

WE ALL BELONG IN HERE

CREATING DIVERSE AND SAFE
CITY SPACES

Tool Kit on Community Need Assessment Methods and Best Practices



Co-financed
by the European Union



**BURSA
İL MİLLİ EĞİTİM
MÜDÜRLÜĞÜ**



**Ajuntament
de Mislata**



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THE PROJECT

This publication was developed within the framework of a long-term Erasmus KA2 project in the field of adult education **"We All Belong Here: Creating Diverse and Safe City Spaces"**. The project was devoted to rethinking urban development in the social context and to explore how city spaces can be more accessible, inclusive, and safe for all the inhabitants, especially those at risk of exclusion due to various factors, with a strong focus on migrants, both international (coming from different countries) and internal (coming from different regions). We focused on exploring how to investigate community needs, how to assess what our beneficiaries (cities' inhabitants) really want and expect, and how to design our projects accordingly.

To accomplish this, we established a partnership between two NGOs - Fundacja Autokreacja (Poland) and Educatio (Ukraine) and two municipalities - Mislata (Spain) and Bursa (Turkey). Cooperation between representatives of the non-governmental sector and local authorities allowed us to approach the topic from different perspectives and to develop innovative, practical solutions that can be used on a cross-sectoral level, so that we can reach better results and jointly contribute to the development of more inclusive urban spaces across Europe.

During the project we developed two main outputs - this ToolKit on community need assessment and an online course for practitioners of adult educators on the topic of urban inclusion that can be found here [\[link\]](#). Both of the outputs were extensively tested with learners in the local communities so that they are result of our experience of direct work with beneficiaries with migration background.



THE
TOOL KIT

This publication contains methods for creative community need assessment that were invented, tested in the local communities, and finalized in a form of a practical guide. Our tool kit is divided into chapters - each of them is devoted to a specific method that allows NGOs and municipalities explore and discover the needs of the local communities and use the results of this research to design more effective urban projects that are specifically addressed to adult inhabitants at risk of exclusion, especially due to their migration background. We included step by step instructions and practical instructions that will allow our learners to implement the very same methods in their local communities. The Tool Kit is designed to be used for everyone who works with adults in urban spaces - if you are an educator from an NGO, you work at the local municipality, university, library or any type of setting where you design projects for adults/local communities, this publication is for you! It will help you understand what community need assessment is and how to use more innovative methods to support your learners more effectively.

Apart from the practical methods of community need assessment, we also present a collection of the best practices - urban projects from Europe that contribute to building more inclusive, open, and safe city communities.



INTRODUCTION: WHY TO TALK ABOUT COMMUNITY NEED ASSESSMENT

Growing urbanization combined with unprecedented migration rates possess many challenges both to the people living in the cities as well as the staff members from NGOs and municipalities working with them. As the cities grow (sometimes uncontrollably) there are more and more people facing the risk of exclusion and suffering from lack of access to education, culture, and job opportunities.

These problems, especially visible among migrants, lead to loosening social connections and building hostility among members of the same local urban communities. Educators working in this kind of setting are intensifying their efforts to address these issues. However, in many cases their approach is to come with ready solutions and act as experts rather than listening to the community members and giving them freedom to both express their needs and finding their own ways to address them.

To address this, we gathered experienced actors (both NGOs and local municipalities) who created a consortium committed to find new solutions to the pressing issues related to city development and social exclusion. As a result, we have developed for new community need assessment methods that you can find in this Tool Kit.

Our project aimed to rethink the concept of empowerment as used in the context of deprived urban communities and to equip both professionals working with adults and the learners themselves with guidelines and tools for creative more inclusive urban spaces through designing and implementing activities that are based on real needs of the inhabitants.



CHAPTER

PARTICIPATORY PHOTOGRAPHY

THE HERO'S JOURNEY

WHAT IS THIS METHOD ABOUT?

The first method we want to present is based on participatory photography – we use photo making to give people a chance to explore their cities in a creative way, documenting what they like, dislike, and would like to change about it. We combine photography with the theory of hero's journey – in this way each participant can go on an individual, creative adventure.

In result, participants have a very in-depth reflection on their city and come up with a list of ideas for changes. In this sense, so if you conduct a need assessment based on this method you will get a lot of structured insights from participants that you can use to implement new projects.

USE THE METHOD IF YOU

- work with migrants who just came to your town – it helps them get to know their surroundings and feel more connected to it
- would like to have tangible, easy to present results – during the workshop participants take a lot of photos that can be exhibited in a community event

TECHNICAL DETAILS:

NUMBER OF PARTICIPANTS:

- up to 15 in one group (the number of groups is unlimited)

DURATION:

- 1 week in total

ACTIVITIES INCLUDED:

- intro meeting to explain the method and give instructions to participants (half a day)
- taking pictures – participants individual work (6 days)
- sum up meeting – discussing the results, presenting the photos that can be done as a community event (1 day)

MATERIALS:

- camera/smartphone per participant
- projector (if you want to show the pictures digitally) or a printer if you want to make an exhibition
- a poster with hero's journey (printed or drawn)

SETTING:

- both intro meeting and the sum-up exhibition can be done in a regular training room, but if the weather conditions are nice you can also organize it in a park or somewhere outside, which helps participants feel closer to their city







Phase 1: INTRO MEETING

1 INTRODUCTIONS (20 min)

- a) Introduce the team, your organization, present the aims and the schedule of the workshop
- b) Let participants introduce themselves - ask everyone to say their name, where they are from, what they do etc. A good idea is to ask them something personal but not invasive - you can for example ask everyone to tell the story behind their name (who gave it to them, what does it mean in their native language and so on)

WHY IS IT IMPORTANT?

When you work with people who are vulnerable, remember that for them sometimes even showing up for the workshop like that is a huge step, and some might really feel unsure and insecure. Introducing yourself and giving them an exact overview of what will happen during the workshop can help reduce their anxiety. It is also crucial to let them speak too, so that from the very beginning they feel like what they have say is important and that you actually want to listen to them.

2 SETTING UP SAFE SPACE (20 min)

Divide participants in small groups and ask them to think how to answer the following question:

- What could we all do to work together in a nice, peaceful, and respectful atmosphere?

Once they are done, ask each group to present their answers and have a discussion about them.

Collect the guidelines everyone agreed on, write them down on a flipchart and ask each participants to sign the paper.

WHY IS IT IMPORTANT?

Since you work with people at risk of exclusion, it should always be your top priority to make them feel safe. If they are the ones who create guidelines, they feel heard, but also they are more likely to follow them, since they agreed and signed their names on the paper.

In this step of the workshop, it is crucial how do you form the question they need to answer in groups. We strongly advice to avoid the word "rules" as it can be often associated with restrictions. In our work we use "guidelines" but see what works best in your setting/your language.

Make sure to place the flipchart in the place where everyone can see it and don't forget to bring it in the next workshop meeting (the sum-up)

3 ICE-BREAKERS (30 min)

a) Play a name game of your choice to make sure participants remember each other's names

b) The story behind my last picture

Ask each participant to open the last picture they took with their phones. Instruct them that it doesn't matter if the picture seems "boring".

Divide them in pairs and ask to talk to each other about the picture answering the following questions

- Why did you take this picture?
- What emotions did you feel?
- What happened before? What happened after?
- What was the setting like? (Think of the weather, the light, the smells etc.)
- What does the picture mean to you?

Have a short discussion with the whole group. Examples of questions to ask:

- How can photographs help us express ourselves?
- How to find stories in everyday life?
- How does listening to others' stories and seeing at their pictures can help us connect?

WHY IS IT IMPORTANT?

Some small ice-breaking exercises are great for making participants feel more relaxed. Even though you are working with adults, it is really worth to include some "fun" in the sessions.

When you do initial team building, try use exercises based on storytelling and photography, like the story behind the last picture we proposed. It can help them get in a more reflective mood and also understand that even every day or "boring" pictures can tell a story too. This is important because many people who come to photo workshops think that they are not creative enough, so make sure to underline from the beginning that it is not about the quality of the

4 INSTRUCTIONS FOR THE FIELD WORK (30 min)

- a) Tell participants that in the next 6 days they will work individually (or in small groups if they prefer) to create visual representation (pictures and/or short videos) to show how they feel about their city.
- b) Underline that it is part of the community need assessment, so that their reflections on the topic of the city will be used to implement new projects that aim at improving the life in the community.
- c) Make sure to make it clear that your participants' voice and opinions really matter, and that they can contribute to a positive change in their city
- d) Give them instructions for the actual picture creation. Here's an example of how you can phrase it:

You are going to set off on a stroll – individually or in a group (it's up to you) – around the city, answering the list of questions you are going to receive. Your task is to try answer each question visually – this means you should take a photo (or a short video!) for every question. Try to reflect on your emotions, feelings, thoughts. Answer the questions one by one trying to create a visual that reflects your feelings most precisely.

You can take a selfie with some city location on the background, take a photo of someplace itself, create a collage or even shoot a short video. It is completely up to you, what format of photos you choose, but try to connect your feelings and ideas to the exact place of the city. It could be either the actual embodiment of the answer (e.g., if you want to improve the traffic system, you can take a photo of a bus) or the metaphorical one (e.g., if you want to show your loneliness, you could shoot an abandoned building)

Here is an example of the questions to give participants (remember that you can always adjust it to your local context and the needs of your participants):

- Why am I here, in this city, in this place, with these people?
How have I got here?
- How complicated/challenging was it to decide to start this "journey" to this city? What were the obstacles? Why did I finally make a decision and now am I here?
- Do I have any fears, anxiety, concerns related to this city, cultural and social spaces? When has this feeling appeared? What is it about?
- When has my acquaintance with this city started? What do I expect from this "journey"? Do I have a goal (or goals) in this way? What is it?

- Am I ready to overcome the obstacles on the way to my goal?
How many efforts am I ready to make?
 - Are there any people next to me, who are ready to support me, to help?
Are there any places in this city where I feel safe, calm, confident, relaxed?
Who are these people, what are these places?
 - What knowledge and skills (or, maybe, it is more about emotions, feelings, impressions) do I want to obtain during this "journey" to this city?
Or, maybe, do I want to get rid of something and to move further?
 - What in this city, in these cultural and social spaces, is my biggest challenge?
What is the most complicated for me?
 - What am I missing in this city to feel safe, calm, confident, relaxed?
 - What is there at the end of this adventure? What will happen, when I overcome all the obstacles in this city, in these new cultural and social spaces? What kind of person will I become?
- e) Make sure that everyone understands the task – to do that, you could take a picture answering one or two questions yourself and show them as an example.
 - f) Instruct them how to send you the picture (you can either give them your email address or create a common WhatsApp group)
 - g) Tell participants exactly when and where you plan to have the sum-up meeting
 - h) If you plan to invite community members to the sum-up meeting and want to have an exhibition with printed photos, make sure you set-up the deadline: the latest time participants have to send their work over to you so that you have enough time to prepare the exhibition

WHY IS IT IMPORTANT?

Giving participants clear instructions makes them feel safer and more secure. It is especially important, since they will be working alone on taking the pictures. If they do not understand the task, they are likely to give up and not show up for the sum-up meeting.

Consider that the list of questions we provide are just an example – the task you give to participants should be adjusted to the local context, the community you live in (Is it a small town or a big city? Maybe you should ask them to take pictures only in a specific neighborhood).



Phase 2:

FIELD WORD: TAKING PICTURES

participants individual work

This is a crucial time since all the content of the need assessment is being created now. Your task is to try and support participants remotely and helping them staying motivated.

To do that, you can try the following:

- Set up a zoom meeting some time during participants' individual work. The idea is that you are available if they have any questions or would like to share something with you. Since not all the participants would need this (some prefer to work alone), we suggest you do not make this obligatory. If you decide to do this kind of open online consultations, make sure to inform participants during the intro meeting, telling them specific date and time.
- Establish a way how participants should contact you if they have any difficulties (via email, WhatsApp etc). Inform them how to reach you during the intro meeting.
- Prepare some motivational content you could send to participants during the week - can be some examples of pictures, links to tutorials and so on. You can also just reach out and send them a message that you hope they work is going well. Remember not to overdo it. It is good to keep in touch, but if you contact them too much, they might feel pressured.

WHY IS IT IMPORTANT?

This phase is mostly focused on participants' individual work, but it is crucial that you still support them remotely, so that they stay motivated and feel that they are not alone if the task is sometimes difficult for them.



Phase 3: SUM-UP meeting

THERE ARE TWO OPTIONS FOR THE SUM UP MEETING:

- 1.Meeting with participants only
- 2.Community event open to public during which participants show their work.

If you decide to have a community event, invite participants to come some earlier, so that you can still have a reflection with them.

Below you can find step by step instructions for both options.

If you only have a meeting with participants, follow points from 1 to 4, if you have a community event, follow the points from 1 to 5.

1. RE-ESTABLISHING THE CONNECTIONS (30 min)

- a) Have a round in the circle and ask ever one to say the following:
 - Their name (this is to make sure they remember each other)
 - The color that symbolizes how they fell today (this is to see what the general feeling in the group) is
- b) Play one or two energizers and/or name games
- c) Bring pack the poster with guidelines that was done during the first meeting and read it out loud as a reminder

WHY IS IT IMPORTANT?

In this meeting participants are expected to show their photo/videos and talk about their reflections - this can be quite personal, so it is very important to start with something fun and easy, so that they feel more connected to one another. This will help them to share in a safe, respectful atmosphere.

2. HAVE PARTICIPANTS PRESENT THEIR PICTURES

(1-2 hours - depending on the number of participants)

If you don't have it printed for the exhibition, make sure you have a projector to display the pictures - it is important for everyone to see it clearly

When presenting you can either go participant by participant or question by question. We recommend the second option, as it will show the similarities/differences in perception of the city.

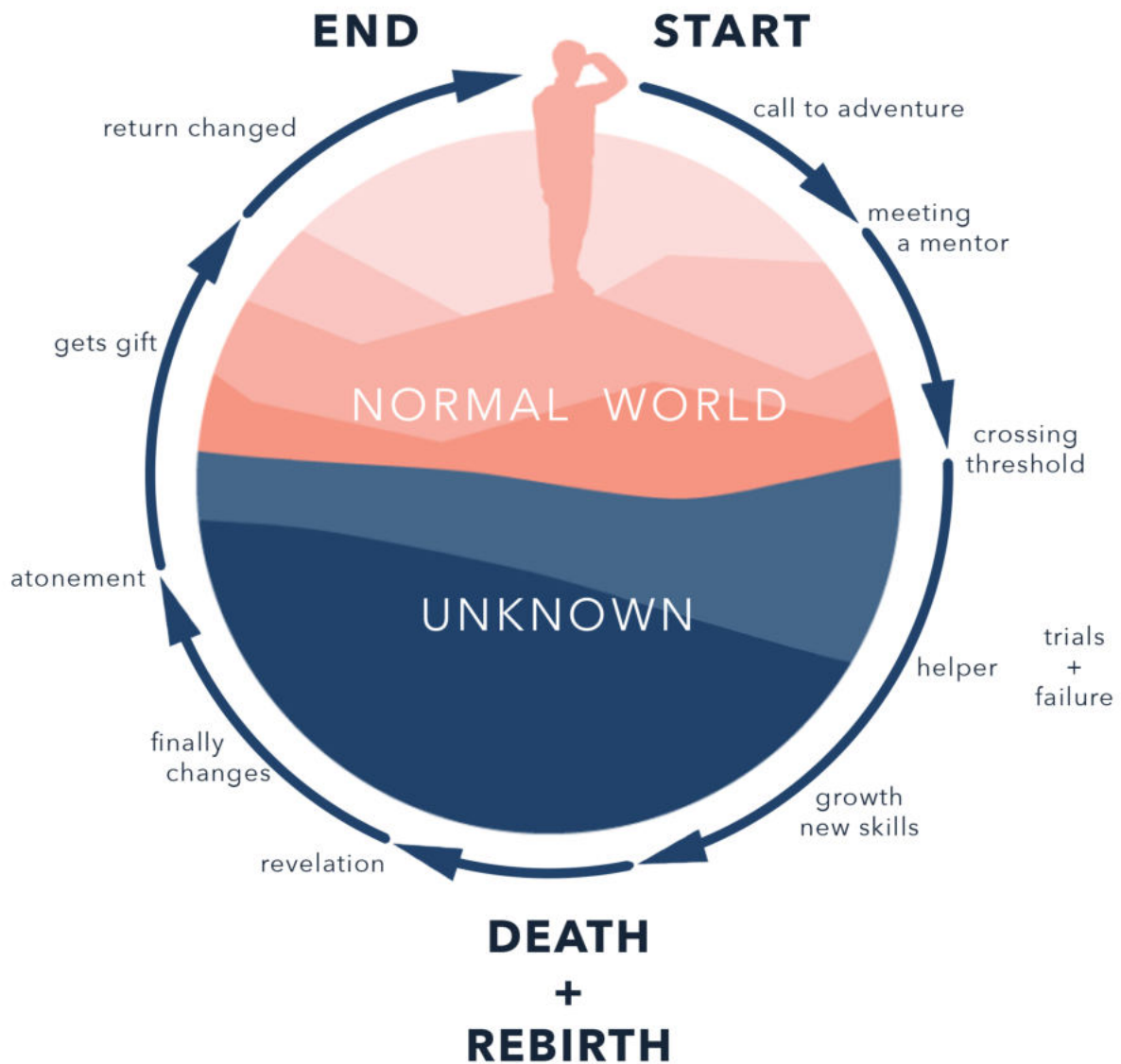
Make sure that participants have equal time to present each photo (if you don't have enough time and/or there are many participants, you can have the presentation of photos in smaller groups with participants just presenting it to each other on their phones/cameras)

WHY IS IT IMPORTANT?

Giving participants a chance to show their pictures and talk about them is a very important recognition for their work. By doing so, you show that what they experience, and think is important to you, making their voice heard.

THE HERO'S JOURNEY

chart



3. THE HERO'S JOURNEY (40 MIN)

- a) Briefly introduce the concept of The Hero's Journey (also known as the monomyth). The most important is to tell them is the common template of stories that involve a hero who sets on a journey, during which goes through different phases, including trials and crisis. In the end the hero is victorious and comes back home transformed.

The concept in itself is quite complex, but for the purpose of this exercise you can simplify it - just make sure to underline that life (including their) can be compared to a journey that has very different stages. To explain it better, use a visual aid as follows on the previous page.

Another example of a picture visualizing the concept can be downloaded from here:

<http://www.thearetical.com/the-heros-journey-spiral>

- b) While explaining, it is good to ask participants to choose a character from a book or a film (like Frodo from Lord of the Rings) and explain how he also goes through all the stages of the journey.
- c) It is best that you have the picture of the hero's journey printed (or you can draw your own version of it!) in a big format, as in the next step you should ask all the participants to mark their position in their own "journey" to this new living place, new city as they feel it on the poster (just ask them one by one to approach the board and make a mark)

WHY IS IT IMPORTANT?

Connecting the migration experience with the hero's journey can help participants see what they are going through in a new perspective. Since all the participants are asked to mark where they are on the journey poster, it also gives them a feeling of not being alone, as other people are experiencing something similar.



4. FINAL REFLECTION (20 min)

Have a final debriefing, asking the following questions:

- How did you like this walk?
- How did you feel during your walk?
- Was it easy for you or not?
- If you felt uncomfortable, why so?
- What have you discovered during the walk?
- Have you found any places in the city, which you liked and where you feel safe?
- Have you found any places or faced any situations in the city, which you feel as dangerous, challenging?
- Which changes in the city would make you feel better here? What would you change in this exercise to make it better?
- Where did you place yourself on the hero's journey scheme? Why?
- At what point of the journey would you like to be now? What things should change in the city for you to reach where you want to be?
- What is your final destination? Is it in the city or somewhere else? What are the skills you could use to get there?
- What changes can you make in the city? Do you have any specific ideas? What do you need to make them happen?

WHY IS IT IMPORTANT?

Having a final reflection helps participants process the whole experience they went through. Make sure that you ask questions both about negative and positive aspects of the city, encouraging participants to share ideas as for how to bring changes in their communities and try to help them find a way in which they could also be the change makers, even on a very small scale.

Please read the next steps if you are planning a community exhibition - if not go directly to the next section of this tool kit.



5. COMMUNITY EVENT

(2-3 hours depending on the number of visitors and the number of photos to be exhibited)

- a) Welcome the community members and introduce the concept of the exhibition, explaining what the participants were doing during the workshop
- b) Let some participants talk about their experiences taking pictures
- c) Give some time to the public to see the photographs
- d) Have a discussion with the public about the ideas they have for improving the community (you can either have a plenary discussion or divide people into small groups)

WHY IS IT IMPORTANT?

Organizing an exhibition is a great recognition for participants' work, giving them the feeling that what they have to say is important, and the community is open to listening to them. It also has benefits for the community, as it is a chance for different members to interact with each other on a more personal level. Seeing pictures of people with migration background can help other community members see them as individuals with unique stories, as opposed to the very generalized and often biased concept of "migrants" they see in the media.

ETHICAL CONSIDERATIONS FOR THE EXHIBITION

If you want to organize a public event and display participants' pictures, you have to inform them in advance, either before the whole workshop or at the intro meeting the latest, so that they don't feel surprised. It is really important to always remember that participants have complete ownership and control over their pictures, so they are the ones who decide when and how the photos will be displayed.

If they agree that you publish/exhibit their pictures, make sure to give them a consent form to sign, stating that they agree. They should have a right to withdraw their consent at any time.

Make sure to ask participants whether they want to have their names and surnames placed next to the pictures indicating that they are the authors. For some this is a great way to feel appreciated, but some choose to remain anonymous (also for safety reasons), so you should

TESTING THE METHOD

What we did during the project

HOW IT WAS DONE

The participatory photography and Hero's Journey was tested in Simferopol, Crimea, Ukraine, in September 2021 by our local Ukrainian partner organization, Educatio.

The activity gathered 25 participants, mostly internal migrants, who have recently arrived and yet haven't been adapted, included, and integrated into the local infrastructure, urban, social, and cultural spaces.

The main aim was to assess their needs in a way that is creative, reflective, and fun, but also to design and plan concrete micro projects as a follow up. In this way, the tool was not only used for the assessment, but also for implementing **small scale changes**.

PARTICIPANTS' REFLECTIONS

Here is how our Ukrainian partners summarized the reflection they had with participants after the photo walk and sharing the pictures:

We asked participants to share their thoughts and feelings after this activity. Most of them said that it had been an interesting journey, during which they had faced questions that they never thought of before. Some participants underlined that some questions had not been answered for that moment and they needed time to sit with them and think over. Almost everybody agreed that after this walk they had realized they were not alone in their fears, expectations, and doubts, and this sense of belonging to the group made them feel better. Some of the participants noticed that they had seen the city from another angle: if previously they had perceived Simferopol mostly as a physical place, from that moment they had started thinking of it as a mental space with its soul and spirit. Everybody said that they had become more aware of their feelings and thoughts, which had made their lives more meaningful. Moreover, we got some unique comments, for instance, the following one: **"Now, after everything we said here, I figured out what difficulties students from different countries are facing. And I think I could help them learn more about our culture and about our city either personally or make some group in our university. I should think about it".** Another girl said: "I realized how exciting the process of photography is and now I want to learn more about it. I'm also wondering how I can use photography as a tool in my future work with people. It helped me to realize a lot of meaningful things about myself and the city I live in".



MAIN CONCLUSIONS FROM THE NEED ASSESSMENT

- **Traffic is not handy or well managed.** There is not any website or other resource where people could see an up-to-date traffic schedule. It leads to wasting a great amount of time at bus stops and, thereby, the inability to plan personal time well. The other inconvenience is that there is not any accurate information when the last bus to your place of living sets off.
- **Shortage of high-level cultural amenities.** Simferopol is considered to be the cultural capital of Crimea but concert halls, museums, galleries, cinemas, theaters, scenes, etc., which are located here, do not meet the expectations of inhabitants. There are no places, where people could watch not just popular, but also art-house movies on a big screen; there is a shortage of modern, digital museums, especially where parents and teachers could take children to evoke their interest in science/history/literature; there are not a lot of exhibition (contemporary art, paintings, sculpture, etc.) alternatives, and so on. Besides that, people face some "concert" restrictions because not every artist (particularly Ukrainian) could visit Crimea due to sanctions, and it makes citizens feel uncomfortable as well.
- **Shortage of places for self-expression.** This problem bothers mostly people, who feel a need to show their talents of various kinds to the public. Of course, there are some festivals, fairs, and events, but a lot of them have specific agenda or content requirements. Moreover, these activities are often low level, do not attract many visitors, and usually do not bring together many people, who are interested in the topic. Therefore, in the end, the creators do not get qualitative feedback and tangible outcome of their work that delays the process of self-development or even demotivates them at all. As a result, the level of satisfaction decreases.
- **Shortage of specialized internships for students (including distant education for adults).** Due to sanctions, the development of some spheres in Crimea has specificities and restrictions. For instance, it is difficult for foreign philology students to practice their knowledge here (due to lack of international tourists and low demand for language proficiency) or abroad (connections between universities from different countries do not exist anymore; traveling from Crimea is complicated and much more expensive than it used to be). Another example: not all the students now have the opportunity to do an internship, especially medical students for whom it is essential to master their skills in the clinic. Many public hospitals do not accept them for internships due to various reasons, and sometimes it is only personal arrangements that help students get practical knowledge whilst studying). We must also mention the lack of student training programs in high-level clinics at all. It results in the fact that students cannot get the necessary skills for their further job, and residents of Crimea feel a lack of good, practice-oriented specialists.

THE FOLLOW-UP

micro projects

As a result of the need assessment, adults who participated in it, with the support from Educatio, designed and implemented two micro activities:

- Photo walk that was similar to the workshop conducted as a need assessment but was organized directly by learners at risk as they felt it was important that more people take part in it but also that they conduct it themselves.
- The second micro project were two community meetings to show the results of the photo walks and discuss what kind of challenges migrants (both domestic and international) face when moving to a new city and most importantly, to brainstorm what improvements can be made to make the community a better place for everyone. The meetings were attended by 65 community members in total. The meeting fulfilled its purpose, as many of the invited community members indeed developed a better understanding of the migrants issue. Here are some reflective comments from the public:

I have never thought that changing your place of living can be so hard, even if in the same country. Despite the fact that we all speak the same language, we all have a completely different background and experience. This is why instead of assuming that for a newcomer it's not that much of a change, we need to talk to them to see, what the real situation is and how they really feel about their life in this place.

Before visiting the exhibition, I have always thought that we as local people should not like the newcomers because they do not care about our city and nature as we do. Tonight, I felt like being a local person is actually a very important opportunity and responsibility, because a huge part of our newcomers' experience depends on us and how we treat them. It felt great to find out how much of a help we can be and how amazing it is to share the knowledge about the place you love to make someone love it too.

PHOTO - WALK



what it is ?

THIS IS THE REFLECTIVE EXERCISE,
BASED ON

the concept of the monomyth
THE HERO'S JOURNEY
(Joseph Campbell)

the method of **ECOTHERAPY**
(Bill Plotkin)

and
combined with

THE PARTICIPATORY PHOTOGRAPHY METHOD

DEFINITELY YES

if you're a newcomer in the city, or have been living here for some time, but still don't feel that you're completely assimilated, or just want to figure out more about your feelings that isn't your homeland

it is for me?



how can I carry
it out?

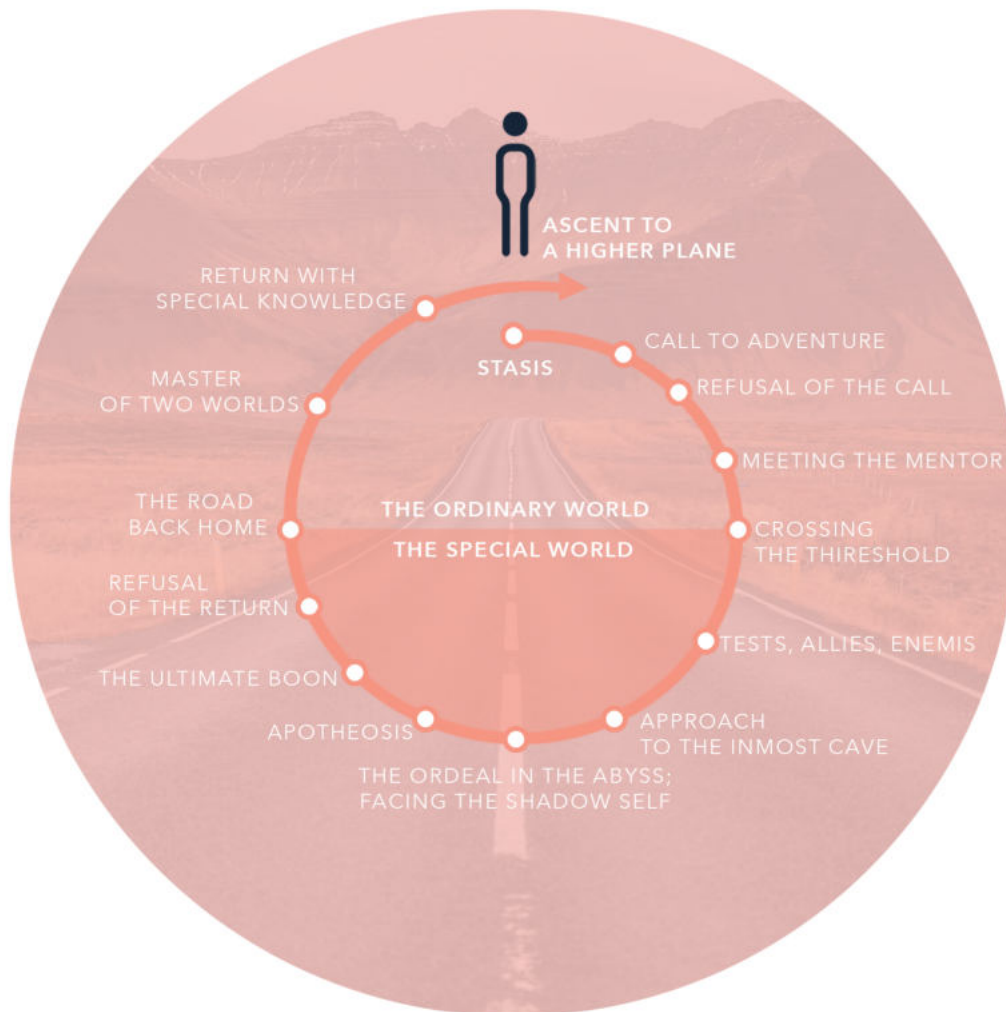
You will need the HERO'S JOURNEY poster as a reference circuit and the reflective questions. Then take your camera or smartphone (no requirements for its quality), put on clothing suitable for the weather, and HIT THE ROAD !

HERE !

just look at the other side !

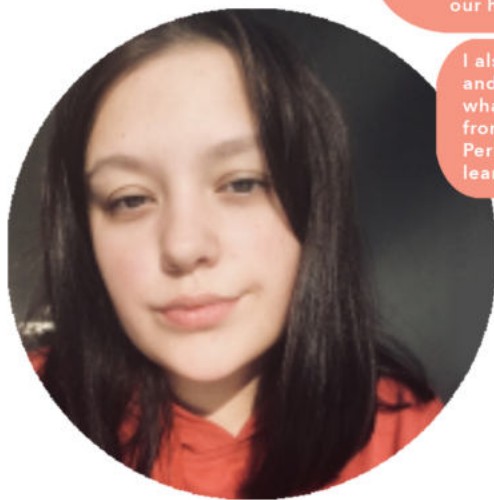
where can I find
an example?





1. Why am I here, in this city, in this place, with these people?
How have I got here?
2. How challenging was it to make a decision to start this "journey" to this city?
What were the obstacles? Why did I finally make a decision and now I'm here?
3. Do I have any anxiety, concerns related to this city, cultural and social space?
When has this feeling appeared? What is it about?
4. When has my acquaintance with this city started? What do I expect from
this "journey"? Do I have a goal (or goals) on this way? What is it?
5. Am I ready to overcome the obstacles on the way to my goal?
How many efforts am I ready to make?
6. Are there any people next to me, who are ready to support me, to help?
Are there any places in the city where I feel safe, calm, confident, relaxed?
Who are these people, what are these places?
7. What knowledge and skills (or maybe, it is more about emotions, feelings,
impressions) do I want to obtain during this "journey" to this city? Or, maybe,
do I want to get rid of something and to move further?
8. What in this city, in these cultural and social spaces is my biggest challenge?
What is the most complicated for me?
9. What do I miss in this city in order to feel safe, calm, confident, relaxed?
10. What is there at the end of this adventure? What will happen, when I overcome
all the obstacles in this city, in these new cultural and social spaces?
What kind of person will I become?

PERSONAL EXPERIENCE



Hi Everyone !
My name is NASTIA, I'm 19 and I moved from Krasnoyarsk to Simferopol one year ago.

I wanted to take part in PHOTO-WALK because everything new expands our horizons.

Moreover, I expected this exercise would help me to become more aware of myself and
SO IT HAPPENED!

I also like to meet people and I was interested to know what difficulties students from different countries face. Perhaps I could help them learn more about our culture!

NASTIA PARTICIPATED IN PHOTO -WALK
IN A GRUPOF INTERNAL AND EXTERNAL MIGRANTS

1. Why am I here, in this city, in this place, with these people? How have I got here?

I entered Faculty of Psychology in Simferopol. At the end of August last year, an 8-hour flight from Krasnoyarsk to Crimea was waiting for me.

2. How challenging was it to make a decision to start this "journey" to this city? What were the obstacles? Why did I finally make a decision and now I'm here?

It was easy for me to make this decision, in Krasnoyarsk nothing kept me. My relationship with my parents is a bit tense, so I wanted to go away to separate myself from them as comfortably as possible.

3. Do I have any anxiety, concerns related to this city, cultural and social space? When has this feeling appeared? What it is about?

I do not have any worries, concerns and fears associated with this city. Sometimes I feel uncomfortable because the infrastructure and climate are very different from the city in which I grew up.

4. When has my acquaintance with this city started? What do I expect from this "journey"? Do I have a goal (or goals) on this way? What is it?

Only the University connects me with this city, so my acquaintance with the city began with my admission. My only goal is to get a diploma to enter the magistracy in St. Petersburg.

5. Am I ready to overcome the obstacles on the way to my goal? How many efforts am I ready to make?

I am ready to give my best to achieve my goals.

6. Are there any people next to me, who are ready to support me, to help? Are there any places in the city where I feel safe, calm, confident, relaxed? Who are these people, what are these places?

For me, the concept of "closeness" in relatives, so people who are ready to support me are always next to me. If the question is whether there are such people in Simferopol, then I would answer that they are. The most comfortable and safe place in the city is the apartment I rent.

10. What is there at the end of this adventure? What will happen, when I overcome all the obstacles in this city, in these new cultural and social spaces? What kind of person will I become?

My "adventure" will end with my studies, I think I'll become more mature, wiser, and more confident.

9. What do I miss in this city in order to feel safe, calm, confident, relaxed?

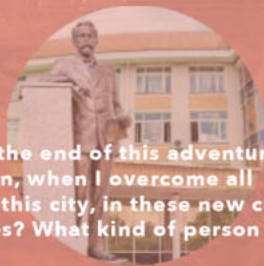
In my opinion, this city needs traffic's improvement.

8. What in this city, in these cultural and social spaces is my biggest challenge? What is the most complicated for me?

I do not face difficulties in this social and cultural environment.

7. What knowledge and skills (or maybe, it is more about emotions, feelings, impressions) do I want to obtain during this "journey" to this city? Or, maybe, do I want to get rid of something and to move further?

Most likely, I want to become more self-reliant and independent of my parents materially, and I also want to learn how to live in the moment without worrying too much about the future.



NEW CHALLENGE

NEW ME

SUGGESTIONS

CHALLENGES

GOALS

FRIENDS AND MENTORS

CONTRIBUTIONS

CALL TO ADVENTURE

CROSSING THE THRESHOLD

FEARS

EXPECTATIONS



CHAPTER

ACTION BOUND

WHAT IS THIS METHOD ABOUT?

In this method we focus on using apps, technologies, and gamification approach to investigate community needs in a very interactive way. The idea is to conduct the need assessment in a very relax, informal atmosphere, with participants being very actively engaged.

The main tool is the action bound app with quests and quizzes participants need to follow in groups. Their tasks are to visit different places in the city to discover it, but also to have a reflection on how they function in the community and what could be changed in it.

USE THE METHOD IF YOU

- Work with migrants who have just arrived (both domestic and international)
- Want to conduct the need assessment to people who are normally not so engaged in civic life (people who normally would not be eager to participate in a "classical" need assessment, like a focus group for example)
- Would like to investigate how the public services in the city can be improved

REMEMBER:

On the first glance, the method that is so heavily based on a digital component might look like something that could only work with young adults. This is not true - elder people can also participate in it (and they tend to like it very much!) as long as you give them a very good explanation and provide technical assistance with downloading the app etc.

TECHNICAL DETAILS:

NUMBER OF PARTICIPANTS:

- Maximum 25 (they normally work in groups of 4-6 persons)

DURATION:

- 1 day (4-6 hours depending on the complexity of the quest and the number of groups)

ACTIVITIES INCLUDED:

- Intro session with explaining the rules (30 min)
- Actual action bound quest (2-4 hours depending on the tasks)
- Sum-up reflection session (1 hour)

MATERIALS:

- Phones with internet connection (minimum 1 per group of participants)
- Action bound tasks prepared before
- Water and snacks for participants

SETTING:

- The actual action bound (participants' quest) takes place outside
- The instructions and the sum-up can be held either in a training room or in a location outside (such as a part, a beach etc.)







Phase 1: PREPARATIONS

1. Before the actual workshop and need assessment, you have to spend considerable time preparing the tasks - this is crucial, as the action bound questions/tasks need to be very deeply connected to the local context of your community. Here are step by step instructions of what you need to do:

First, think of what kind of need assessment you would like to conduct.

Questions to consider:

- What is the geographical scope of your need assessment?
You can focus on a very specific area where your participants live (a neighborhood) or the city in a broader sense
- What do you want to investigate?
You can have a more "general" need assessment to understand how people feel in the city/neighborhood, but you can also have more specified goals, for example to investigate what free time/cultural opportunities residents would like to have, how do they use public spaces, or what they think should be improved in the public services
- What are your target groups?
Think of the participants of the need assessment. Are there just any residents of the targeted area? Or maybe you would like to focus on a specific group, such as migrants, women, elderly, or people with disabilities?
- Does your target group require special arrangements?
Consider the needs of your respondents. If you work with migrants, do you need instructions in another language? If you work with elderly, maybe you need to plan more time for explaining how the app works? If you work with unemployed mothers, maybe you could organize some activities for children, so that the mothers are more likely to come? If you work with people with disabilities, are you sure all the locations you want to send them to are accessible?

WHY IS IT IMPORTANT?

Action bound need assessment is all about exploring the city, but to make it not only fun but also effective, you need to first understand what you want to accomplish.

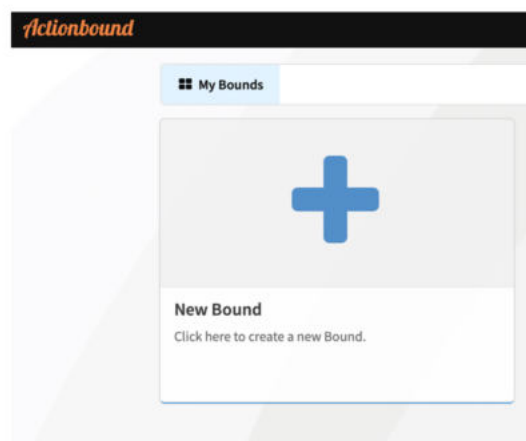
Technology used in this method is great for people who are normally not so involved in social activities and/or are unlikely to take part in a more formal need assessment. However, in order for it to work, you need to adjust the questions/missions in the action bound to the specific needs of your target groups, especially if you work with people at risk of exclusion.

2. Here are some things to do/consider before designing the tasks/missions:

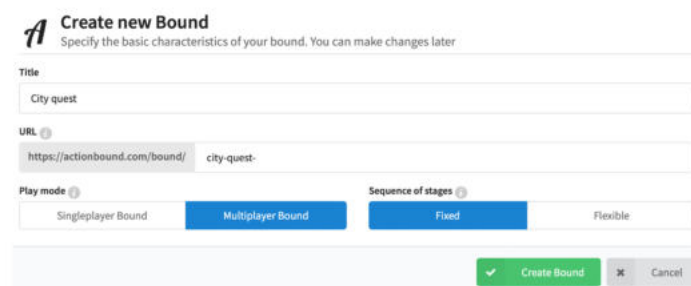
- Create an account on <https://en.actionbound.com>
- If you are using this as a teacher, public institution, or an NGO, you need a paid account
- Actionbound tasks can be created directly in the app on your mobile or in the actionbound website on your computer - try both and see what works better for you (this is just about the design, in the end participants will be using their phones to solve the tasks)

3. Designing the tasks/missions in actionbound

- a) Start with going to your profile and create a new bound (please note that all the screenshot with instructions are from the website version, but designing it in the app looks quite similar)

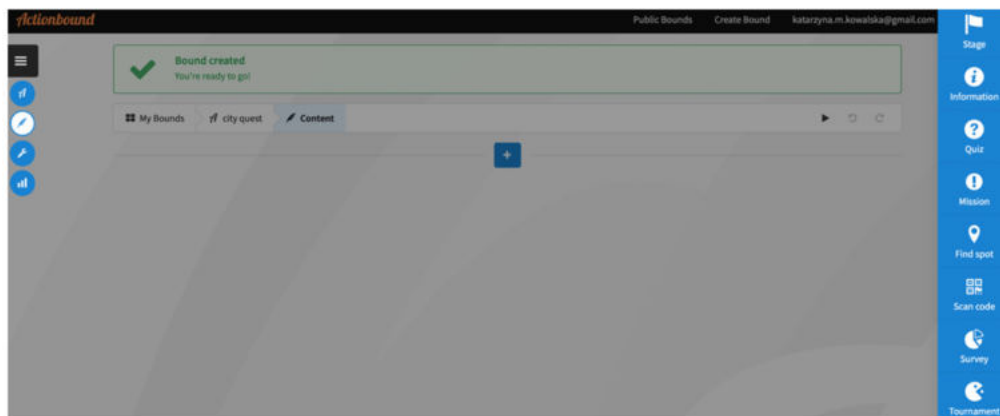


- b) While creating a new bound you need to
- Think of a catchy title, something that people will easily remember. We recommend not to put the words need assessment in the title, but rather focusing on something fun.
 - Choose a play mode. For need assessment we usually use multiplayer, which means there are at least two people doing the bound on the same device
 - Decide on the sequence of stages. Fixed means they have to do the tasks one by one in the order you created, flexible means they can do it in any order

A screenshot of the 'Create new Bound' form in the Actionbound website. The form has a title 'Create new Bound' and a subtitle 'Specify the basic characteristics of your bound. You can make changes later'. The form contains several fields: 'Title' with the value 'City quest', 'URL' with the value 'https://actionbound.com/bound/city-quest-', 'Play mode' with 'Multiplayer Bound' selected, and 'Sequence of stages' with 'Fixed' selected. At the bottom of the form, there are two buttons: 'Create Bound' (green) and 'Cancel' (gray).

4. Now you are ready to add the tasks!

Just click on the plus sign - the panel will appear on the right side, from which you can choose what type of task you would like to add



The app itself has many functionalities and you can use a lot of different types of tasks according to your needs. Here we are going to explain some functions of the Actionbound that we find particularly useful for the need assessment:

Find spot is a task where participants need to go to a designated location in the city following the geographical coordinates. It is great to use it if you want them to go to a specific place and investigate what they think about it/how they use it/why they don't go there etc.

Find spot
Players must go to a specific GPS coordinate in order to earn points and/or move on to the next step.

Mission Coordinate Settings

Mission briefing ⓘ

B I [Image] [Audio] [Link] [QR]

Follow the directional arrow and you'll find the last hint to find the holy grail.

Points

100

✓ Add ✕ Cancel

Once they are at the location, you can give them extra tasks to reflect and express their thoughts/opinions:

Mission is great for creative tasks where participants can express themselves freely. If it is at a specific location indicated in find spot, you can ask them to write, photograph, or film their reflection related to the place. For example: if they stand in front a museum, ask them to talk whether they have been there (if not why), what would like to see in it, what would encourage them to go more often etc.

You can also use mission more freely and not making it related to a specific place. You can for example ask participants to take a picture of a place they really like, make a small video of themselves showing how they spend free time in the city etc.

Mission
Assign the participants a creative, solvable task for which there is no right or wrong answer.

Mission briefing

B I [Image] [Video] [Audio] [Link] [Checkmark]

Take a selfie in front of the holy grail.

Type of solution

Please select

- Text
- Upload picture
- Upload video
- Upload audio
- None

Survey allows you to collect data from participants in a more traditional, but also more structured way. You can ask participants questions and give them ready answers they can choose from. For example:

- How often do you visit this place (museum, park, whatever other location you want to investigate).
- What kind of free time opportunities you would like to have?
- What are the biggest challenges connected to living in this neighbourhood?

Not that here participants can only choose short answers from the options that you give them. It is good for structuring the data, but if you want more idea generation and brainstorming, it is better to use Mission with open questions where participants can answer freely.

Survey
Create a survey for your Bound players.

Survey Answers

Question

B I [Image] [Video] [Audio] [Link] [Checkmark]

Which of these ice creams do you like best?

✓ Add ✕ Cancel

Here is an example of how the action bound can be structured:

INFORMATION

Here is where participants can read about the quest: the time, the rules, the aim etc.

MISSION

A simple creative task for the beginning to make participants feel more related together. The task can be to take a selfie together in a park or write down 5 things they have in common.

Find spot + missions + survey + quiz

They follow the GPS until they arrive at a specific point, let's say the most famous popular park in the neighborhood. Then they get a quiz, where they answer some fun questions about the birds in the park, the trees that grow there, the history etc. The quiz should not be very difficult but give them a chance to get to know the city better. Then they can have a mission, for example to write down ideas of what kind of events they would like to be organized in here. The other mission can be to make a short video showing how they normally spend time in the park. In the end they can fill out a survey, answering questions about how often do they come to the park, what are their favorite/least favorite parts in it.

Continue with find spot + mission + survey + quiz in every location you want to investigate. You can also skip the find spot part and give participants more general city related missions/surveys/quizzes

Final mission after they are done with the bound. It is good to design a fun task for the end, such as taking a picture together or making a small video of participants dancing/singing etc.

WHY IS THIS IMPORTANT

Designing the quality content of your action bound is necessary to have good results. The specific missions and other tasks really depend on your local context, so it is important you have quite some time to prepare the tasks. Sometimes participants struggle with how to use the app, so make sure to play with the bound before you give it to participants, so that you know how to answer their potential questions.



Phase 2: Implementing the action bound: instructions for participants (30 min)

1. Setting up the atmosphere (20 min)

- a) Gather all the participants and have a small introduction about your organization and the aim of the action bound.
- b) Play a short name game of your choice
- c) Play the "Human Bingo":
 - Give one sheet with the table (see below) to each participant
 - Their task is to find a person who matches the description of every square (they can put the name of each person only one in their tables)
 - The participant who first puts the name of others in every square is the winner

Here is an example of the human bingo questions, but you should adjust it to your local context:

Someone who was born in another city	Someone who doesn't eat meat	Someone who like driving a car
Someone whose birthday is in March	Someone who likes to sing and dance	Someone who would like to have another job
Someone who is a single child	Someone who has an older brother	Someone whose favorite color is blue



2. Explaining the tasks (10 min)

- a) mention that they will be divided into groups, they will have different tasks to do etc.
- b) Make sure they know what time they should be back for the sum-up reflection or how to contact you if they have any challenges
- c) Divide participants into groups. In each group ask one person to volunteer to be a leader - the person on whose phone the tasks will be solved. Make sure the leaders have the action bound on their phone (you should send the link to download it to all participants in advance actually), then give them the QR code of the action bound you created so that they can start the quest. Before they go, make sure they understand how to use it.

If you have an opportunity, it is great to give water and small snacks to all participants, as they will be spending quite some time walking.

WHY IS IT IMPORTANT?

Having a proper introduction with explanations of the tasks, and making sure that everyone know how to use the app is necessary for the action bound to work out. At the same time, it is also very important to have a bit of time for participants to get to know each other through energizers, name games, and icebreakers, so that they feel more relaxed and comfortable before the action bound itself.



Phase 3:

Implementing the action bound: sum-up with participants (1 hour)

Once participants are back at the meeting point, have a short reflection, asking them the following questions:

- How were the tasks? Which was the most fun?
Which was the most challenging? Why?
- What was the best place you visited during the game?
- Did you discover anything new about your city/your neighborhood?
What was that?
- Do you have any ideas what could be improved
in the city/neighborhood and what needs to be done to achieve it?
- What are the things you could do yourself?
Think of organizing a small event for example - what would
you need to do that?

WHY IS IT IMPORTANT

Reflection on the process can help participants structure what they just experience and encourage them to share their ideas with others. During the sum up you should try to facilitate the discussion in a way that is not only focused on what is wrong in the city/neighborhood, but also on what can be improved, also by people themselves. Whenever your participants have an idea to do some little project, give them directions as for how this could actually happen, for example: tell them what are the funding opportunities from the city hall, what are the NGOs/cultural centers that do similar things etc.

TESTING THE METHOD

What we did during the project

HOW IT WAS DONE

Withing the framework of our project, the action bound as a need assessment method was tested by our partner from Turkey - the local municipality of Bursa.

The city of Bursa, where our partner organization works, is the 5th biggest city in Turkey - there is industry and business here, so the city naturally attracts migrants. Additionally, Bursa historically has always been a very multicultural city where many different ethnic groups lived together. Taking this context into consideration, the need assessment gathered 25 participants, from which more than half were of migration background - they were either domestic migrants coming from different cities of Turkey, or international coming from different countries, most notably Syria. The idea was to bring migrants and non-migrants together and investigate how they could jointly develop new ideas to improve the life in the city.

The specific objectives of the need assessment were:

- to determine the needs of people coming to Bursa from the province and abroad in order to facilitate the adaptation process to local realities
- to generate ideas answering the challenges that they were identified during the action bound
- to develop concrete ideas for follow up action that answer to the topic of "Inclusive City of Bursa"

During the action bound in Bursa participants visited several locations: Hünkar Mansion Museum - Irgandı Bridge - Setbaşı Library - Ahmet Vefik Paşa Theatre - Kozahan - Ulucami.

All of them are of great importance to the cultural life of the city. When going there, participants' were learning new information about these places and identified what changes they would like to see in those places in order to feel encouraged to visit them more often.

MAIN IDENTIFIED NEEDS

After the action bound, our Turkish partners conducted a brain storming session with participants that was called the Inclusive Bursa Workshop. During the workshop participants first identified four main areas that need improvement and then designed concrete follow up projects. The areas were defined as follows:

- Promotion and raising awareness of cultures
- Facilitating the adaptation process to the city
- Supporting the process of living together with the residents of the city and the people coming from outside of the city
- contributing the production of silk art and textile.

THE FOLLOW-UP MICRO-PROJECTS

ART COCOON

The name of the project realized as part of the Inclusive Bursa event is "Art Cocoon". Art workshops for different cultures in Bursa were established in Koza Han, one of the most visited places in Bursa, and the public can be allowed to participate in these activities free of charge. These activities, which are held under the name of Art Koza, become the meeting point of different cultures, enabling cultures to fuse with each other and facilitating the integration and harmony process of the society.

THE EMPATHY SUITCASE

Here, suitcase is chosen as the main element symbolizing migration. Migration stories, from tragedy to success, are aimed to be transferred to people with technology-based and goods brought by immigrants. By raising awareness about migration, safe living environment, harmony, tolerance, social acceptance, the emphasis that we are all one human at the core, will reduce fear and anxiety in our city.

IMMIGRANT ORIENTATION CENTER

There would be representatives from different institutions and organizations, and the representatives from these institutions and organizations would make a detailed information presentation about how to conduct business and transactions in different languages to the migrating people. It was to ensure that the people who migrated to our city receive a much faster and more efficient service. In this way, we thought that our city could become a more inclusive city for people who migrated.

KOZAHAN ON THE SILK ROAD

The purpose of the project was to show visitors the place and importance of Kozahan in world trade history and silkworm breeding, with many local and foreign tourists, and to raise awareness in this direction. For this reason, they planned to turn Kozahan into a museum. Visitors will be able to learn the history of this historical place and the story of sericulture as well as shopping.

CHAPTER



CITIZENS' CITY MAP WITH DIGITAL STORYTELLING

WHAT IS THIS METHOD ABOUT?

This method is based on city mapping using films. Each of the participants of the need assessment will make a short film about how they feel in the city/neighborhood and how they use different areas of it. Having films of different locations will help you to create a "map" that shows how the city is used by different people.

USE THE METHOD IF YOU

work with people who have special needs and therefore the way they "use" the city might be restricted (for example migrants who have linguistic barrier or people with disabilities for whom not all the spaces are accessible) would like to encourage participants to express themselves in a creative way using simple film making would like to have very "publishable" results - the films are a great way to show the challenges of the city and have a discussion how to overcome them have more time for the need assessment and participants who are motivated to take part in a series of activities (workshop based on this method cannot be done in one day).

TECHNICAL DETAILS:

NUMBER OF PARTICIPANTS:

- 10 to 20 (for every 10 participants you need at least one facilitator)

DURATION:

- 5 days in total

ACTIVITIES INCLUDED:

- Intro (1 day)
- Film making (3 days)
- Sum up and screening (1 day)

MATERIALS:

- Phone/computer/tablet for each participant to make a film
- Projector and speakers for the screening of the films
- Printer
- Map of the city/neighborhood
- Postcards
- Pens, markers, and other writing supplies
- Narrow, colored paper tape
- Snacks and soft drinks for the screening

SETTING:

- The intro day is possible to organize outside
- For the film making, you need to have a room where participants will have free access to high speed internet and comfortable tables to sit on with their computers
- You will need a quiet room for voice recording
- The screening and final sum up can be organized in a different place, so that participants feel more like celebrating their work in a special way



LA EDUCATIVA



INSTRUCTIONS

STEP

BY

STEP



Phase 1: THE INTRO DAY (1 day)

1 INTRODUCTIONS (20 min)

- a) Introduce the team, your organization, present the aims and the schedule of the workshop, underlying that it is **not so much about professional film making, but more about finding the way to express oneself**
- b) Let participants introduce themselves - ask everyone to say their name, where they are from, what they do etc. A good idea is to ask them something personal but not invasive - you can for example ask everyone to tell the story behind their name (who gave it to them, what does it mean in their native language and so on)

WHY IS IT IMPORTANT?

When you work with people who are vulnerable, remember that for them sometimes even showing up for the workshop like that is a huge step, and some might really feel unsure and insecure. Introducing yourself and giving them an exact overview of what will happen during the workshop can help reduce their anxiety. It is also crucial to let them speak too, so that from the very beginning they feel like what they have say is important and that you actually want to listen to them.

2 SETTING UP SAFE SPACE (20 min)

Divide participants in small groups and ask them to think how to answer the following question:

-What could we all do to work together in a nice, peaceful, and respectful atmosphere?

Once they are done, ask each group to present their answers and have a discussion about them.

Collect the guidelines everyone agreed on, write them down on a flipchart and ask each participants to sign the paper.

WHY IS IT IMPORTANT?

Since you work with people at risk of exclusion, it should always be your top priority to make them feel safe. If they are the ones who create guidelines, they feel heard, but also they are more likely to follow them, since they agreed and signed their names on the paper.

In this step of the workshop, it is crucial how do you form the question they need to answer in groups. We strongly advice to avoid the word "rules" as it can be often associated with restrictions. In our work we use "guidelines" but see what works best in your setting/your language.

Make sure to place the flipchart in the place where everyone can see it and don't forget to bring it in the next workshop meeting (the sum-up)

3 ICE-BREAKERS (30 min)

- a) Play a name game of your choice to make sure participants remember each other's names
- b) The story behind my last picture
Ask each participant to open the last picture they took with their phones. Instruct them that it doesn't matter if the picture seems "boring". Divide them in pairs and ask to talk to each other about the picture answering the following questions:
 - Why did you take this picture?
 - What emotions did you feel?
 - What happened before? What happened after?
 - What was the setting like? (Think of the weather, the light, the smells etc.)
 - What does the picture mean to you?

Have a short discussion with the whole group. Examples of questions to ask:

- How can photographs help us express ourselves?
- How to find stories in everyday life?
- How does listening to others' stories and seeing at their pictures can help us connect?

WHY IS IT IMPORTANT?

Some small ice-breaking exercises are great for making participants feel more relaxed. Even though you are working with adults, it is really worth to include some "fun" in the sessions.

When you do initial team building, try use exercises based on storytelling and photography, like the story behind the last picture we proposed. It can help them get in a more reflective mood and also understand that even every day or "boring" pictures can tell a story too. This is important because many people who come to photo workshops think that they are not creative enough, so make sure to underline from the beginning that it is not about the quality of the

4 INTRODUCING

the method of digital storytelling (20 min)

Introduce the concept of the workshop underlining the following points:

- Each participant is to make their own, separate film
- Each film should be no more than 3 minutes long
- The main topic of the films is the city/the neighborhood
- To create the films each of them will need to:
 - Write a short script (the voice over – which is a spoken narrative that accompanies the visuals)
 - Record how they read the script out using their phones
 - Create the visual layer for their films (these can be old photos, photos they create during the workshop, short videos, drawings etc)
 - Edit everything together in a simple editing program

WHY IS THIS IMPORTANT

Many people who come to film making workshop are quite scared and doubt if they are able to create anything. That is why it is your role to introduce the method really well, dividing into into small, easy to understand steps.

5. FINDING THE STORY

creative exercises (2-3 hours)

depending how many exercises you choose

In this part you will be encouraging participants to find the topic for their films. For this, we propose you to conduct some exercises to activate their creative thinking:

A POSTCARD TO A FRIEND

Each participant is asked to write a short postcard to a person who is important to them (can be anyone). The topic is to talk about the city - how they feel in it, what do they like to do in here, if they grew up here they can talk about their memories, if they just arrived they can talk about how they felt when they first got here.

Once they are done, ask everyone to read the postcards out loud and have others giving constructive feedback.

DRAWING A MAP OF THE NEIGHBORHOOD

Ask each participant to draw a simple map of their neighborhood, marking all the important places for them (they should mark buildings that they often go to, such as university or work, but also focus on places where they have fun and to which some nice memories are connected). Ask everyone to talk about their drawings and have a small discussion how different people see the same place differently.

NEIGHBORHOOD PHOTO HUNT

Ask each participant to take one picture that is a visual answer to the following questions:

- If you were to film a horror movie in your city/village/neighborhood, where would you do it?
- Imagine the planet is about to collapse and you can only save one place in your city/village/neighborhood other than your home - what would that be?
- Take a picture of something interesting in the place you don't normally go?

When participants are done, ask them to show the pictures to each other in small groups and discuss them.

After the exercises, have a round and ask each participant if they have an idea for the film - what kind of topic related to the city they would like to present and why.

WHY IS IT IMPORTANT

Creative exercises are a lot of fun, so they help participants build a friendly atmosphere in which they feel comfortable to share. The other aim of them is to build up participants' self-confidence, making them believe that they are creative enough, that they already are storytellers, and that they are able to make films. The exercises also help participants feel more connected to the city/neighborhood - as they go through different activities, they discover more memories and emotions connected to different places, which later on will help them to write a script.



Phase 2: FILM MAKING

(3 days but it can be adjusted – please see the flexible schedule paragraph later on in this chapter)

After the creative exercises participants are ready to make the films. Here are the steps you need to take to guide them through the process:

1. Script writing (4 hours)

Instruct participants that their task is to write script.

Here are some important things to underline:

- The script is a short, written first person narrative (first person means they talk about themselves, using “I” and “me” etc)
- Once the script is done, they will read it out loud and record their voice to create so called voice-over – the audio layer of their films
- The length of the script should be between 250 to 500 words
- The topic can be anything they find important that is connected to a specific place in the city, for example a memory they have with it (can be both pleasant or unpleasant), or an idea how they would like the place to change, what are their dreams connected to the city and so on
- The script should be focused on one specific place in the city and talk about one event/one idea/one memory. This is important because the films are going to be very short and if they have too many storylines they will be difficult to understand for the public

Once participants have their instructions, give them time to work on the scripts individually, checking on them from time to time as they might struggle with the task. Tell them that they can consult each other too if they want to.

After three hours, gather participants in the circle and ask them to read the scripts one by one and give each other feedback on the stories.

WHY IS IT IMPORTANT

Script writing is a central part of the story creation – if there is no good script, there will be no good film. That is why give participants time to really think it through and write it in a clear, structured way. Remember that if you work with people with special needs you might need some adjustments: for example if some of your participants do not know the language of your country well, you could have them write it in their own language and have it translated, or if you have a participant with impaired vision, maybe they do not have to write it down but go straight to the recording, or have someone type the script for them? In both cases, you need to make arrangements beforehand to accommodate the special needs of your participants.



2. Voice recording (3 hours)

Instruct participants that their task is to read the scripts out loud and record them doing so. Here are some important things to underline:

- There is no need for a professional microphone, using the voice recording app in their phones is enough
- Before they record it, it is good to print out the scripts (using big font size) and to visually mark important places (breaks between the paragraphs, emotional moments etc.)
- Before recording they can read the scripts out loud to one another to make them feel more confident
- Ask them to always test their voice recording app to understand how far from their mouth the microphone should be - if it is too far, what they say would not be very clear, if it is too close it might sound like they are spitting. The best way to test it is to record some words or sentences that have a lot of "p" sounds in them. In English it can be for example "apple pie", in Polish we use "proszę przynieść poranne pranie" Find something similar in your language for testing.
- They should not record it endlessly - maximum three versions each, as it does not really get better if they try to record it 17 times and they just get tired and frustrated in the process.
- Make sure they understand that their voice should be recorded as one audio file, if they have several different recordings, they want to combine into one it is not going to sound good

Once the instructions are clear, ask participants one by one to go to a quiet room - it doesn't have to be something very isolated, but preferably it should be a room that don't have windows going to a busy street. Broom closet would work perfectly, but really any room that is quite would do (except for bathroom as it gives too much echo).

As the participants will do it one by one, while waiting they can already start creating visuals (see point 3 below).

Remember that after every recording is done, the participant should show it to you to listen to and to see if the quality is alright.

WHY IS IT IMPORTANT

For many participants voice recording is difficult - they dislike their voice when they hear it. This is because they hear it from "the outside" rather than from "the inside" so it sounds weird. That is why for some of them the process can be very frustrating, and to make it easier you should give them very clear instructions. If you see someone struggling, make sure to give them more individual support.



3. Creating visuals (4 -5 hours)

Instruct participants that their task is to create or collect visuals that will accompany their voice in the final film. Here are some important things to underline:

- Visuals can be of different type: it can be old pictures of important events, more abstract pictures they create during the workshop, short videos, or drawing
- Visuals are just another **layer** in the film, and they should add some new meaning to it. The recorded voice stories are normally quite clear in describing what participants think or what they experienced, as they normally talk about very specific events. Hence, the function of the visuals is to **add something extra to the story, something that was missing in the recorded voice-over**. For example, they can use more abstract pictures/short videos to show "the mood" of the story and the emotions they were experiencing.
- Not everything they talk about in the story needs to be shown with visuals. For example, if participants talk about great time they have in the park with your friends, it is one option to show pictures of exactly that, but they can also be more creative and show pictures of the atmosphere of the place (for example leaves in the wind, sun shining through trees etc)
- Have a brief talk about copyrights. Generally, try to encourage participants to use/create their own visuals rather than using google.
- Less is more – it is ok to have slow changing visuals and not so many of them. It is better like this than to have too many, as this usually makes the film very tiring to watch.
- The pictures don't have to be professional – it is ok if they are not perfect, it actually makes them more personal and therefore they speak a stronger, more important story.
- Consider participants safety and privacy – do they want to show their faces in the films? This is especially important when you work with refugees or people talking about controversial topics – in some cases it is better to remain anonymous but remember this is always participants choice.

Once the instructions are clear, participants are free to collect the pictures, draw, or create new visuals. Make sure to check on them during the work and to give them feedback and instructions whenever they need it.



4. Editing (4-5 hours)

Instruct participants that their task is to assemble the voice over and visuals to have the final film. Here are some important things to underline:

- If participants know how to use editing programs on their computers, or they edit the films on their phones and have their favorite app already installed, let them use whatever they feel most comfortable with. They normally need little to no explanations, so simply let them assemble everything together
- For those who have no experience with film making, suggest an editing program. We normally work with ShotCut for PCs with Windows and iMovie for Macs. Both are free software. They will need more specific instructions how to use it. Here are two options how this can be done:
 - Connect your computer to a projector and explain them step by step how to use the programs, asking them to repeat what you are doing on their own device. This is good for people who have very little computer literacy. Sometimes it gets a little difficult for them to follow the instructions, so make sure there is another facilitator in the room who can give them individual support
 - Ask participants to experiment and play with the programs themselves – people who have some experience with technologies usually figure it out quite fast and then just come to you with very specific questions. You can also send them a link to the tutorials beforehand so they can test it at home.

After the instructions are given, participants' task is just to edit the films. Make sure you are there and approach them individually to check how they feel and give them more tips whenever they need.

WHY IS IT IMPORTANT

Editing is fun, but can also be very frustrating. Some people feel very insecure when using technologies, some are not convinced that what they created is good enough, some are perfectionists who get obsessed with details, and absolutely everyone feel frustrated when their computers are crashing. That is why your role here is crucial – first of all you need to give them good instructions as for technical parts of the process, but also support them emotionally, as the process of bringing their stories out to the world can also be intensive and draining.



Phase 3:

Sum-up and screening (1 day)

As it was the case of the photography method described in Chapter 1, here as well you two options as for you how to organize the last activity:

1. Meeting with participants only
2. Community event - film screening open to public

If you decide to have a community event, invite participants to come some earlier, so that you can still have a reflection with them.

Below you can find step by step instructions for both options. If you only have a meeting with participants, follow points from 1 to 4, if you have a community event, follow the points from 1 to 5.

1. Acknowledging participants' work (30 min)

Start with congratulating all the participants on their work. If it happens that some of them do not actually have a final film, make sure to underline that it is the process that is important, that you saw that they did whatever they could and that the reflection they had during the process are important and valuable. Have a small celebration - distribute soft drinks and snacks, play some music of participants' choice and let them dance for some time or do some fun energizers/icebreakers together.

WHY IS IT IMPORTANT

The film making workshops where participants have to share such personal reflections, talk about their experiences and emotions, can be quite exhausting, especially if you think that apart from the emotional effort many of the participants also struggled with technical challenges. That is why it is important to acknowledge that you see how much effort and work they put in the process. Letting them have some fun also helps them feel more relaxed and confident and therefore more likely to share further.



1. Screening the films without the public

(depending on the number of films)

- a) Screen the films one by one (do not reveal the order to participants beforehand - if they know their film is next it will be hard for them to concentrate on what they are watching at the moment)
- b) After every film ask the storyteller (the author) if they want to make some additional comments and if they wish to receive comments from the other participants
- c) If the storyteller agrees, ask everyone to give feedback to the films, taking into consideration the following guidelines and rules (discuss this with them before the screening)
 - Feedback should only be positive, in a sense that they should not say to the storyteller what could be done differently. The films are done already and they good as they are.
 - Feedback should be specific - encourage participants to say something more than "it was nice". They can comment on the script, the way it is read, the visuals, the message of the film etc.
 - Feedback can be emotional - if participants felt strong emotions during watching the films, encourage them to share
 - Feedback should always be focused on the storyteller and their films - it is great if participants can relate, but remind them that should not use this as an opportunity to talk about their own stories (for example, it is great to say "something similar happened to me so I feel very touched", but not so great to say "it reminds me about my own story and here it is what happened to me"
- d) Make sure to have a round of applause after each screening and feedback round

WHY IS IT IMPORTANT

We wholeheartedly recommend the first screening of the films to be done without the public present, so the only people who watch them are participants and facilitators who were present during the whole workshop. This is because for some participants it is quite emotional. Also without public they are more likely to give very valuable, personal feedback to the films.



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3. Creating the map (1 hour)

- a) Ask each participant to think of their film for a bit, then individually approach the map of the city/neighborhood (it is great to have it printed in a big format and put on the floor/hang it on the wall) and mark the place they talk in their films.
- b) Give each participant to talk about what they marked on the map
- c) Give each participant some of the colorful paper tape - their task is to use it to connect their place on the map (so their story) with a place on the map marked by someone else (so someone else's story)
- d) As a result, you have a map of the city that indicates different places important to people and the connection between them
- e) Reflection. Ask participants to look at the map, think of their films, and answer the following questions:
 - What does this city/neighborhood mean to you?
 - What did you learn about it through films (your own and others') and the map?
 - What connections did you mark on the map? Why?
 - Looking at the map, what do you think the connections mean? What are the things we have in common despite having different cultural/economic/social backgrounds?
 - What do you think could be done to make the city a better place for you? What kind of changes you would like to see in the areas marked on the map?
 - How can we use our connections to make an impact and bring positive changes to the city/neighborhood?

WHY IS IT IMPORTANT

Having films done is great, but the real need assessment happens when participants reflect upon their work. Creating a map with connections is great for visualizing the connections between different people - this helps participants feel less alone, but also more powerful, in the sense that together with other people they can actually make some changes in their environment.

During the reflection focus on identifying the needs (what should be done) and ways to make changes (how this could be done). Remember to take very good notes during the reflection, or even video/voice record the discussion if participants agree - doing so will help you structure the results of the need assessment.

Please read the next steps if you are planning a community film screening - if not go directly to the next section of this tool kit.



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4. Second screening - public event

(2-3 hours, depending on the number of films)

- a) Welcome the public and explain the concept of the workshop and the method used
- b) If some of your participants would like to do so, ask them to also give a short introduction or share reflections on how they liked the process
- c) Screen films one by one, giving the storyteller a chance to speak about their films if they want to
- d) Decide if you want to have feedback and comments from the public - if you work with very vulnerable participants, we recommend to skip this. If participants feel ok with it, ask the public to give comments, but before provide them with feedback rules the same you gave to participants in the previous screening
- e) Present the map - ask the public to mark places that are important to them too.
- f) Have a discussion about the city, the importance of connections, and ideas for a change (specific questions should be adjusted to your local context)

WHY IS IT IMPORTANT

It is great to show the films to the public - it can serve as a great basis and inspiration for more in-depth discussion about the city past, present, and future, especially if you invite stakeholders (we recommend doing so) and give them some idea of what the residents of the city really feel and want.

At the same time remember that public event and showing their films are quite stressful to participants. Make sure they understand they don't need to show their films.

IMPORTANT TIPS AND THINGS to consider about the method

TECHNICAL CHALLENGES

As the method relies heavily on technologies, technical challenges are very likely to occur. Here are some things you could do to minimize the risks:

- Bring a lot of different USB cables with you. This might sound silly, but there are always participants who have troubles transferring the audio files, pictures, and videos from their phones to their computers.
- Have a lot of extension cords in the working room, so that multiple participants can connect their computers at the same time
- Collect all the films from participants before the screening. Have them all on one computer and make sure to watch each of them as soon as there are finished, to make sure that the quality/sound is ok.
- Before the screening, check if your computer works with the projector and the speaker. Have an extra speaker just in case.

FLEXIBLE SCHEDULE

As you may have noticed, for every step of the film creation we only stated the duration, without really indicating which day of the workshop should you implement different activities. This is because it really depends on your and your participants need as well as the time you have. The classical workshop is 5 days (1 day intro, 3 days film making, 1 day sum up and screening). We recommend these to be consecutive days, but we know it is not always possible. If this suits your participants better, you can have a longer project, meeting them once a week for example for couple of hours and doing small bits of the films each time. You can also ask them to do some things at home, although the downside of it is that you will not be able to support participants as much, they will also have very limited interactions with each other. If you work with people with special needs, such as people with intellectual disabilities, people with impaired vision, or people who did not master the language of your country, you might want to give them longer time and more support for each stage of the process.

FACILITATION DOUBTS

It is very common for people who work for NGOs and other activists to be quite skeptical about this method, in a sense that they admit that it sounds great, but they don't feel like it is something they could use in their work, because they are not professional film makers. If you share some of those doubts - we hear you. It is challenging to work with films if you are not an expert, but it is not impossible. Essentially the method is for every trainer who has a medium computer literacy and is eager to learn. Because digital storytelling is not really about film making - films are just a medium to help participants express themselves. What is really crucial are people skills - being able to listen, to give constructive feedback, to provide emotional support, to have empathy. So if you have these, you are on the right way. Of course, before doing a film workshop you do need to spend some time exploring the film making software and apps so that you can understand it well enough to give basic instructions to participants. Remember, it is ok to say you don't know something during the workshop and inform participant that you will get back to them when you find the answer. It doesn't make you look weak. It makes you look honest and more "human".

All this being said, we highly recommend having one team member with more experience in the technical parts of the filmmaking, so the sound recording, picture taking, and editing. This can help you feel more confident, especially in the beginning.

TESTING THE METHOD

What we did during the project

HOW IT WAS DONE

When testing the digital storytelling and city mapping, we organized a workshop for 25 participants in Warsaw, Poland that was coordinated by Fundacja Autokreacja. The workshop's participants were both migrants who live in Poland (with a special focus on people coming from Eastern Europe, most notably Ukraine and Belarus) as well as Polish adults. From the beginning we wanted to test the method in a mixed group to bring people together and see how they see the same city in different perspectives and how they could cooperate across cultural borders to come up with new city initiatives and ideas.

LOCAL CONTEXT

Warsaw as a capital city of Poland naturally attracts great number of migrants, both domestic (people from different regions of Poland who come to Warsaw to study or work) and international. Historically, since the end of World War 2 Poland, including Warsaw have been very homogenous, both in terms of nationality/ethnicity and religion. The international migration is a new phenomenon - it started on a larger scale when Poland joined the European Union in 2004, but it intensified in recent years as a result of political and economic situation in the Eastern Europe; this brought a lot of people from Belarus, Ukraine, Moldova, Georgia and other countries. After the Russian invasion in Ukraine, the numbers of refugees that Poland has accepted is unprecedented, and it does have a lot of impact for how the society in general and local communities function. Because Poland has not been facing such migration before, there is a great need to come up with new solutions and try to adjust how the cities such as Warsaw function in the new realities. That is why during the workshop we did we focused on inviting people from Eastern Europe, but also Polish people, so that the groups that are very often apart can do something together and get to know each other in the spirit of acknowledging differences but focusing on similarities.

PARTICIPANTS' REFLECTIONS

"Filmmaking was so much fun! I discovered that I can express myself better like this, and I am able to talk about different topics with different people"

"It was very interesting to see how we all live in the same city, but see it very differently depending on how long we have been here, what are our interests, what are our history. This was really visible in the films we made. But there were also many similarities we discovered between ourselves - the map was especially useful".

"It was great to see people who are migrants like me and to have a place where we could talk about our experiences together. I also liked that we could brainstorm on new ideas"

MAIN FINDINGS FROM THE NEED ASSESSMENT

1. There should be more activities for adult people that are free of charge. There are many options for youngsters of families with small children, but not so many for grown up people.
2. People who come from different countries would like to have more opportunities to present and share their cultural heritage (traditions, food, dances) with the locals.
3. As learning Polish is difficult for many, there should be more options (during events and public gatherings) for foreigners to understand (additional descriptions in English/Ukrainian)

MICRO PROJECT IDEAS DEVELOPED AFTER THE NEED ASSESSMENT

1. Language exchange - a community based regular meetings for people who would like to regularly meet, get to know each other and learn different languages, which would be a great way to create new bonds between different groups, but would also help migrants understand Polish people and their culture better.
2. School of culture - regular community events during which different culture related topics are discussed, such as food, dances, holidays, but also norms of behaviors and unwritten social rules. The main idea is not just to present foreign traditions, but also Polish, so that both Polish people and people coming from different countries feel their cultural heritage is valued and appreciated.



CHAPTER

TALK TO YOUR CITY

WHAT IS THIS METHOD ABOUT?

The last method we would like to present is closest to the “classical” need assessment. Talk to Your City is based on gathering different groups of actors: primarily of course adults at risk, but also various stakeholders, such as public servants from local municipalities, cultural centers, and NGOs working with migrants. The core point of the method is to provide a space for productive dialogue between the groups involved and support them in generating very concrete solutions to the identified problems and challenges.

USE THE METHOD IF YOU

- Would like to work closely with public authorities, such as municipalities
- Would like to develop a more long-term plan for activities aiming at improving the community
- Would like to broaden the network of institutions and organizations you work with
- Have done previous need assessment methods described in this Tool Kit and would like to involve your participants in a more structured actions

TECHNICAL DETAILS:

NUMBER OF PARTICIPANTS:

- Up to 30 for the first two meetings; unlimited for the sum up meeting

DURATION:

- 1 day each meeting

ACTIVITIES INCLUDED:

- Seminar for public servants, academics, and professionals working with adults (1 day)
- Workshop for adults (migrants) (1 day)
- Sum up event (1 day)

MATERIALS:

- Writing supplies
- Projector

SETTING:

The meetings are best to organize in bigger auditoriums, where you have good working conditions for presentations but also enough space for working in smaller groups







Phase 1:

LET'S TALK ABOUT SOCIAL INCLUSION

What Can We Do in Our City?

SEMINAR FOR STAKEHOLDERS

1. PREPARATIONS

- a) Before the event, make a list of guests you would like to invite as experts – keynote speakers
There should be people from different fields (academics, NGO activists, representatives of cultural centers, representatives of the local municipalities and other public buddies who specialize in migration and urban development)
- b) Ask everyone to prepare a presentation on migration and social inclusion in your local context. The presentations can include overview of the situation, most pressing challenges, best practices from home and abroad, ideas etc.

2. Expert presentations at the event

- a) Invite each expert to present what they have prepared
- b) Facilitate a discussion after every presentation

WHY IS IT IMPORTANT

Having an expert input in the first phase of the need assessment will help you gain a very good overview on the situation and get to know the context from very different perspectives, which will help you prepare a better report that will serve as a basis for developing ideas afterwards.

3. BRAINSTORMING

- a) Divide participants in small groups (5-6 people each)
- b) Ask them to discuss the following topics:
 - What are the needs that you have identified through your personal and professional experiences
 - What kind of proposals do you have to promote social inclusion in your working-area (social services, education, non-profit organizations and so on)
- c) Ask each group to present

WHY IS THIS IMPORTANT

It is great to see what ideas (and resources!) are among the experts working with migrants and other adults at risk of exclusion. Once you have this done, you can prepare better for the next stages of the need assessment. You can even prepare a short summary of what was discussed and send it to people with migration background whom you will be inviting for the second meeting.



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Phase 2:

THE CITY THROUGH YOUR EYES - WORKSHOP FOR ADULTS

1. INTRODUCTION

- a) Ask participants (those who want) to present a short story about themselves and the city. Ask them to prepare in advance and send them the following questions:
1. Where are you from?
 2. How old are you?
 3. Why did you come to this city?
 4. What were you doing before?
 5. What are you doing now?
 6. How do you feel about being here? Do you plan to stay?
 7. What are the things you like/dislike about the city?

WHY IS IT IMPORTANT

Sharing personal stories can be very empowering for participants, as they get the feeling that their experiences are valuable and important. For other people hearing the stories it is also great to feel that they are not alone in what they are going through, so doing this in the beginning will help you set up an atmosphere full of trust and understanding, which in turn will help people be more open in giving their ideas in the next part of the event.

2. BRAINSTORMING

- a) Divide participants into smaller working groups (5-6 people in each group) and ask them to discuss the following questions:
- What kind of changes would you like to have in the city? Think of ideas that would help you and your family feel better living here
 - What are your needs you feel are not met at the moment as an inhabitant of the city?
- b) Ask each group to present the ideas



Phase 3: Sum up event

This is an event open for public during which ideas from both previous meetings are presented.

1. Invite participants from the seminar to present their ideas
2. Invite participants from the workshop for adults to present their ideas
3. Have a discussion about all the presentations, focusing on asking everyone what concrete steps could be taken to implement each of the ideas

WHY IS IT IMPORTANT

Gathering different people together - stakeholders and regular inhabitants of the city - can help create a space where they can jointly develop ideas that are both realistic (from the perspective of authorities, NGOs, universities, and other stakeholders) and important and needed from the perspective of the people living in the community.

TESTING THE METHOD

What we did during the project

HOW IT WAS DONE

This method was designed and tested by the project local partner from Spain - the Municipality of Mislata. They carried out three separate events attended by minimum 20 people each. Participants were both experts, such as university professors, municipality staff, NGO representatives, and adults with migration background living in Mislata.

The need assessment consisted of three phases:

1. Let's talk about social inclusion: what can we do to promote social inclusion in Mislata? which was a seminar for experts
2. 'Mislata through her eyes: an overview of our city' which was a workshop for adults with migration background living in Mislata
3. Dissemination event which was open to public and aimed at sharing and discussing the needs discovered and the ideas developed.

During the workshop with adults, the participants were asked to brainstorm ideas and identify needs related to three main areas:

1. Administrative documentation and regularization process.
2. Needs for training and social-labor insertion.
3. Active participation and creation of support social networks.

IDENTIFIED NEEDS AND IDEAS DEVELOPED

AREA 1:

The needs detected regarding the administrative regularization processes of the migrant population were the following:

- **Need for information on administrative regularization procedures** (roots, family reunification, nationality, etc.) from the basic and primary services of attention to citizenship
- **Need to referral and coordination** between services to regularize administrative and documentation situations
- **Need to accompany the migrant population in administrative procedures and procedures**
- **Need to streamline and bring public administrations closer** to the migrant population, facilitating procedures and procedures, if possible, eliminating language barriers, prejudices and ignorance of their rights as citizens
- **Need to improve coordination and communication** channels between entities, associations and all agents that provide direct or indirect attention to the migrant population in order to create work synergies and provide real and effective and comprehensive care.
- **Need to develop a mapping of resources available to professionals** who care for the migrant population and the citizens themselves with the aim of disseminating and bringing existing services and resources to the foreign population.
- **Need to promote roots in the municipality** as the closest environment to move towards integration in more complex environments, strengthening the municipality as an integration tool.

Proposals for improvement in the administrative regularization processes:

- Carry out information campaigns to inform about the administrative regularization procedures (roots, family reunification, nationality, etc.) from the basic and primary services of attention to citizenship.
- Generate work networks between technical and professional resources that work with migrants through work meetings, conferences and workshops.
- Preparation of a map of community resources for the migrant population and for technicians and professionals from NGOs and associations.
- Generate a closer environment that encourages the integration and roots of the migrant population through meetings, conferences and intercultural activities at the municipal level.

AREA 2:

The needs detected regarding the training and socio-labor insertion of migrants were the following:

- **Need for specific training and design of work schedules** attending and contemplating the cultural contexts and the capacities and particular situations of each person. At this point, we wanted to point out the importance of paying special attention to minors without documentation who may be left outside the conventional educational system and the possibility of creating specific training programs and workshops outside of it.
- **Need for information and advice in the processes of homologation of academic training** and work experience as a fundamental step to favor the labor insertion of the person who has studied abroad.
- **Need for referral and coordination with specific employment guidance services**, in the case of migrants with a regularized administrative situation and design of alternative training for those who do not enjoy this situation and who only have a passport.

Proposals for improvement in the area of training and socio-labor insertion:

- Proposal to design specific training itineraries that meet the contexts, situations and needs of each migrant.
- Proposals to generate a greater number of technical means that support the information and advice tasks in training homologation processes.
- Proposal to improve coordination channels with specific employment services.

AREA 3:

The needs detected regarding active citizen participation and the creation of supportive social networks: (we believe that it is possible to achieve this if each of the previous proposals are fulfilled and work is done for and for a real and effective integration):

- **Need to offer material and emotional support sufficient support for the newcomer**
- **Need to empathize and analyze the particular situation** of each person and seek solutions in the medium and long term, without patching the problems
- **Need to generate real expectations of the possibilities of socio-labor** insertion, accommodation, accompanying the migrant and advising on a possible voluntary return, if applicable.
- **Need to understand immigration grief and help work it out** so that it does not suppose an added difficulty in the process of adaptation to a new and unknown country for the person. Working through grief can help establish secure roots and generate supportive social networks.
- **Need to attend to the particular situations** in which mental illness, disability or dependency converge, informing, advising and accompanying if necessary, referring to specific resources and services without losing sight of cultural, religious, ethnic and personal differences.

How to work with need assessment results

After the workshop you will have results - some will be tangible, like the photographs, films, or the maps created during the photo and storytelling workshops. Some will be less tangible as you will have the list of ideas generated during the discussions.

The big question is, how to use them?

Need assessment is successful only if it **leads to action that can bring change.**

Here are some ideas for further steps:

- Write a written document summarizing all what happened during the workshop. List the needs you identified, but also write down what participants were saying during the workshop - focus on their feelings and reflections
- Make a list of the ideas they proposed for changes in the community. For each of them, create a plan how it could be implemented, focusing on how the adults at risk themselves could be involved.
- Reach out to stakeholders - community centers, municipalities, universities, cultural centers, local artists etc., and present them the ideas. If you organize an exhibition, a film screening, or other event aiming at sharing the results, it is a great idea to invite officials to take part in it. Every time you organize a meeting with stakeholders, invite participants from your workshop, so that they have a chance to explain their ideas themselves.
- Create an online space where the results are displayed. Think of the way other people could also give their ideas - you can announce on the website/social media that everyone is welcomed to submit their photos of the cities with suggestions for improvement, or create videos, or simply write down their ideas. In this way, you can have an ongoing need assessment that is not limited to people who directly took part in the workshop.



FINAL WORDS

As NGO workers, activists, and representatives of municipalities, we believe that we do not only work for the people, but we also work with them. That is why we try to design all our projects and actions in a way that is really adjusted to what our beneficiaries and our communities really want – and there is no better way to do it than asking them for their ideas, stories, and reflections first during need assessment.

The methods presented in this Tool Kit are practical examples of the need assessment you could do in your community. However, remember that these are just guidelines – whatever you do, always adjust it to your local context. Although in our work with focus on supporting adults with migration background, the ideas we presented here can be easily and successfully adjusted to the needs of other groups at risk of exclusion, such as elderly people, women, unemployed, or people with disabilities, because no matter what kind of people you work with, in order to be a successful changemaker, you have to get to know them first and give them the tools to become changemakers themselves too.



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