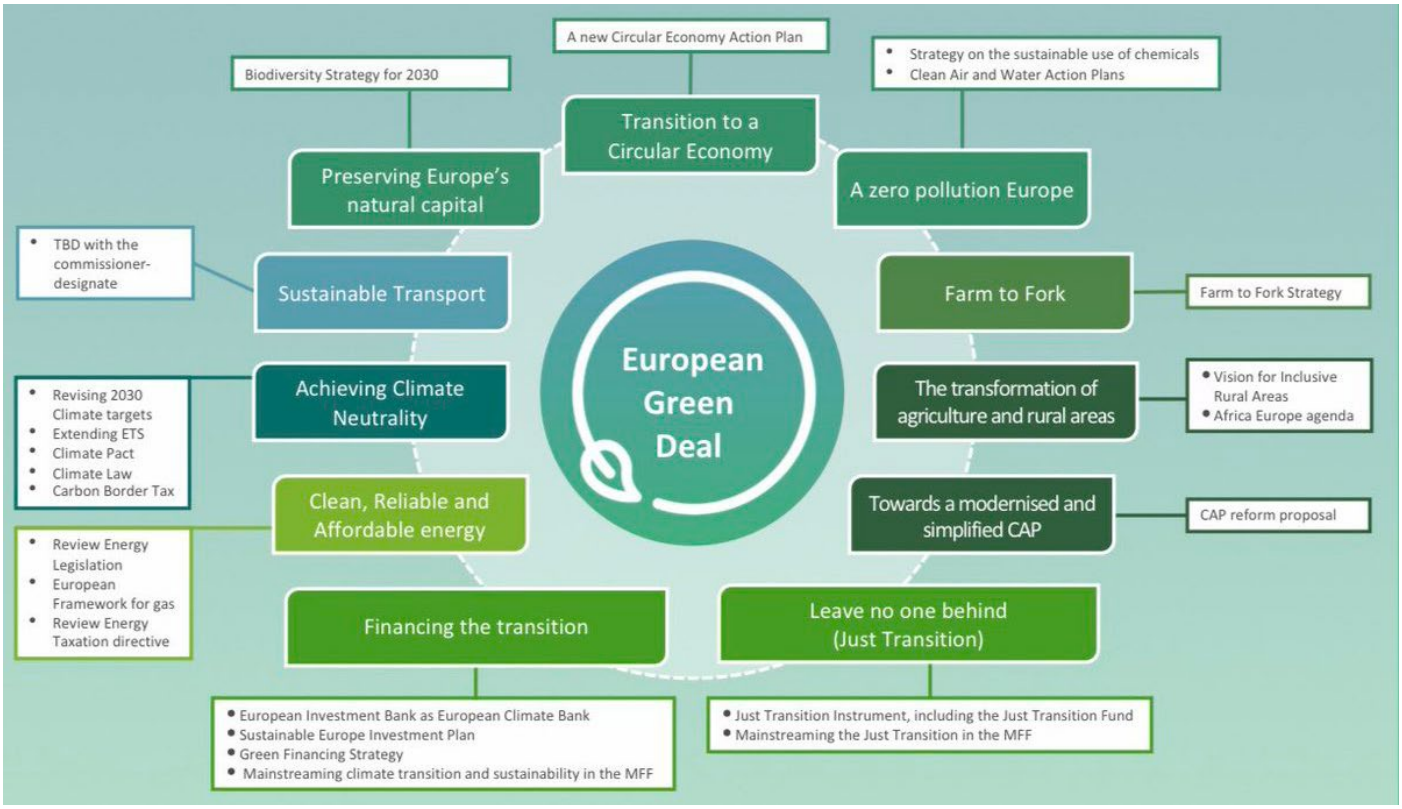
The European Green Deal is a comprehensive and ambitious plan introduced by the European Commission to tackle the pressing issues of climate change and environmental degradation. It sets out a roadmap for transforming the European Union into a modern, resource-efficient, and competitive economy, while ensuring a sustainable and healthy future for its citizens[1].

At its core, the European Green Deal aims to achieve three overarching goals:

- First, it strives to achieve climate neutrality by 2050, meaning that the EU's net greenhouse gas emissions will be reduced to zero. This objective is crucial in mitigating the impacts of climate change and safeguarding the planet for future generations.
- Second, the European Green Deal seeks to decouple economic growth from resource use. By promoting circular economy principles, the EU aims to ensure that resources are used more efficiently, waste is minimized, and the lifecycle of products is extended. This shift towards sustainability and resource efficiency will enhance Europe's competitiveness and create new economic opportunities.
- Third, the European Green Deal places great importance on leaving no one behind. It aims to ensure a just and inclusive transition, where no people or places are neglected in the transformation towards a greener economy. Social fairness, job creation, and protection of vulnerable communities are key considerations in implementing the Green Deal initiatives.

To support the realization of the European Green Deal, significant investments have been allocated through the NextGenerationEU recovery plan and the EU's seven-year budget. These financial resources will drive the transition to clean energy, sustainable transport, improved biodiversity, and more resilient agriculture, among other crucial sectors.

1. https://commission.europa.eu/strategy-and-policy/priorities-2019-2024/european-green-deal/delivering-european-green-deal_en



European Green Deal Chart. You can go deeper by whatching this video: https://www.youtube.com/watch?v=nEWiL7A9kIY&ab_channel=EuropeanCommission

The European Green Deal represents a pivotal lifeline not only for combating climate change and environmental degradation but also for overcoming the challenges posed by the COVID-19 pandemic. By embracing this transformative agenda, the EU aims to lead by example, inspire global action, and pave the way towards a greener, more sustainable future for Europe and the world.

Two initiatives:

REPower[2]

Secure, sustainable and affordable energy for Europe. In response to the difficulties and disruptions in the global energy market caused by the Russian invasion of Ukraine, the European Commission is implementing the REPowerEU plan.

Launched in May '22, REPowerEU is helps EU to:

- Save energy
- Produce clean energy
- Diversify our energy supply

Through REPowerEU we have protected EU citizens and businesses from energy shortages, supported Ukraine by reducing revenues used by Russia to finance the war, and accelerated the transition to clean energy. Our joint efforts continue and Europe is now better prepared and more united than ever before.

By acting together the EU:

- Reduced its dependence on Russian fossil fuels
- Reduced its energy consumption by nearly 20 percent
- Introduced a cap on gas prices and a global cap on oil prices
- Doubled further deployment of renewable energy

2. https://commission.europa.eu/strategy-and-policy/priorities-2019-2024/european-green-deal/repowereu-affordable-secure-and-sustainable-energy-europe_en

The Green Deal Industrial Plan[3]

Watch the video: The European Green Deal – A commitment to future generations

"Europe is determined to lead the clean technology revolution"

The Green Deal industrial plan strengthens the competitiveness of Europe's net-zero industry and accelerates the transition to climate neutrality by creating a more conducive environment for increasing EU manufacturing capacity for the net-zero technologies and products needed to meet Europe's ambitious climate goals.

"We have a unique opportunity in our generation to show the way with speed and ambition, keeping in mind our goal of ensuring EU industrial leadership in the fast-growing sector of net-zero technologies. Europe is determined to lead the clean technology revolution. For our businesses and citizens, this means turning skills into quality jobs and innovation into mass production, thanks to a simpler and faster framework. Better access to finance will enable our leading clean technology industries to grow rapidly", Ursula von der Leyen, President of the European Commission.

The four key pillars

The Green Deal industrial plan is built upon four key pillars to establish Europe as a hub for clean technologies and industrial innovations. Here is a simplified summary of each pillar:

1. Predictable and simplified regulatory environment: The plan aims to create a straightforward and consistent regulatory framework that facilitates quicker and more predictable processes. It ensures the availability of necessary resources and enables users to access affordable renewable energy. Three initiatives support this pillar[4].

2. Accelerating investment and financing for clean technology production: The European Commission seeks to ensure a level playing field within the single market by simplifying the granting of aid by member states to expedite the green transition.It will make use of existing

3. https://commission.europa.eu/strategy-and-policy/priorities-2019-2024/european-green-deal/green-deal-industrial-plan_en

4. https://commission.europa.eu/strategy-and-policy/priorities-2019-2024/european-green-deal/green-deal-industrial-plan_en#paragraph_33964

EU funds like REPowerEU, InvestEU, and the Innovation Fund to finance the development and deployment of clean technologies. Additionally, the Commission aims to establish a European Sovereignty Fund to address medium-term investment needs[5].

3. Improving the skills needed for the green transition: The growth of new technologies necessitates an increase in skilled workers. To address this, the Commission proposes establishing net-zero industry academies to implement training programs in strategic industries. It will explore a skills-focused approach that recognizes actual skills rather than relying solely on qualifications. Measures to facilitate third-country nationals' access to the labor market and align public and private funding for skills development are also considered[6].

4. Fostering open and fair trade: This pillar emphasizes global cooperation and trade's contribution to the green transition, while upholding principles of fair competition and open trade. The Commission will continue developing the EU's network of free trade agreements and other forms of cooperation to support the green transition and safeguard the single market against unfair trade practices[7].

By focusing on these four pillars, the Green Deal industrial plan aims to create a supportive and conducive environment for clean technologies, sustainable growth, and the achievement of Europe's environmental objectives.

5.2 LEARN - EUROPEAN GREEN DEAL

In this section of the handbook we will begin to move from the theoretical to more practical, we present two best practices related to the European Green Deal policies.

These two examples show successful practices from Germany and the Netherlands. These are aligned with the goals of the European Green Deal and can serve as valuable case studies for implementing similar policies and initiatives in other regions.

Energiewende in Germany

The Energiewende, meaning "Energy Transition" in German, is a comprehensive set of policies and initiatives undertaken by Germany to transition to a low-carbon and renewable energy system. It encompasses the phase-out of nuclear power, increased energy efficiency measures, and a significant expansion of renewable energy sources, such as wind and solar power.

The Energiewende has been successful in reducing greenhouse gas emissions and fostering the growth of renewable energy industries. You can find more information about the Energiewende on the German Federal Ministry for Economic Affairs and Energy website: Energiewende - German Federal Ministry for Economic Affairs and Energy[8].

Circular Economy in the Netherlands

The Netherlands has been at the forefront of implementing circular economy principles, which aim to minimize waste, maximize resource efficiency, and promote the reuse and recycling of materials. The country has adopted various policies and initiatives to support the circular economy, such as the development of circular business models, waste reduction targets, and sustainable procurement practices. The Circular Economy Program of the Netherlands provides detailed information on the country's efforts: Circular Economy - Government of the Netherlands[9].

The next two examples, on the other hand, have a profile that starts more from the societal level; they highlight youth initiatives and their role in promoting sustainable practices and combating climate change. They demonstrate the EU's commitment to engaging young people in environmental actions and fostering a sense of responsibility and ownership in creating a sustainable future.

Eco-Schools Programme

The Eco-Schools Programme is an international initiative that engages young people in sustainable development education. It encourages students to take an active role in environmental conservation

5. https://commission.europa.eu/strategy-and-policy/priorities-2019-2024/european-green-deal/green-deal-industrial-plan_en#paragraph_33968
6. https://commission.europa.eu/strategy-and-policy/priorities-2019-2024/european-green-deal/green-deal-industrial-plan_en#paragraph_33974
7. https://commission.europa.eu/strategy-and-policy/priorities-2019-2024/european-green-deal/green-deal-industrial-plan_en#paragraph_33995
8. https://www.bmwk.de/Navigation/EN/Topic/topic.html%3Fcl2Categories_LeadKeyword%3Denergiewende
9. https://www.government.nl/topics/circular-economy

and promotes sustainable practices within their schools and local communities. The programme is supported by the European Union through funding and resources provided by the Erasmus+ programme. To learn more about the Eco-Schools Programme and its impact, you can visit their website: Eco-Schools Programme[10].

Youth-led Climate Action Projects

The European Union provides funding opportunities for youth-led climate action projects through various programmes, such as the European Solidarity Corps and Erasmus+ Youth. These initiatives support young people in implementing their ideas and projects related to climate change mitigation, adaptation, and raising awareness.

Projects can range from local community initiatives to international collaborations. One example is the "Climate Action Projects" funded by the European Solidarity Corps, which empower young volunteers to address climate challenges in their communities. You can find more information on the European Solidarity Corps website.

5.3 ACTIVATE - EUROPEAN GREEN DEAL

GreenComp - The European Sustainability Competence Framework

Introduction

One of the policy actions set out in the European Green Deal was the development of a European sustainability competence framework. In accomplishment of this objective, the EU developed GreenComp, The European Sustainability Competence Framework.

This framework identifies 12 sustainability competences to feed into education programmes to help learners develop knowledge, skills and attitudes that promote ways to think, plan and act with empathy, responsibility, and care for our planet and for public health. The following framework provides common ground for students and guidance for educators, advancing a consensus definition of what sustainability as a competence entails[11].

Watch the video to learn more about A new Skills Agenda

Definitions

In the GreenComp, sustainability is defined as prioritising the needs of all life forms and of the planet by ensuring that human activity does not exceed planetary boundaries.

Planetary boundaries are thresholds that humanity must not cross if we are to avoid environmental degradation at a critical level. The nine planetary boundaries that scientists have identified are: i) biosphere integrity, ii) land-use change, iii) climate change, iv) freshwater use, v) ocean acidification, vi) biogeochemical flows (nitrogen and phosphorus cycles), vii) atmospheric aerosol pollution, viii) stratospheric ozone depletion, and ix) release of novel chemicals (Rockström et al. 2009).

For a more holistic approach that considers both environmental and social aspects, see Dr Kate Raworth's Doughnut Economics and go to the lesson "Joining the Doughnut Dots".

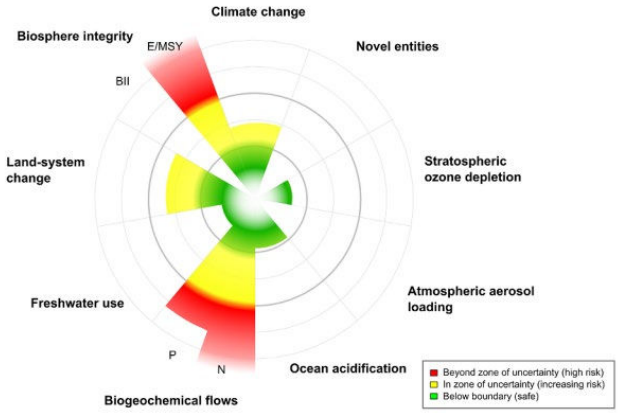


Figure 2. Nine critical Earth system processes and their boundaries. Note: P = phosphorus; N = nitrogen; BII = biodiversity intactness index and E/MSY = extinctions per million species per year. Source: From Steffen et al., 2015 SCIENCE 15 Jan 2015, Vol 347, Issue 6223, DOI: 10.1126/science.1259855. Reprinted with permission from AAAS.

https://scuola2030.indire.it/greencomp-the-european-sustainability-competence/

GreenComp: The Framework

GreenComp consists of 12 competences organised into four areas:

- Embodying sustainability values
- Embracing complexity in sustainability
- Envisioning sustainable futures
- Acting for sustainability

10. https://www.ecoschools.global/
11. https://publications.jrc.ec.europa.eu/repository/handle/JRC128040

AREA	COMPETENCE	DESCRIPTOR
1. *Embodying sustainability values*	1.1 **Valuing sustainability**	To reflect on personal values; identify and explain how values vary among people and over time, while critically evaluating how they align with sustainability values.
	1.2 **Supporting fairness**	To support equity and justice for current and future generations and learn from previous generations for sustainability.
	1.3 **Promoting nature**	To acknowledge that humans are part of nature; and to respect the needs and rights of other species and of nature itself in order to restore and regenerate healthy and resilient ecosystems.
2. *Embracing complexity in sustainability*	2.1 **Systems thinking**	To approach a sustainability problem from all sides; to consider time, space and context in order to understand how elements interact within and between systems.
	2.2 **Critical thinking**	To assess information and arguments, identify assumptions, challenge the status quo, and reflect on how personal, social and cultural backgrounds influence thinking and conclusions.
	2.3 **Problem framing**	To formulate current or potential challenges as a sustainability problem in terms of difficulty, people involved, time and geographical scope, in order to identify suitable approaches to anticipating and preventing problems, and to mitigating and adapting to already existing problems.
3. *Envisioning sustainable futures*	3.1 **Futures literacy**	To envision alternative sustainable futures by imagining and developing alternative scenarios and identifying the steps needed to achieve a preferred sustainable future.
	3.2 **Adaptability**	To manage transitions and challenges in complex sustainability situations and make decisions related to the future in the face of uncertainty, ambiguity and risk.
	3.3 **Exploratory thinking**	To adopt a relational way of thinking by exploring and linking different disciplines, using creativity and experimentation with novel ideas or methods.
4. *Acting for sustainability*	4.1 **Political agency**	To navigate the political system, identify political responsibility and accountability for unsustainable behaviour, and demand effective policies for sustainability.
	4.2 **Collective action**	To act for change in collaboration with others.
	4.3 **Individual initiative**	To identify own potential for sustainability and to actively contribute to improving prospects for the community and the planet.

Each competence is described in detail in the GreenComp, in CH 4, Pages 17 - 28.

1. Embodying sustainability values

The competence area 'Embodying sustainability values' encourages us to reflect on and challenge our own personal values and world-views in terms of unsustainability, and sustainability values and world-views. This area advocates equity and justice for current and future generations, while supporting the view that humans are a part of nature.

1.1 Valuing sustainability

To reflect on personal values; identify and explain how values vary among people and over time, while critically evaluating how they align with sustainability values.

Examples of knowledge (K), skills (S) and attitudes (A):

K: knows the main views on sustainability: anthropocentrism (human-centric), technocentrism (technological solutions to ecological problems) and ecocentrism (nature-centred), and how they influence assumptions and arguments.
S: can articulate and negotiate sustainability values, principles and objectives while recognising different viewpoints.
A: is prone to acting in line with values and principles for sustainability. E.G.: Given the apparent tensions between sustainability and consumerism based on the use of natural resources, everybody should be able to contemplate what impact buying fast fashion or taking a flight for a weekend getaway would have at system level (SDG 12).

1.2 Supporting fairness

To support equity and justice for current and future generations and learn from previous generations for sustainability.

K: knows that ethical concepts and justice for current and future generations are related to protecting nature.
S: can apply equity and justice for current and future generations as criteria for environmental preservation and the use of natural resources.
A: is committed to respecting the interests of future generations.

1.3 Promoting nature

To acknowledge that humans are part of nature, to respect the needs and rights of other species and of nature itself in order to restore and regenerate healthy and resilient ecosystems

K: knows that our wellbeing, health and security depend on the wellbeing of nature.
S: can assess own impact on nature and consider the protection of nature an essential task for every individual.
A: cares about a harmonious relationship existing between nature and humans.

2. Embracing complexity in sustainability

The competence area 'Embracing complexity in sustainability' is about:

- Empowering learners with systemic and critical thinking, and encouraging them to reflect on how to better assess information and challenge unsustainability
- Scanning systems by identifying interconnections and feedback
- Framing challenges as sustainability problems which helps us learn about the scale of a situation

2.1 Systems thinking

To approach a sustainability problem from all sides; to consider time, space and context in order to understand how elements interact within and between systems

K: knows that every human action has environmental, social, cultural and economic impacts.
S: can describe sustainability as a holistic concept that includes environmental, economic, social, and cultural issues.
A: is concerned about the short- and longterm impacts of personal actions on others and the planet.

2.2 Critical thinking

To assess information and arguments, identify assumptions, challenge the status quo, and reflect on how personal, social and cultural backgrounds influence thinking and conclusions.

K: knows sustainability claims without robust evidence are often mere communication strategies, also known as greenwashing.
S: can analyse and assess arguments, ideas and actions to determine whether they are in line with evidence and values in terms of sustainability.
A: trusts science even when lacking some of the knowledge required to fully understand scientific claims.

2.3 Problem framing

To formulate current or potential challenges as a sustainability problem in terms of difficulty, people involved, time and geographical scope, in order to identify suitable approaches to anticipating and preventing problems, and to mitigating and adapting to already existing problems

K: knows that to identify fair and inclusive actions, it is necessary to look at sustainability problems from different stakeholder perspectives.
S: can establish a transdisciplinary approach to framing current and potential sustainability challenges.
A: listens actively and shows empathy when collaborating with others to frame current and potential sustainability challenges.

3. Envisioning sustainability futures

Applying creative approaches to our way of thinking can foster a circular society and encourage learners to use their imagination when thinking about the future.

The competence area 'Envisioning sustainability futures' enables learners to visualise alternative future scenarios and identify actions to achieve a sustainable future. It is essential that learners acquire the competence of 'adaptability' while coping with uncertainty about the futures and trade-offs in sustainability. Applying creative and transdisciplinary approaches to our way of thinking can foster a circular society and encourage learners to use their imagination when thinking about the future.

3.1 Futures literacy

To envision alternative sustainable futures by imagining and developing alternative scenarios and identifying the steps needed to achieve a preferred sustainable future.

K: knows the difference between expected, preferred and alternative futures for sustainability scenarios.
S: can envisage alternative futures for sustainability that are grounded in science, creativity and values for sustainability.
A: is aware that the projected consequences on self and community may influence preferences for certain scenarios above others.

3.2 Adaptability

To manage transitions and challenges in complex sustainability situations and make decisions related to the future in the face of uncertainty, ambiguity and risk.

K: knows that human actions may have unpredictable, uncertain and complex consequences for the environment.
S: can take into account local circumstances when dealing with sustainability issues and opportunities.
A: is willing to discontinue unsustainable practices and try alternative solutions.

3.3 Exploratory thinking

To adopt a relational way of thinking by exploring and linking different disciplines, using creativity and experimentation with novel ideas or methods.

K: knows that sustainability problems must be tackled by combining different disciplines, knowledge cultures and divergent views to initiate systemic change.
S: can synthesise sustainability-related information and data from different disciplines.
A: is committed to considering sustainability challenges and opportunities from different angles.

4. Acting for sustainability

Acting for sustainability encourages learners to take action at individual and collective level to shape sustainable futures, to the extent possible. It also invites learners to demand action from those responsible to make change happen.

4.1 Political Agency

To navigate the political system, identify political responsibility and accountability for unsustainable behaviour, and demand effective policies for sustainability.

K: knows policies that assign responsibility for environmental damage (e.g. 'polluter pays').
S: can identify relevant social, political and economic stakeholders in one's own community and region to address a sustainability problem.
A: demands political accountability for unsustainable behaviour.

4.2 Collaborative action

To act for change in collaboration with others

K: knows how to work with diverse participants to create inclusive visions for a more sustainable future.
S: can create transparent, inclusive and community-driven processes.
A: is willing to engage with others to challenge the status quo.

4.3 Individual initiative

To identify own potential for sustainability and to actively contribute to improving prospects for the community and the planet.

K: knows that preventive action should be taken when certain actions or inaction may damage human health and all life forms (precautionary principle).
S: can act promptly, even in the face of uncertainty and unforeseen events, keeping in mind the precautionary principle.
A: is confident about anticipating and influencing sustainable changes.

5.4 INTO THE LABS - EUROPEAN GREEN DEAL

Having passed through the description of the European Green Deal, the main initiatives of the program, we have seen some good practices and case studies, we also have the framework skills to look at, now it is time to put all these skills and knowledge INTO THE LAB.

Among all the skills and topics covered, the exercises proposed for the Youth Assemblies, in order to facilitate the understanding of the topics covered and activate young people in a non-formal way, will mainly deal with the theme of circular economy. In the circular economy we can find several key cross-cutting principles such as against food waste, equitable distribution of resources, cooperation, and zero impact on the environment.

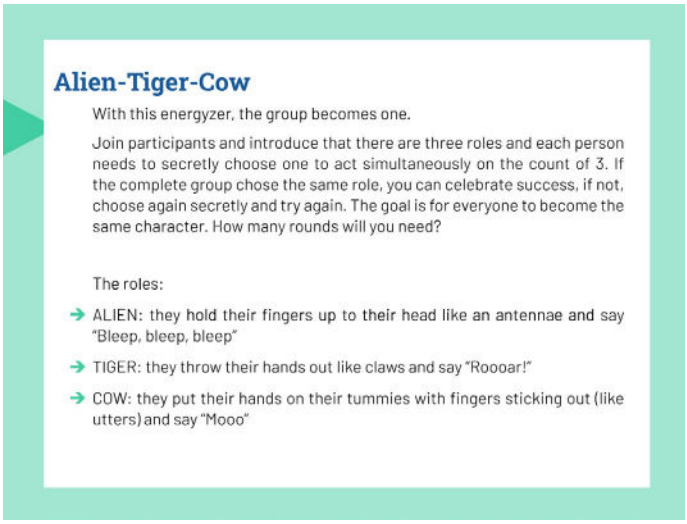
Below we will provide a template with which the facilitator can navigate the group dynamics and explain the objectives of each action.

Before moving on to the actual exercises we suggest two ice-breakers to do with youth assemblies to break the ice and activate the group in a purposeful way:

1. The Rock-Scissor-Paper fan club

Manual - Methods and Tools to use the CESCY Framework of Competences

2. Alien-Tiger-Cow



Manual - Methods and Tools to use the CESCY Framework of Competences

ACTIVITY TEMPLATE

Title: "Back to the Future"[1]

Description: Participants take a moment to reflect on their personal lives with a challenge to point out clothing, accessories, items, etc. that they've had/are still using after a long time. They will then focus on the R- principles and see how those items they pointed out connected and represent the specific principles.

Objetives:

- Understand the basic principles of CE and how to apply them to my life
- Grow our self-awareness and self-consciousness in relation to our everyday choices, and the outcome of the items we bring with us along the way
- Experience different lifestyles, experiences and contexts without seeing it as an obstacle but rather as an opportunity for growth

People: 16-32 people - Game/challenge

Time: 2 hours

Tools: Whiteboard and markers or beamer to keep track of the points and show them to the group. Each group can have their own whiteboard/recycled paper to write down their points OR produce a document that they can share digitally.

Step by step:

1. Preparation: Facilitators prepare the room or space in which the activity will take place guaranteeing the work in groups of 4 with enough space to interact without the group being too close. If they have whiteboards and markers they can put them in a spot where they are easy to reach so that participants are autonomous in choosing this option or going forward digitally. (5')
2. Start with a light energizer as " 1-2-feet-QUACK!" for participants to enjoy failing together until they succeed. After the energizer, explain that the activity will have 2 parts. Part 1 will be done in groups of 4, playing a game and coming back into plenary to discuss and compare how it was, Part 2 in same or new groups, participants will take a closer look at the R-principles of Circular Economy. (15')

Part 1 - The game (20')

3. Ask participants about 2 garments, accessories, items, etc. they own that are very old, the year they got it, and a keyword to describe it. Counting down from the current year- every year is a plus 1 point- So, that mom's T-shirt from 1979 would be a total of 44 points if you are hosting this workshop in 2023.
4. Ask each player to write down on recycled cardboard or paper their name and their total of points and the word they connect to each item.
5. After making the list, ask the participant which items they wear that they bought new in 2023. Each one gives -10 points.
6. Go around, look at the cardboard and comment on each other's choices. What ties you to the item you chose? Why is still with you? What resonates amongst your group in terms of keeping an item? What about the items bought during this year? Try to use active listening and engage with the other participants on an empathic level about what drives our choices and different situations we live in every day.
7. Order the scores together where they can be seen in preparation for part 2.

1. T-kit 13: Sustainability and youth work, Editor Ellie Keen, E. Keen, J. Pinkeviciute, A. Hayes ,A. Berecz, B. Meltem, A. Akyüz, Council of Europe and European Commission, Printed at the Council of Europe, June 2018.

ACTIVITY TEMPLATE

Part 2 - The RS (40')
Show and give a short definition of the R-principles to participant:

RECYCLE
The recycling of waste is the set of operations that allow the reuse of specific materials contained in urban or industrial waste. Recycling is a last resort, the last thing we do before going for landfill or incineration. Together with the upstream reduction of waste and its reuse, it contributes decisively to energy saving and the reduction of polluting and climate-altering emissions.

REGENERATE
Urban regeneration and human regeneration, collective processes whose protagonists are spaces and minds to "regenerate", on the basis of collective processes designed to imagine collaborative cities capable of offering spaces, physical or mental, to those who live there. For our civil and Circular Economy projects, regenerating means reinterpreting lifestyles in a specific territory through a relational process that finds its strength in diversity and hospitality.

REHABILITATE
The Circular Economy becomes a tool to "contain" fragility to allow individuals and communities to "become eligible" to carry out any activity. Rehabilitation, in a welcoming community, starts from the vision that accompanies the challenge, from the opportunity to build new networks of relationships and feel part of the processes of change.

RESTART
Circular Economy can and must be considered an area for restarting processes and people, through the enormous resource that is active citizenship. The latter, in the encounter between the profit and non-profit worlds, can generate work and help restore dignity to people and economic sectors that can bring value starting from the inclusion and sharing of knowledge and objectives.

As soon as all principles are understood participants can start making connections: to which R-principle is the item they chose connected? How? Do the keywords you used connect with the R-principle? Are all R-principles easy to follow or are some easier/harder ? Why?

Before closing the INTO THE LABS section, we hope that the participants and facilitator have enjoyed the activities and learned some new green principles. We leave some other important online resources and tools for implementing these skills: http://www.k2games.info/games

K2Games - Learning by playing is a strategic partnership project for an innovative approach to education for sustainability, providing youth workers with board games, simulation games, and guidance to develop their own games or use existing games as educational tools.Through this project, they want to make accessible for youth workers, and thus for young people, educational games and support to develop constructive, proactive, empowering attitudes about environmental issues that impact human health and community welfare, as well as acquire other relevant competencies.

The games are thought to be used in non-formal and informal contexts, as well as support the work of teachers in formal settings.

6. ASSESSMENT TOOL

6.1 INTRODUCTION

This chapter will focus on detailing how zines will be utilised as an assessment tool within CLICA, to gain insights into participant mindset and agency, resulting from their active participation in the project.

Within CLICA, zines will be contextualised and adopted as a self-evaluation and self-reflective tool used to track youth feedback and outcomes, and explain how the project and its outputs have made sense to participants.

6.2 DISCOVER ZINES

A zine is an inexpensive, do-it-yourself-style physical publication -oftentimes in the form of pamphlet-which is produced and circulated in limited numbers by the author(s) and creator(s) that produced it. 'Zine' as a term appeared in 1940 in a science fiction fanzine, with the science fiction fandom eventually being the genre that brought it to prominence since.

However prior to that, zines were used by Black creatives in Harlem during the 1920s Harlem Renaissance, in order to "better express ourselves freely and independently – without interference from old heads, white or Negro" (Johnson & Johnson, 1974)[1].

Zines, throughout the lifecycle of the various activities, will be utilised to inspire learners to apply and develop skills including creativity, communication, collaboration and critical thinking

Two project partners, Imeall and LATRA have conducted previous research and implementation actions where zines were piloted and evaluated as part of the SySTEM 2020 project (H2020).

This chapter will detail how zines can be utilised both as a self-evaluation tool for learners, as well as an effective assessment tool on the hands of facilitators, given the flexible and adaptable framework, and the opportunity for youth ownership and development.

Zines will be utilised from the project's outset, encouraging a continuous assessment process throughout the lifecycle of the various activities, as well as effectively inspiring learners to apply and develop skills including creativity, communication, collaboration and critical thinking.

Since then, zines have been used extensively by fans of science fiction, comics as well as rock-and-roll and punk music to express their allegiance to content stemming from their favorite genre and share it with their peers and community.

At the same time, due to their inexpensive production and circulation, zines have become a powerful medium in the hands of socially marginalized groups and individuals to pursue and share common ideas, organize their community and rally behind a shared cause, as well as expand their ally base across different communities.

Due to their versatility, zines are currently being used in non-formal education in subjects pertinent to science, social sciences and the arts.

1. Johnson, Abby Ann Arthur; Johnson, Ronald M. (1974). "Forgotten Pages: Black Literary Magazines in the 1920s". Journal of American Studies. 8 (3): 363–382. doi:10.1017/S0021875800015930. ISSN 0021-8758. JSTOR 27553130).

The paper presents practical and pedagogical positioning of zines within a STEAM context capable of capturing broad responses to diverse learning experiences which blur disciplinary boundaries and offers an inclusive and firmly emancipatory approach to reflective practice

CLICA proposes that researchers, educators and facilitators who are interested in gaining extensive insights into how zines can be used for documenting and reflecting learning in interdisciplinary science learning settings read the article ''Zines as Reflective Evaluation Within Interdisciplinary Learning Programmes'' (Brown et al., 2021)[2].

The paper presents practical and pedagogical positioning of zines within a STEAM (Science, Technology, Engineering, Arts, and Mathematics) context, capable of capturing broad responses to diverse learning experiences which blur disciplinary boundaries and offers an inclusive and firmly emancipatory approach to reflective practice.

CLICA proposes that facilitators and youth participating in the project can watch the following documentaries:

1. 'The ZINE documentary' (2022) by Frankie and Bella Paye (Paye Twin Productions) which presents the art form of zines, told through interviews of real zinemakers and pondering on the future of zines. Much like zines themselves, this documentary has a DIY feel to it, aligning itself with the culture of zine-making.

2. 'But I Love The Zine' (2019) by Fiona MacDougall, which explores the thriving zine scene in the San Francisco Bay Area and how the 'Zinesters' there, used zines as tools for building community and offer an antidote to the disconnectedness of internet culture. In this film, viewers are taken to studios, galleries, and zine conventions where they're introduced to a dynamic small press community. Publishers like Jeffrey Cheung (Unity Press), V. Vale (Re/Search), Tiny Splendor, and Jess Wu (Mixed Rice Zine), share their process and explain why self-publishing matters.

2. Autumn Brown, Mairéad Hurley, Sophie Perry and Joseph Roche, "Zines as Reflective Evaluation Within Interdisciplinary Learning Programmes," Frontiers in Education 6 2021

6.3 LEARN ZINES

The following section is intended for project partners, facilitators and educators involved in CLICA's activities involving youth learners of diverse backgrounds stemming from the seven (7) partner countries. The "real-life" application which will be case-studied stems from the use of zines in the context of the 'SySTEM 2020 – Connecting science learning outside the classroom' project, which has received funding from the European Union's Horizon 2020 Research and Innovation Programme (GA no. 788317).

We believe this application presents an excellent case study, as it was conducted recently, in a context of an EU-funded project which, much like CLICA, involved diverse learners across different EU countries. In addition, the application lends itself in being profiled, as it includes a number of diverse outputs and media (reports, video, etc) which present it holistically across its different facets.

A few words about SySTEM 2020

SySTEM 2020 was a multi-faceted project focused on evaluating the impact and delivery of science learning outside of the classroom. The project was coordinated by Science Gallery at Trinity College Dublin and comprised 11 partners and 11 Third Parties in 19 countries across Europe and Israel.

The project aimed to develop a detailed understanding of science learning outside of the classroom as experienced by young learners between the ages of 9-20 years old in an array of contexts including those from geographically remote, socio-economically disadvantaged, minority, and migrant communities.

The zine as an evaluative and reflective tool

Within the context of SySTEM 2020, learners had to produce a learning portfolio within their local non-formal learning settings. The format of the zine was employed to enable learners to produce their portfolios, and thus within the context of the specific project the terms zine and learning portfolio became synonymous.

The intended result was to produce, test and evaluate the use of zines as an evaluative approach for non-formal education

The intended result was to produce, test and evaluate the use of zines as an evaluative approach for non-formal education. The development of the tool and methodology was conducted with learners at Science Gallery Dublin, and the implementation of the tool was with SySTEM 2020 practice partners across Europe in Austria, Greece, Slovenia and the Netherlands.

What did we learn from SySTEM 2020 that can be useful to CLICA?

The zine methodology requires ample time to be introduced to learners and is an ongoing reflective exercise throughout the programme, as opposed to the format and duration of evaluation forms. Therefore partners need to cater for adequate time to make the implementation a success.

Partners should be conscious that learners might associate the tool with requiring creative skills which might not possess and thus become quickly disengaged with the medium. Facilitators should consistently demonstrate visual examples of zines that were text or image based to enable those learners to seek alternatives.

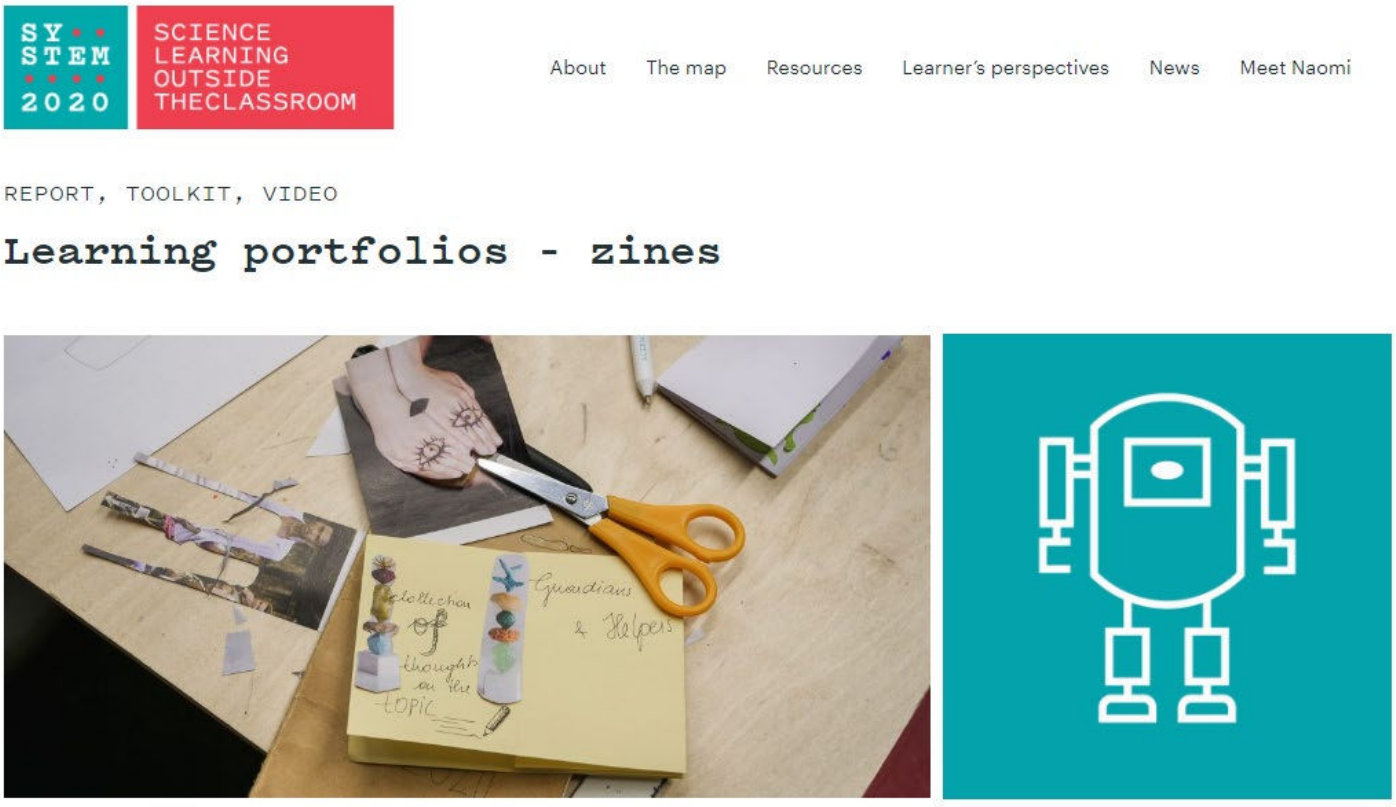
Zines support diversity of reflection

Zines are a successful reflective and evaluative tool due to their flexibility. They require resources which are familiar to all users (paper, markers, etc), and their simplicity is enticing and engaging, making it an enjoyable activity for learners to undertake without making them aware that they are undertaking self-evaluative and reflective exercises, as the format of the evaluation form has been eliminated. Therefore zines support diversity of reflection, as learners will reflect not just on the prompts they have been given, but critically to the topics which are relevant to them.

6.4 ACTIVATE

Below we present resources that facilitators working with CLICA youth can use in order to familiarise themselves with the zine process and methodology, as well as introduce it to their learners.
Report on the Production of Learning Portfolios (Sophie Perry, Autumn Brown 2021 - 6a. Learning portfolios - Report on Learning Portfolios.pdf) comprehensively details the use of zines in the context of the SySTEM 2020 project.

It presents the theory and rationale, the methodology as well as the implementation in the different local contexts.



The SySTEM2020 webpage where facilitators can find all the necessary resources on how to implement the zines in their own local context.

It presents successes and challenges in the process, as well as recommendations for future use. Critical to facilitators and educators, is the appendix of the report, which presents a comprehensive facilitators' guide, zine introduction slides, and public facing 'how-to' zine guide, effectively equipping practitioners with a complete guide on how to implement the methodology in their local context.

Microlearning

By visiting the webpage Learning portfolios - zines - SySTEM 2020, facilitators can gain a burst of information and knowledge on zines, both through the informative texts, as well as the brief video produced by ECSITE. In addition, by visitng the section 6b of the document facilitators can review a 5-page illustrated quick-guide on zines, including a 'how would I make zine' section which is a visual guide on producing a zine.

6.5 INTO THE LAB

Within CLICA, zines will not be used as a stand-alone activity, but rather in tandem with various youth-centred activities occurring throughout the project lifecycle. Critical to the success of their implementation is that zines are produced by learners consistently throughout the project lifecycle, rather than once at the end of the project.

Zine sessions should be undertaken horizontally across all partner locations in order to enable comparative analysis of learner tendencies

Zines are used by partners as a formative evaluation and assessment tool, and we believe that systematic and successful evaluation should occur consistently from CLICA's outset, rather than as an afterthought. That will enable partners to track improvements and reflections from learners throughout their engagement and therefore will make it possible to compile the KPIs related to learner satisfaction. In addition, zine sessions should be undertaken horizontally across all partner locations in order to enable comparative analysis of learner tendencies and insights.

Below we list a number of aspects that partners, facilitators and educators have to take into consideration, when planning zine sessions integrated into the various activities and programmes they will undertake together with youth.

Archiving

Systematically archiving the zines produced by learners is of key importance, in order for partners to be able to track zines to their respective youth producer. That will enable partners to undertake concise tracking of participants' progress, engagement and learning. It will also enable learners to be able to review their learning record and self-reflections throughout their engagement with the project.

In order to retain zines anonymised consistent with research ethical guidelines, each partner will annotate the last page of each zine using the following coding system. X-Y-Z, where X is the first letter of the partner's organisation name, Y is a unique number corresponding to each beneficiary/ learner, and Z is the serial number of the zine produced.

For example, the second zine produced by learner number '10' participating in Imeall's activities would be listed as I-10-2. The unique number corresponding to each beneficiary/learner and their personal data, will be kept and safeguarded by each respective organisation.

Documenting

Each zine should be photographed in full-frontal top-down mode. The front and back covers should be photographed one page at a time, while centerfolds should be photographed in their entirety without splitting them on individual photographs per page. The photographs of each zine, should be kept in a separate folder, consistent with the beneficiaries' identifying number.

Facilitating

It is recommended that facilitators have prepared the working stations with various materials such as markers, crayons, pens, pencils, scissors, glue, etc. Our suggestion is that facilitators use a 'half-A4' format for the zines, and that they cut the sheets in the correct size prior to the arrival of learners.

Should facilitators enable the use of collage in the production of zines, we recommend that alongside magazines and newspapers, learners are also provided with a selection of curated and pre-cut resources that they can use in their collages.

Learners can then make their zine by folding the pre-cut paper provided. It is recommended that facilitators use coloured cardboard, as opposed to white cardboard or paper to produce the zines, as the coloured background can help learners overcome the 'white canvas' block.

Should facilitators enable the use of collage in the production of zines, we recommend that alongside magazines and newspapers, learners are also provided with a selection of curated and pre-cut resources that they can use in their collages.

For example if the zines are addressing the SDGs, it would be helpful if various prints of the SDGs are already available to participants, as opposed to trying to source these images on the spot.

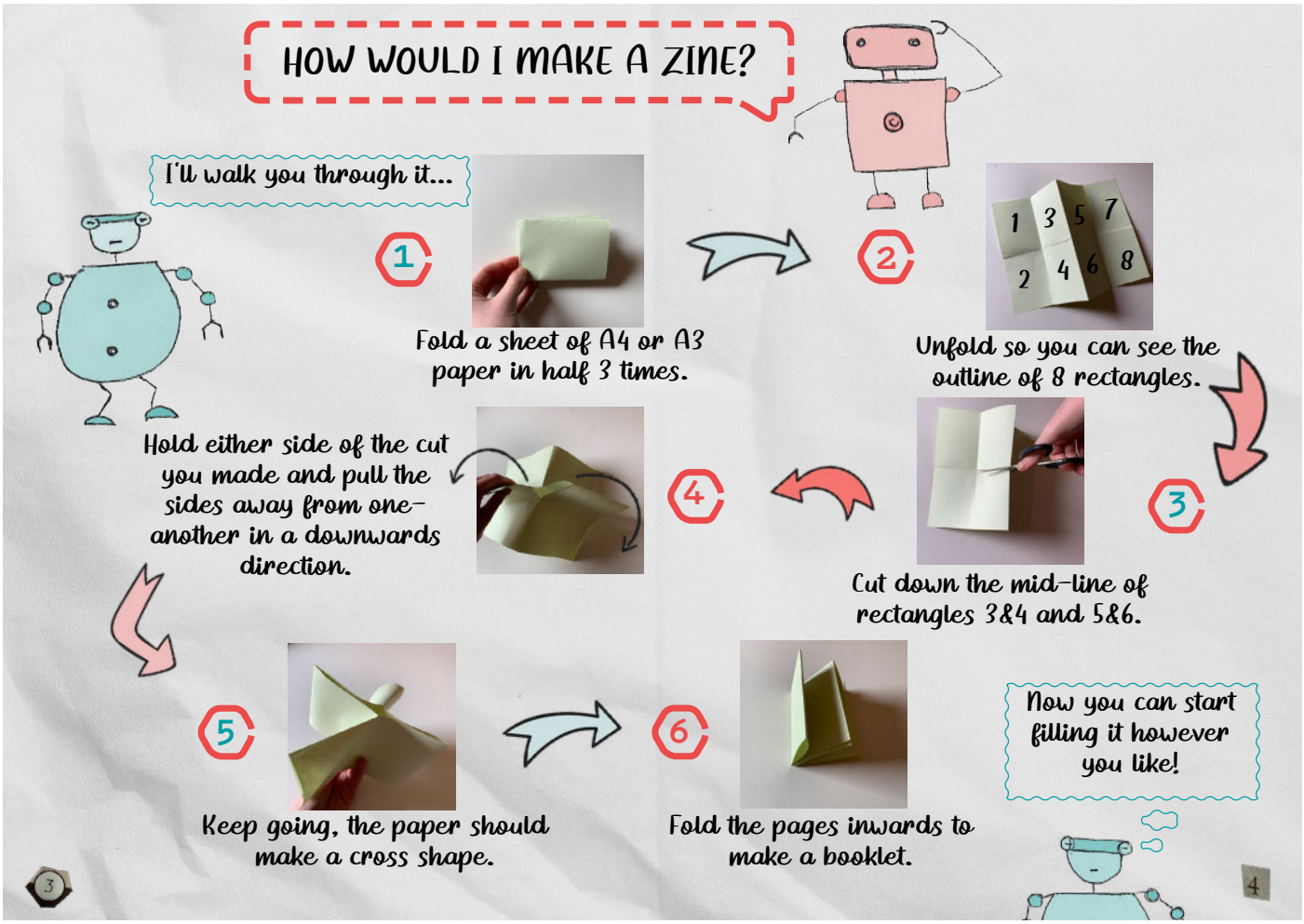
Facilitators are encouraged to present actual zines to learners and circulate them around so that they can take a closer analogue look at them.

Implementing

It is strongly recommended that prior to introducing the zine methodology to learners, partners sit together with facilitators and educators and undertake a facilitated zine session themselves in order to develop a feel for the activity.

Zine sessions are better aligned with activities that are undertaken over the course of a few days, rather than as part of short-term (one day), one-off activities. Partners should introduce the zines to learners and must have pre-agreed the shared daily prompts that will be given to learners across all the countries.

Partners must have pre-agreed the daily prompts before introducing the zines



Instructions on how to make a zine as developed in the SySTEM2020 project. Facilitators can download instructional documents and watch videos in this link

Of the handbook "Valued by You, Valued by Others" published by Youthpass: https://www.youthpass.eu/en/publications/valuedbyyou/

6.6 YOUTHPASS

Youthpass is a European recognition instrument for identifying and documenting learning outcomes that are acquired in projects under the Erasmus+ Youth and the European Solidarity Corps programmes.

- Youthpass promotes individual reflection and awareness about learning and helps to make learning outcomes visible for the learners themselves as well as for others.
- It aims to reinforce reflective practices in youth work and solidarity activities, thereby enhancing their quality and recognition.
- It also supports the continued pathways of young people and youth workers.
- It raises visibility of the value of European engagement.

Youth Pass is an accreditation tool for non-formal learning that helps youth participants reflect on the skills they gained and prove them to employers/ schools, etc. All participants of the projects are entitled to receive a Youthpass certificate, and thus recognition for their non-formal and informal learning outcomes.

Partner responsibilities

The Erasmus+ National Agency makes it compulsory for project partnerships to inform youth participants about the Youth Pass tool and familiarize them with it at the outset of the project.

It is up to each youth participant to decide whether they would like to use it or not, however, there needs to be evidence that the project partnership presented the tool and provided assistance to those who wish to use it.

Coordinator responsibilities

The responsibility to issue the Youthpass certificates to the participants, in case they wish to receive them, lies with the organization that signs the contract for the grant.

For further guidance, please refer to:

- What is Youthpass? – Youthpass
- Certificate examples – Youthpass

7. USEFUL RESOURCES

Platform of the CLICA Project. Available on: https://youngclimatecampaigners.com/

MICROLEARNING
https://elearningindustry.com/what-is-microlearning-benefits-best-practices

https://www.td.org/talent-development-glossary-terms/what-is-microlearning

NEGD
https://www.carbonbrief.org/guest-post-the-problem-with-net-zero-emissions-targets/

For more, see Parrique et al. (2019) Decoupling Debunked: Evidence and Arguments against Green Growth as a Sole Strategy for Sustainability. European Environmental Bureau. https://eeb.org/library/decoupling-debunked/

http://www.k2games.info/aboutus

AWorld in Support of ActNow. (n.d.). The App for Living Sustainably in the Modern World. In Support of the United Nations ACTNOW Campaign. Available on: https://actnow.aworld.org/

Buck, D. (2020). Transcript — How to Make the World A Better Place By 2030 (2015) + Update (2018). Pressbooks. Available on: https://pressbooks.howardcc.edu/essentials/chapter/fa21-transcript-how-to-make-the-world-a-better-place-by-2030/

Implementation, L. L. in. (2022). SDG Good Practices: Sdgs.un.org, p.46. Available on: https://sdgs.un.org/sites/default/files/2022-03/SDGs%20Good%20Practices%20-%20second%20edition%20-%20FINAL%20FEB092022.pdf

Let's Change (2017). 2030- SDGs- Sustainable Development Goals in 10 minutes [Video files]. Available on YouTube: https://www.youtube.com/ist?list=PLWa38aMcj1gNHToVtE49FP2ZkiNfZFXK3

Seventeen famous works of art for seventeen goals. (n.d.). Geneve-Int.Ch. Available on: https://www.geneve-int.ch/revisiting-sustainable-development-goals-through-art

TEACH SDGs. (n.d.). TEACH SDGs. Available on: http://www.teachsdgs.org/

TED. (3 November 2015). How We Can Make the World a Better Place by 2030 [Video file]. YouTube. Available on YouTube: https://www.youtube.com/watch?v=o08ykAqLOxk

TED. (30 November 2018). The global goals we've made progress on - and the ones we haven't [Video file]. Available on YouTube: https://www.youtube.com/watch?v=N3SQlrmV1cE

ZINES
Johnson, Abby Ann Arthur; Johnson, Ronald M. (1974). "Forgotten Pages: Black Literary Magazines in the 1920s". Journal of American Studies. 8 (3): 363–382. doi:10.1017/S0021875800015930. ISSN 0021-8758. JSTOR 27553130).

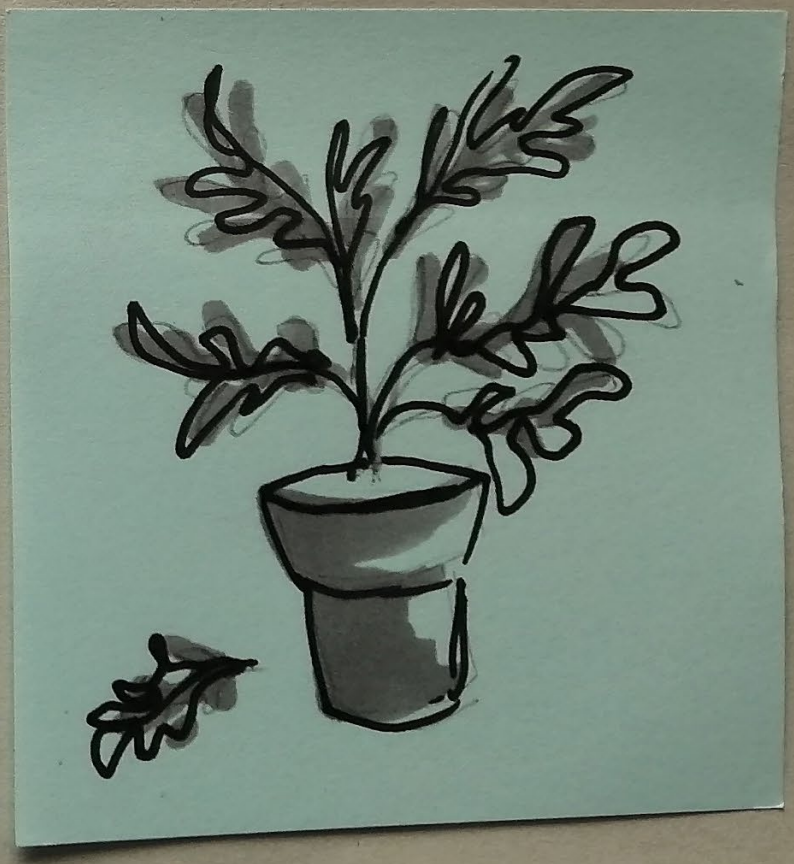
Autumn Brown, Mairéad Hurley, Sophie Perry and Joseph Roche, "Zines as Reflective Evaluation Within Interdisciplinary Learning Programmes", Frontiers in Education 6 2021

THINGS THAT I TAKE CARE OF ...

I BOUGHT THIS PLANT 3 YEARS AGO AND IT HASNT DIED YET. I HAVE WATERED IT WHEN I REMEMBER TO. I FED IT LAST YEAR AND IT GREW SO MUCH I HAD TO REPOT IT.

ALL THE POTS I IMAGINE MY PLANT WOULD LIKE TO LIVE IN ...

ONE MINUTE DRAWING



An image of one of the outcomes of the Zine workshop carried out in the national drawing day in 2020

youngclimatecampaigners.com

HYVÄRILÄ