



REFLECT EXPERIMENT CAPTURE

Experimental Filmmaking to Prevent Violence and Empower
Disadvantaged Young People

PILOT REPORT

Authors: Monika Bröhl & Martin Stolz
(Christliches Jugenddorfwerk Deutschland - CJD)



Project Information

Project acronym	: REC
Project title	: Reflect Experiment Capture - Experimental Filmmaking to Prevent Violence and Empower Disadvantaged Young People
Sub-programme or KA	: KA2 - Cooperation for Innovation and the exchange of good practises - Capacity Building in the field of Youth

Executive Summary

Objective

This document presents a report of the pilot phase of the REC project during which the developed methodology was tested with groups of young people in all the participating countries through the implementation of a series of 5 workshops, which we will henceforth call REC labs.

The present report has been elaborated with the contribution of all project partners, which from the autumn of 2019 and all over 2020 carried out the REC labs with young people with different needs and backgrounds, with the aim to promote reflection, improve their resilience against violence and promote their active participation for the creation of more inclusive communities by raising awareness about the causes and consequences of violence.

This report collects all the findings from the piloting phase, including participants' and trainers' feedback, and its main aim is to provide an evaluation of the methodology developed in the framework of the project, as well as to propose suggestions for its future implementations.

Project Description

Violence is present in every single country all over the world, with no exceptions. It can take different forms, such as bullying, sexual abuse, gender-based violence, child abuse and so on. The act of violence causes much suffering and injustice throughout the world. Apart from the social and economic impact, violence also has a negative impact on physical and mental health of victims, perpetrators and bystanders.

Education is the only effective way to fight violence. This is the reason why the REC project has been designed with the aim of promoting education and raise awareness among young people to build more tolerant, emphatic and violence-free communities.

The REC project combines experimental filmmaking, new technologies, artistic activities and violence prevention to empower young people, especially the most disadvantaged and vulnerable ones. Engaging in participatory video making activities, indeed, can promote their critical thinking and improve their expressive abilities through reflection and peer learning. The project address different types of violence:

- » Physical violence: being tormented and tormenting others
- » Bullying and power imbalance
- » Cyberbullying: hostility without physical borders
- » Gender-based violence: controlling and neglecting
- » Indifference, invisibility and isolation

Experimental filmmaking has been chosen as the main genre to represent the topics because it puts no barriers to the creative process and promote diversity as an essential element. It is a powerful artistic medium with great communicative potentialities. It offers unlimited opportunities to reflect upon diversity and to learn how to respect everything that escapes the norm. This project, indeed, also aims at building positive group relations and promoting inclusion.

The videos produced by the REC project within five partner countries (Spain, Italy, Germany, Kenya and Indonesia) used experimental core concepts and techniques, including script, photography, editing, staging, soundtrack, manipulation of color and movement in order to evoke something in the audience.

Preface

In the framework of the REC project, a methodology based on the use of experimental video making as a tool to reflect upon violence and contribute at its elimination was developed. It is available on the project official website (www.rec-project.eu) in English, Spanish, Italian, German, Bahasa Indonesian and Swahili.

This methodological guide is composed by a theoretical and a practical section. The theoretical section describes the relevance to use audiovisual creation techniques to address violence issues with youngsters. It focuses on the use of the experimental genre and the possibility to use some artistic techniques as a way to facilitate expression and creativity. On the other hand, the second part of the guide provides detailed guidelines to carry out the five REC labs to address specific violence-related topics through the creation of an experimental video and the use of specific artistic techniques:

	Topic	Artistic technique
REC lab 1	Physical violence	Experimental photography
REC lab 2	Bullying	Masks creation
REC lab 3	Cyberbullying	Land art
REC lab 4	Gender-based violence	Textile collage
REC lab 5	Indifference, invisibility and isolation	Shadow theatre

These labs were designed with the aim to provide youth workers with practical instructions to implement the REC methodology. Each lab aims to promote a reflection on a specific topic and then invite youngsters to collectively represent their feelings, thoughts, concerns, opinions through the creation of an experimental video. The proposed artistic techniques serve as tools to facilitate the creative process and the creative representation of youngsters' reflections.

During the implementation of the REC programme, 29 experimental videos were produced by 5 groups of youngsters based in Spain, Italy, Germany, Kenya and Indonesia. They are available on the official [REC website](http://www.rec-project.eu) and [YouTube channel](https://www.youtube.com/channel/UC...).

At the end of each lab, participants' and trainers' feedbacks were collected.

INTRAS (Spain), as coordinator of the project and Christliches Jugenddorfwerk Deutschland - CJD (Germany), as leader of this activity delivered two questionnaires templates to collect the feedback of trainers and participants and a set of guidelines to carry out the evaluation of each REC lab. These documents (attached) have been prepared with the intention to evaluate the activities and try to measure the impact on young participants.

Some partners delivered those questionnaires through Google forms while other ones delivered them as handouts. At the time of the implementation of the REC lab 2, some partners recognized the difficulty to get meaningful feedback from their participants through these forms. Many participants' answers were extremely brief or limited to yes/no. For this reason, it was decided to allow trainers to look for new methods to get their participants feedback. Fundación INTRAS suggested to carry out feedback circles or individualized interviews with participants. Some of these interviews actually provided meaningful insight to evaluate the REC programme and became part of the final documentary film of the project.

In total, 10 professionals and 124 youngsters took part in the implementation of the REC activities. 3 international volunteers - 2 young girls from Indonesia and 1 from Kenya that were hosted respectively in Spain, Germany and Italy, in the framework of the project - supported their implementation. The five labs were originally designed to be carried out with approximately 15 participants. Some organizations managed to reach this target, while other ones had some difficulties, especially during 2020, when, because of the restrictions imposed in each country to reduce the spread of the COVID-19, many activities had to be delivered online. Many Kenyan participants, for example, moved from Nairobi to their rural villages and it was very complicated for them to access good Internet connection to participate in the remote activities organized by ITF, the Kenyan partner of the project; INTRAS and CJD also faced some difficulties in engaging their participants (mostly youngsters with mental health issues, behavioral disorders and special learning needs) in online activities because of different reasons: participants' lack of digital competences and resources, demotivation, lack of interest in online activities.

Some participants took part in all the five labs, while other ones only participated in some of them. At the beginning of the project, it was decided to allow new inscriptions all over the implementation of the REC programme in order to try to reach the expected number of participants in all the labs.

The following are the number of participants engaged by each organization:

	Trainers involved	Youngsters involved
Fundación INTRAS (Spain)	2	14
Christliches Jugenddorfwerk Deutschland - CJD (Germany)	2	17
CESIE (Italy)	2	28
Dejavato Foundation (Indonesia)	2	51
International Transformation Foundation - ITF (Kenya)	2	14
TOTAL	10	124

Within this report, each Lab will be evaluated separately. By doing so, it will be possible to highlight the most important results of each lab, the progress of the REC project in general and its impact on the following labs.

REC LAB 1

Creation of experimental videos through the reflection on physical violence and the use of experimental photography

In all five countries taking part at the REC project, the groups of youngsters and trainers had the opportunity to invite a professional video making expert to deliver a local training on how to handle the equipment, how to shoot videos the best way and how to edit them to get the best possible results.

According to the trainers who led the different sessions of the first REC lab in each country, this first lab was maybe the most challenging one because, first of all, it was necessary to create a safe space to make participants feel comfortable and able to share their thoughts, feelings and, in some cases, personal experiences about violence. Especially with those groups where participants did not know each other at all, trainers had to work hard to achieve this goal, since the topic they had to deal with during the lab was thorny. According to the youngsters, anyway, this goal was reached during the overall implementation of the lab. In the final evaluation phase, indeed, they stated that they felt safe and enjoyed working in team. Most of the involved trainers said that they had to slightly adapt the methodology to work with their specific target groups.



lab by fostering their curiosity, let them the chance to experiment interesting artistic techniques and use them to express themselves creatively, thereby going deeper and deeper into the topic of physical abuse while promoting the development of their social

abilities and resilience.

Some of the participants could relate with the topic on an individual level, while others were able to understand it from a different perspective. Deal with the topic was particularly challenging for some participants, while others figured out ways to face it through the use of the proposed artistic methods which indeed focused on self-expression.

Moreover, interesting group dynamics were observed, especially in relation to the distribution of different roles from session to session, which proved to be a point of growth and learning for all the participants.

Thereby the use of non-formal education activities in the process was both productive and beneficial, as not only it facilitated the passage of information in an easy way, but it also increased eagerness of all participants to contribute. Most participants were very



excited about the use of the experimental photo technique. They really enjoyed the possibility to express their thoughts about physical violence by creating collages, intervening photography, using stop motion technique and so on. Regarding the video making phase, some participants had a video-making backgrounds, but also for those with no experience at all, this was the most appreciated part of the lab. All teams considered the production process very captivating. Introducing the video edition software as well as the stop motion technique was quite easy because participants were eager to learn. This proved very clearly that young people are very fascinated by video-making and aspire to broaden their technological skills. During this phase participants improved their ability to listen to each other and exchange ideas, but they also managed to negotiate, put together each person's potential and ideas and come up with unique audiovisual products.



As a result, at the end of the first REC lab, 7 videos focusing on different facets of the topic of physical violence were produced. Each organization had to produce 1 video, but CESIE (Italy) and DEJAVATO (Indonesia) actually managed to produce 2 experimental videos. The youngsters treated the topic in different ways, resulting in 7 unique creative experimental creations.

The experimental videos created are:

[Make peace no war](#)

[Say no to violence](#)

[Wrong...Useless...Failure](#)

[Disruption](#)

[Street](#)

[Don't look away. We against violence](#)

[The white dress](#)

REC LAB 2

Creation of experimental videos through the reflection on bullying and the creation of masks

This second REC lab focused on bullying and power imbalance. It proposed the elaboration of masks as the main technique for the production of the contents of the experimental video.

During the workshops different non-formal activities were carried out, spanning from brainstorming, matching activities, the expression of emotions through art and the analysis of relevant video clips. This gave participants the chance to go deep into the bullying subject, its types, causes and effects, related emotions, possibility to prevent its occurrence. The topic was considered very relevant by participants, since most of them experienced bullying,



both as victims or bystanders. Through the implementation of the creative phase



of the lab, they could reflect on the causes of bullying and their effects both on the victims and the perpetrators.

Participants discovered how bullying goes far beyond the visible school-related behaviour. Through deep analysis and discussion, they realized the different and detrimental forms of

bullying and they had the chance to relate them to their own personal experiences. The topic was quite complex to face for some of them, whose childhood and adolescence were really marked by bullying. Through these sessions they could experience the relieve to share their feelings with other peers and to be listened to, understood and supported. Realizing that they were not the only ones who had experienced this form of violence, as well as feeling the support of their peers was something really positive for them. From their discussions it often emerged that, when bullying occurs, the worst obstacle to overcome is the lack of support and empathy from peers, who sometimes, despite being aware that they are witnessing an injustice, are not able to react. Thanks to these reflections, many participants became aware of the necessity to react in such circumstances and to support those in difficulty. They also realized that sometimes it is necessary to ask an adult for help.



The change of artistic technique proved to be very useful and interesting in terms of personal and artistic expression. Participants were motivated in thinking how to represent emotions by shaping a mask and had fun trying different ways to do it. The use of masks also provided food for thoughts about the use of masks as an



instrument which eliminates differences. Neutral masks can hide religious, social, gender, nationality differences between victims and bullies. Participants could discuss how these factors influence how different people are affected by violence.

As in the previous lab, the video making phase was the most appreciated one. In most of the teams, new participants

joined this second REC lab and it was possible to notice how the participants of the first lab involved the new entries in all the phases of the process, and how they felt particularly pride to support them in the video making activities. For them, this was an important moment to improve their interpersonal and social skills.

At the end of the second REC lab, 6 experimental videos were produced by the youngsters involved. The Indonesian team produced 2 experimental videos also in this case.

[Perspectives](#)

[Feelings behind the mask](#)

[Bullying is killing](#)

[My bones](#)

[Goodnight](#)

[Drowned](#)

REC LAB 3

Creation of experimental videos through the reflection of cyberbullying and the use of land art

This third REC lab focused on the topic of cyberbullying and proposed land art as the main technique for the production of the contents of the experimental video. In general, the topic of this the third REC lab was considered as very interesting by

participants. Indeed, when mentioning the numerous types of cyberbullying, trainers in all countries found that participants were able to recognize form of violence in attitudes and practices that they saw in their everyday life and that they never considered as a type of cyberbullying. It was interesting, furthermore, to see how they reacted with surprise when identifying violence in acts they formerly considered harmless. These reflexions gave space to a deep discussion on the detrimental effects of this so-diffused type of violence, especially in relation to the emotions related to it and the ways to identify and/or tackle it.



Regarding the artistic technique chosen for this lab, the combination of cyberbullying and land art was considered challenging to some participants.



Nevertheless, it was interesting to observe how the youngsters grasped such contrasting concepts, the digital and the natural, and came up with relevant metaphors which allow the creation of great storylines. Both elements were combined in an innovative and illustrative and as a result, five original experimental videos were produced. Some videos represent the topic through the lens of popular Social Media, whereas in other videos the topic has been addressed in a more indirectly manner.

This lab took place not without challenges, which were related to measures taken by the national governments in some of the five countries of the REC partnership consortium for the containment of Covid-19 which forced them to adapt and find alternative and creative ways of completing the workshops. The Italian team was the first one which had to adapt to the online format, followed by the rest of the

partners. Some partners managed to finish the REC Lab 3 before the confinement stage.



It was very interesting to realise that, in front of these unusual circumstances of home confinement, participants were now in a position to work individually based on the things they had learnt in the previous REC labs, which sums up the fact that they actually learnt and gained new skills and competences. Indeed, most of the involved participants declared to be

really satisfied at the end of the lab, because, despite all the difficulties, they manage to complete a project together.

Many participants were also grateful for the opportunity to keep be involved in such entertaining activities during one of the worse periods of their life. Quarantine was hard for everyone, but especially for children and youth who actually experienced more difficulty concentrating, felt more bored than usual, more irritable, restless, nervous, uneasy and lonely. In some cases, participate in virtual activities with other

young people was very beneficial because it made youngsters feel less lonely and because it gave them the chance to be involved in a pleasant activity. All in all, we consider that the limitations experienced in that moment, gave both to trainers and participants the opportunity to reveal themselves their own flexibility and creativity.



This online methodology, in addition, also gave the possibility for to keep promoting peer-learning. In some teams, for example, participants with more experience in video editing were encouraged to lead brief sessions to show to their peers new editing options not explored in the previous labs.

Some other youngsters, on the other hand, were very difficult to engage. Despite their great enthusiastic commitment in the previous labs, they did not show

eagerness to take part in virtual activities or, in some case, after some sessions, they experienced the so-called Zoom fatigue. Participants with mental health issues, behavioural disorders and learning difficulties were the ones that mostly experienced that situation. For this reason, the number of participants involved by some of the partners was significantly reduced during this stage of the project. To overcome this situation, the sessions' duration was reduced, trainers made their best to strengthen the bond among participants with more team building activities, relaxation exercises were also included in some sessions to improve feeling of calm and reduce the levels of stress. Thanks to those measures some of the most reluctant participants engaged in some sessions and, although their participation was not constant, it was very beneficial for their mental health.

During this REC Lab, 5 experimental videos were produced:

[\(I\)race-ional](#)

[Social freak](#)

[A beautiful co-existence](#)

[Not everything is what it seems](#)

[Toxifinger](#)

REC LAB 4

Creation of experimental videos through the reflection of gender-based violence and the use of textile collage

The fourth REC lab focused on the topic of gender-based violence and proposed textile collage as the main technique for the production of the contents of the experimental video.

This time, in all countries, the implementation of this lab was made difficult due to the restrictions put into place to contain the spread of the Coronavirus. Some of the participating organization decided to postpone the lab, waiting for the possibility to



have face-to-face meetings with participants. At that time, indeed, the REC methodology was not ready for the online implementation, despite INTRAS, as coordinating organization, and DEJAVATO as leader of the development of the REC Lab 4, provided partners with information and suggestion to deliver the sessions online. First of all, it was suggested to

motivate participants to deal creatively with the current situation and engage them in finding new solutions for the creation of the experimental films. Taking in consideration the experience of the Italian team from the previous lab, it was clear that it was possible to carry out at least some sessions of the labs online: those which focused on the reflection on the topic, the elaboration of the story and the creations of materials for the final experimental film using the proposed artistic technique. Partners organizations, therefore, were asked to start delivering the first sessions of the REC Lab 4 online. Finally, some of them had the chance to organize offline sessions to record and edit the video at the open-air, while other ones had to carry out the entire lab online, although in some case it was challenging to engage participants in those processes remotely.



During the confinement period, domestic gender-based violence cases unfortunately increased. For this reason, in some teams, it was found really relevant to address this specific issue during the REC sessions. Participants had the chance to create

videos to raise awareness about the horrible situations that many people, especially young girls and women, were experiencing in those months.

Even if there were some natural challenges due to online modalities, the results of these sessions evidenced how participants went out of their comfort zone and discovered new perspective on the concept of gender-based violence, discovered new types previously unknown to them, engaged in constructive reflections regarding its causes and consequences. They were also challenged with the difficult



task of recognizing the fine line between what gender-based violence is and what it is not. Hereby, one of the greatest challenges encountered was that of making participants move away from explicitly represent violence towards thinking outside of the box and find out new ways to share relevant messages

against this type of violence. Some teams finally decided to create videos which convey messages of strength and confidence and which actually make youngsters reflect on the need to follow their own path and be resilient. On the other hand, other teams decided to provoke a different kind of impact in the audience, putting before the viewer's eyes the harsh truth, although not shown in an entirely explicit manner.

Through their participation in this lab, youngsters could face the complexity of the proposed topic. In some cases, participants also said that, before taking part in this activity, they thought to be well informed about it, although, through a deep exploration of the topic, they arrived to new conclusions and



became able to make critical connections between gender-based violence and some practices and attitudes they actually experienced directly or indirectly in some



moment of their lives. In addition, they also add the chance to approach current issues such as toxic masculinity, gender-based violence against LGBTQI or the feminisation of poverty.

Participants found also very interesting exploring the world of textiles and the meanings that each culture associate

with fabrics, colours, patterns, etc. It was considered a fascinating way to deal with gender-based violence because participants could recognize that textiles and gender intertwine on many levels, for example the gender division of work in the production of textiles or the connection between the attitudes to dress and gender.

In terms of video production, facilitators noticed that participants who were present since the first labs gained enormous confidence in this process and became able to take the reins of this phase in their own hands as well as to try new roles spontaneously. In some cases, in addition, the presence of new participants brought freshness to the group and fostered the emergence of interesting peer-to-peer dynamics. The most experienced participants found it very motivating and rewarding to be able to support newcomers in the creation of the videos.



Totally, 6 experimental videos were produced by the youngsters involved in the REC Lab 4. The Indonesian team created 2 audiovisual products.

[She](#)

[Beautiful and equality](#)

[What is expected from me](#)

[Metamorphosis](#)

[Freedom lives matters](#)

[Why are you making a big deal out of it?](#)

REC LAB 5

Creation of experimental videos through the reflection on indifference, invisibility and isolation, and the use of shadow theatre

The fifth REC lab focused on indifference, invisibility and isolation. It proposed the shadow theatre as the main technique for the production of the contents of the experimental videos.



According to some of the teams, the REC lab 5 was like a wake-up call for participants because it made them reflect on their actions towards others and made them aware that isolating people can be just as damaging as attacking them.

The use of shadows to tell the story was also considered very interesting. Most of the participants enjoyed coming up with ways to display their emotions without their faces being seen and were happy with how the whole process was captured on camera. The challenge of using shadows to pass on a message is one that participants welcomed and had fun with. Actually, it seems that this artistic technique was the one that participants liked the most. Through this technique, young REC participants experimented with darkness, light and shadows. Facilitators realized that this technique was perfect for experimentation, since it offered a space





where mistakes, fear and shame were highly reduced. Participants felt really comfortable and they were able to raise their awareness about how movements and gestures can be powerful communicative tools.

Even in this case, most of the teams had to make the best out of the Covid-19 containment regulations through the implementation of online sessions and physical meetings that took place outside, that was not a very easy solution for the creation of a shadow theatre piece. Fortunately, in all the partners'

countries, indoor meetings with face masks and social distancing became possible during the implementation of this last REC labs. This made the implementation of the artistic technique easier.

Due to the Covid-19 containment regulations, which led to situations of isolation in many countries, participants, in addition, were able to connect the topic of this REC lab with current real-world challenges. This made the reflection phase very interesting and the final creation very relevant.

This lab was considered as a perfect closure of REC programme, which, according to both trainers' and participants' feedback improved perfectly from lab to lab.



Totally, 5 experimental videos were produced by the youngsters involved in the REC Lab 5:

[Lost in the bottles](#)

[Loner](#)

[So isolation](#)

[You never know](#)

[Invisible shadows](#)

RECommendations to replicate the REC labs

Through this first implementation of the REC programme, it was possible to assess the developed methodology and to understand what works and what does not work. The methodology, as the previous paragraphs highlight, worked really well but some additional recommendations are provided below so that the REC labs can be replicated in the best possible way.

- Violence definitely is not the most comfortable topic to deal with. REC trainers suggest to spend enough time carrying out icebreakers and team building activities which are essential to create a safe space where participants can feel comfortable and confident to share their experiences and creative ideas. There is a need to implement this kind of activities all along the REC programme also to support the inclusion of possible new participants.

The creation of a safe environment is essential to promote empathy, respect and mutual understanding.

- The proposed artistic techniques can be used during the reflexion phase of the lab, in order to give participants a creative tool to share their thoughts, feelings and concerns. The products of this experimentation, in most cases, can provide contents and materials for the final video, while in other cases, they just serve to facilitate the reflection. Both procedures are fine, although trainers should definitely take advantage of this creative phase of the lab to invite participant to define the message they want to share through their final audiovisual creation.
- Some partners worked with very heterogeneous groups in terms of background, origin and language. Thus, it was not always easy for all participants to follow the pace or to understand what was happening during the training, especially during brainstorming or narrative creation sessions due to language barriers. Both facilitators and peers took extra care to

translate during or explain after to those who had not understood the activity. Anyway, to make it more effective, in similar cases more time might be allowed for some of the activities that require more effort and use of language to make sure that all the participants are completely aware of what is happening within the workshop. When all the participants are at par, the journey to reach the objectives becomes easier and more efficient.

To overcome potential language barrier, more visual references can be incorporated and one-to-one conversations and working in small groups may be worthwhile. These practices can help participants to pay attention to peers who either do not understand the language or are not confident enough.

- Some violence-related topics, such as cyberbullying, are relatively new and they develop very dynamically. Cyberbullying was brought to the mainstream after online harassment resulted in multiple teen suicides. One of the earliest cases occurred in 2007. Since that day it is getting more and more pervasive and it happens through a variety of platforms (social networks, mobile, online messaging, online chat rooms, email, etc.). The facilitator should be adequately prepared on this topic to handle it with youngsters.
- In some teams, it was noticed that some participants appeared to have stronger personalities than others. As a result, some people became leaders, shadowing others. This challenge was overcome as all participants had the chance to rotate roles, to be the 'directors' and make decisions, to get engaged in the creation and filming process. Participants were constantly encouraged to try out new roles, so that all of them had the opportunity to play a role they were interested in but also to acquire new skills related to other roles and tasks. All in all, the advice of facilitators is to avoid having the best people in a task always doing it, but instead to try to involve all participants in a process of peer learning in which everyone can learn something from a fellow participant and, in turn, teach him/her something.

- Although the 5 REC Labs propose different activities and are focused on different topics and artistic techniques, some facilitators felt the need to change the dynamics of the activities every now and then. According to them, it is important to observe the group and notice any signal that can show a decrease of participants' motivation and try to revive cooperation and restore concentration through the implementation of new challenges, games or team-building activities.
- Generally speaking, facilitators believe that greater time should be given to the creative and filming sessions as participants tend to change their minds while they go along and see their results while they are filming.
- Facilitators should be prepared to guide the participants but also be flexible enough to allow them to express themselves freely.
- As a concluding remark, it is also important for all facilitators to convey to participants the relevance of their work and of their engagement in the activity.

CONCLUSIONS

Through their participation in the REC programme, young people had the opportunity to get familiar with different techniques of art expression and video-making. They were particularly proud to have been involved in the creation of a unique international collection of experimental videos, which represent how young people from different backgrounds perceive violence, what they think about it, how they feel about it, which way they think is the best to raise awareness about it. Some groups produced more impressive videos, showing the worst consequences that victims of violence can experience, while other teams were keener to investigate the causes of violence and spread positive messages to modify those wrong attitudes. All participants were satisfied with their participation in the REC labs, which was filled with new experiences, learning, playing, developing artistic

interests and bonding with others. Despite the pandemic and the many restrictions associated with it, many of them managed to complete the project. They also affirmed that they strongly believe in the success of the initiative and they would like more young people to have the chance to do this experience.

Attachment 1

TRAINERS FEEDBACK FORM

ORGANIZATION: _____

1. Did the workshop achieve the expected objectives? Please comment your answer.

2. How do you think the workshop could have been made more effective?

3. Which topics or aspects of the workshop did you find most interesting or useful?

4. Have you found some difficulties in its implementation? How did you face them?

5. Further comments or suggestions:

Attachment 2

PARTICIPANTS FEEDBACK FORM

ORGANIZATION: _____

If you attended the [_____] REC LAB, we would kindly ask you to take some minutes to fulfil this evaluation questionnaire.

Your feedback is very important for us.

1. To which extent are you satisfied with the workshop?
☐ Not satisfied
☐ Slightly satisfied
☐ Moderately Satisfied
☐ Very satisfied
2. Have you felt comfortable during the implementation of the workshop?
3. Which aspect of this workshop did you like the most?
4. Which aspect of this workshop did you like the least?

Thank you so much!

Attachment 3

RECOMMENDATION TO GET MEANINGFUL FEEDBACK

In Fundación INTRAS, the interview format was recognized as very useful to foster the collection of feedback from our REC labs' participants. Therefore, we suggest to the rest of the team to use this method, since it might work well for your participants too.

Nevertheless, it is not mandatory to use this method to collect participants' feedback, so if questionnaire forms are working well in your case, you can keep using that format. The most important thing is to collect consistent feedback from the young people engages in the REC activities.

Through some video interviews, we asked the following questions to our participants. When filling in the questionnaires, indeed, they usually provided closed answers, as yes/no, while the interview format gave us more detailed feedback.

LAB 1

- » *How do you feel about the workshop?*
- » *What do you like the most about the workshop?*
- » *Do you think the workshop help you to express yourself? In which way?*

LAB 2

- » *Did you find any difference between this workshop to the previous one?*
- » *How did you fell about this workshop? Did it help you to express your feeling? Try to explain it.*
- » *Did you gain more information about bullying through this session?*

RECOMENDATIONS:

- Try to adapt the questions for each workshop.
- An easier way to get more opinions from participants is to propose to them to make a drawing, collage or any other form of art expression to represent what they have learned during the workshop or how did they feel. Once they finish their creative representation, ask them to explain in words what they have created. Being careful and try not to interrupt them too much, you can ask some questions about the methods, their participation and reflections.