Training methodology for youth workers about self-awareness and entrepreneurship for youth in risk



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Introduction

The partner consortium of the project SENTYR (2017-2-BG01-KA205-036500) has developed a training methodology as youth workers of today face new and more complex challenges than ever. Young people are becoming more and more demanding and critical as to the methods, applied by youth workers - calling for more interactive and attractive training formats and to the problems of wide interest - demanding for increased attention to significant topics, such as "My career path", "Employability", "Meaningful Living". Therefore, the SENTYR project developed a two-part manual consisting of Evaluation and Training methodology to equip you with necessary tools to successfully reply to the overall call for quality in young people's daily activities.

The Evaluation methodology presents the methods and instruments to identify asses and evaluate the training needs of young people at risk of social exclusion and is free for downloading at https://sentyr.eu/outcomes/. The evaluation methodology contributes for the selection of the proper training tools that can be applied and selected from this Training methodology. The checklist used for the evaluation of the needs of young people at risk is also a part of the document and can be found in the Appendix 3.

The SENTYR Training methodology is designed for youth workers, who would like to expand and upskill their training portfolio in the field of self-awareness and entrepreneurship education methods. Through the methodology, they will get access to an essential state-of-the-art knowledge base, enabling them to structure their self-awareness and entrepreneurship trainings with youth in risk. The methodology is based on three world known methods: stone composition work or dialogical self-theory, business constellations and narrative approach. All of the three methods are described at the end of the training methodology.

The training methodology will be a combination of experiential learning and theoretical knowledge about the self-awareness and entrepreneurship processes. The methodology will enable effective facilitation, participatory and experiential learning and thus will lead to sustainable knowledge and skills gain of and for the intended participants. The training methodology is based on three steps for the personal development of youth workers and each step has particular exercises. Each step and corresponding exercises as well as method used are distinguished with a specific color. Youth workers can go through all three steps and all exercises or can choose particular exercises that correspond to their needs.

The next paragraphs will introduce some methods in a way that enable you to use the exercises in this training methodology that are based on these methods. We have also included some further reading suggestions in case you want to explore the methods some more.

Happy reading!

SENTYR team

Learning outcomes framework

This learning outcome framework will step on the model of EQF and existing descriptions adding specific attributes, linked to the needs of the target group addressed and to the self-awareness topic. Furthermore, the framework will provide specific examples of learning outcomes when applying this training methodology.

The European Qualifications Framework (EQF)

"is a common European reference framework whose purpose is to make qualifications more readable and understandable across different countries and systems. Covering qualifications at all levels and in all sub-systems of education and training, the EQF provides a comprehensive overview over qualifications in the 39 European countries currently involved in its implementation" (Source 1).

EQF has eight reference levels defined in terms of learning outcomes, i.e. knowledge, skills and autonomy-responsibility. Learning outcomes express what individuals know, understand and are able to do at the end of a learning process. The main purpose of the EQF is to make qualifications more readable and understandable across countries and systems. This is important to support cross-border mobility of learners and workers and lifelong learning across Europe (Source 1).

The EQF levels are not related to any specific qualifications or education programmes, but they indicate the extent, to which a learner has acquired relevant knowledge, skills and competences during their learning. Thus, the EQF levels cover all education sectors (vocational, general and higher education), all education levels (basic, secondary and higher education, continuing education), as well as all education forms (formal, non-formal and informal learning).

Even though the EQF framework can be applied to non-formal education as well it is well known that from the methodological stand point of view assessing and measuring non-formal knowledge, competences and skills is fairly difficult in comparison to formal education.

Before we are able to assess or measure any kind of progress, we have to have a look form the starting point, which in our case of learning outcomes the starting points are the eight key competences of non-formal learning.

"Competencies are in the Recommendation of the European Parliament and of the Council defined as "a combination of knowledge, skills and attitudes appropriate to the context. Key competences are those, which all individuals need for personal fulfilment and development, active citizenship, social inclusion and employment. Key competencies are transferable, they intertwine among themselves and connect and form the basis for lifelong learning. " (Source 3).

Reference framework sets out eight key competences:
1. Communication in the mother tongue;
2. Communication in foreign languages;
3. Mathematical competence and basic competences in science and technology;
4. Digital competence;

5. Learning to learn;
6. Social and civic competences;
7. Self-initiative and enterprise;
8. Cultural awareness and expression.
(Source 3).

Threw any kind of process of learning, observing, experiencing young people are taking into new information, comparing them to already existing values and information they are possessing and maybe even questioning the existing beliefs or behaviour they might already have. Youth workers aim is to follow through and accompany the youngster threw the learning process by guiding and mentoring him or her and nevertheless at its end helping the youngster realize the competences, skills and knowledge he obtained or increased. By doing this a youth worker can establish (favourably) alongside the youngster the learning outcomes. If the youngster is included in the process of identifying his or her own learning outcomes, they are already establishing their own wishes and guidelines for their personal or professional development.

Knowledge may be defined as the ability to recall or remember facts without necessarily understanding them. Some of the active verbs used to assess knowledge are: arrange, collect, define, describe, duplicate, enumerate, examine, find, identify, label, list, memorize, name, order, outline, present, quote, recall, recognize, recollect, record, recount, relate, repeat, reproduce, show, state, tabulate, tell (Source 4).

Some examples of learning outcomes for this training methodology:

- ➢ Recall genetics terminology: homozygous, heterozygous, phenotype, genotype, homologous chromosome pair, etc.
- ➢ Describe the method of Composition work
- ➢ List the criteria to be taken into account when talking about (Business) Constellation
- ➢ Define the 3 steps pf Self-awareness and Entrepreneurship

Note that each learning outcome begins with an action verb.

Literature usually describes the best way to specify general learning outcomes is to specify the minimum acceptable standards to which a pupil or student can pass a module, program, etc. While this might be true for the formal education, this is not recommended nor practically applicable in the non-formal education. The core idea of non-formal education if we simplify it is the ability to learn. How much, how often, threw what approaches or methods, at whose pace, for how long, those are not the main characteristics of non-formal learning therefore any kind of increase of the knowledge, skills or competences for a youngster from their starting point is a passing standard in a non-formal education.

Continuing the idea of individual learning processes, tempo of learning, approaches and methods used to acquire knowledge, from this standpoint of view the project consortium should not assume what are and how many learning outcomes are the right ones for each youngster learning journey. Threw listing individual verbs that might help you and your youngster to identify the learning outcome we believe that this is all the guidance a youth worker should have and merely respond

with this knowledge to the youngster's wishes and ideas to where he or she wishes to be after the learning process.

➢ EQF levels

Each of the eight levels is defined by a set of descriptors indicating the learning outcomes relevant to qualifications at that level in any system of qualifications (Source 2).

	Knowledge	**Skills**	**Responsibility and autonomy**
	In the context of EQF, knowledge is described as theoretical and/or factual.	In the context of EQF, skills are described as cognitive (involving the use of logical, intuitive and creative thinking) and practical (involving manual dexterity and the use of methods, materials, tools and instruments).	In the context of the EQF responsibility and autonomy is described as the ability of the learner to apply knowledge and skills autonomously and with responsibility
The learning outcomes relevant to Level 1 are	Basic general knowledge	Basic skills required to carry out simple tasks	Work or study under direct supervision in a structured context
The learning outcomes relevant to Level 2 are	Basic factual knowledge of a field of work or study	Basic cognitive and practical skills required to use relevant information in order to carry out tasks and to solve routine problems using simple rules and tools	Work or study under supervision with some autonomy
The learning outcomes relevant to Level 3 are	Knowledge of facts, principles, processes and general concepts, in a field of work or study	A range of cognitive and practical skills required to accomplish tasks and solve problems by selecting and applying basic methods, tools, materials and information	Take responsibility for completion of tasks in work or study; adapt own behaviour to circumstances in solving problems
The learning outcomes relevant to Level 4 are	Factual and theoretical knowledge in broad contexts within a field of work or study	A range of cognitive and practical skills required to generate solutions to specific problems in a field of work or study	Exercise self-management within the guidelines of work or study contexts that are usually predictable, but are subject to change; supervise the routine work of others, taking some responsibility for the evaluation and improvement of work or study activities
The learning outcomes relevant to Level 5 are	Comprehensive, specialized, factual and theoretical knowledge within a field of work or study and an awareness of the boundaries of that knowledge	A comprehensive range of cognitive and practical skills required to develop creative solutions to abstract problems	Exercise management and supervision in contexts of work or study activities where there is unpredictable change; review and develop performance of self and others
The learning outcomes relevant to Level 6 are	Advanced knowledge of a field of work or study, involving a critical understanding of theories and principles	Advanced skills, demonstrating mastery and innovation, required to solve complex and unpredictable	Manage complex technical or professional activities or projects, taking responsibility for decision-making in unpredictable work or study

		problems in a specialized field of work or study	contexts; take responsibility for managing professional development of individuals and groups
The learning outcomes relevant to Level 7 are	Highly specialized knowledge, some of which is at the forefront of knowledge in a field of work or study, as the basis for original thinking and/or research Critical awareness of knowledge issues in a field and at the interface between different fields	Specialized problem-solving skills required in research and/or innovation in order to develop new knowledge and procedures and to integrate knowledge from different fields	Manage and transform work or study contexts that are complex, unpredictable and require new strategic approaches; take responsibility for contributing to professional knowledge and practice and/or for reviewing the strategic performance of teams
The learning outcomes relevant to Level 8 are	Knowledge at the most advanced frontier of a field of work or study and at the interface between fields	The most advanced and specialized skills and techniques, including synthesis and evaluation, required to solve critical problems in research and/or innovation and to extend and redefine existing knowledge or professional practice	Demonstrate substantial authority, innovation, autonomy, scholarly and professional integrity and sustained commitment to the development of new ideas or processes at the forefront of work or study contexts including research

Source 2.

General Concept and Theoretical Framework

This training methodology is based on the outcome of the questionnaire/checklist the youth worker has done in advance with the trainee. The questionnaire is an evaluation tool that helps the youth workers to have a starting point of subjects to attend during the training. The training methodology is only then suitable for the trainee if

a) the basic needs, like psychological needs and safety needs, of the trainee are fulfilled.
b) the trainee has a (vague) dream of being an entrepreneur.

If the trainee has another dream than (social) entrepreneurship, step 1 and 2 of this method (aware of current situation and creating more freedom) could be used, but there are also other training methods in that case. The goal of this training method is to educate a trainee explicitly to explore the idea of his or her own enterprise and what (personal) development is needed to succeed.

➢ *Personal development of youth worker*

The methodology is based on three world known methods:

1. Stone composition work or dialogical self-theory (purple color)
2. Business constellations (yellow color)
3. Narrative approach (pink color)

The background of these three methods are explained in the following chapter. Each exercise for each step also has a corresponding method, which is clearly divided also by color. The exercises are also explained step by step. Therefore, the youth worker doesn't have to be an expert on the used methods. Nevertheless, we strongly recommend that the youth workers themselves do the exercises with a colleague before starting the training methodology with a trainee. There is an

important aspect of the methodology that is necessary to make this methodology work. This is the personal development of the youth worker. Working with youth (or working with people in general) requires reflecting on your own patterns and pitfalls. This way you will be able to take a neutral position in helping the youth. That is why we have included a part in the methodology for the youth workers to reflect upon their own position and the patterns in their way of helping.

➢ *Set up of the training methodology*

The training method is set up by a general structure of three steps. This is a pure practical division to create a logical sequence in order to support focus during the training. In practice, it is often experienced that exercises of a step can create insights, which match the following or the former steps. Therefore, the steps will alternate continuously.

Method 1 - Composition work (exercises purple color)

Composition work is a tool for investigating the organization of one's self as well as a method for stimulating personal and professional development. It was developed by Agnieszka Konopka and Hubert Hermans and is based on dialogical self-theory, according to which the self is understood as a multiplicity of I-positions (different sides of the self) in the landscape of the mind. The person making the composition uses language and stones to represent relevant I-positions of her- or himself self, thus externalizing these and creating a personal landscape of mind. As a result, a meta-position is taken to this landscape, which facilitates its overview and understanding and may stimulate its further development.

The method relates to the two basic dimensions of the self: verbal/reflexive and nonverbal/sensory, the integration of which forms an optimal condition for the development of the self. The idea of representing I-positions by using stones is inspired by Japanese rock gardens, which often represent the organization or development of the self. By their abstract and sensory quality, stones help to evoke and symbolize nonverbal aspects of the I-positions. The dialogical self has been described as dynamic multiplicity of I-positions in the landscape of mind. I-positions are understood as different aspects of one's self, which act like characters belonging to a person (e.g., I as anxious, I as strong, I as happy, I as a clown).

I-positions are not only internal but also external. Significant others or external aspects of one's self (e.g., my friend, nature, my father) can also be seen as parts of the self. I-positions can entertain a variety of relations with each other: for example, conflicting or opposing, but also cooperating as coalitions. The quality of relations between I-positions determines the development and well-being of a person, similar to a society, in which the relations among people determine the dynamism and development of the group. Exploration of the quality of relations among positions is one of the basic aims in composition work. By externalizing I-positions and representing them in a composition, a special kind of position is created, called "meta-position". This is a position that allows for observing situations from a certain distance, giving an overarching view from where several I-positions can be seen simultaneously. This opens the possibility of an exploration and evaluation of the organization of the self.

One of the main advantages of using the metaphor of landscape for the investigation of the mind in composition work is that it enables working with spatial relations between positions and in this way has the potential to stimulate insight in the organization of the self, both on horizontal and vertical dimensions.

Two opposite positions—like joy and disappointment, or vertical and horizontal powers—need to be integrated by finding a third position. This process of integration can be addressed and stimulated in composition work, when two opposite positions represented by stones are juxtaposed, explored experientially, and looked at from a meta-position. This often results in finding a third, encompassing position. For example, in the case of one of our clients two opposite positions were identified: "I as hard" (represented by a dark stone) and "I as friendly" (represented by a pink stone). In the process of composition work, these were encompassed by a new, third position: "I as human" (represented by a multicolour stone). The new position was a result of a change in the experience of the client from being stuck in an either/or situation toward envisioning

a more integrated one. He described "being human" as allowing for "different colors of the self, even in the same relation." The concept of "third position" is understood as an integrative answer to contradictions in the self on the level of I-positions.

However, the organization of stones and spaces in most of the Japanese gardens also suggests another dimension, which may play a crucial role in dealing with opposites in the self. It is the sandy space in which the stones are placed that adds a unique quality to the whole composition. This "space in-between" becomes a holding environment encompassing the opposites. This witnessing space goes beyond the duality of positions and becomes a developmental resource for the self, offering unity as a counterforce to the (opposing) multiplicity, simplicity as a counterforce to complexity, silence in answer to sound, and space as a ground for objects. Every stone is surrounded by a space, just as every feeling is surrounded by the experiential space of our mind, as in a figure/ground relation.

In composition work, stones are used to represent I-positions and feelings and their interrelations. They can be useful in the exploration of the human mind, because of their appeal to the unconscious and to the affective, nonverbal dimension of the self by means of their nonverbal and nonfigurative properties and the combination of their naturalistic and abstract qualities. The abstract qualities of stones invite a person to the world beyond words, into no conceptual perception, and stimulate the nonverbal, affective dimension of the self. In composition work, we use both nonverbal material and verbal labelling with the purpose of integrating both levels of experience.

We may conclude that successful integration of these two dimensions forms an important basis for the development of emotional awareness. Emotional awareness develops in the interaction or "dynamic dance" between the two streams of consciousness: rational-linguistic and sensual direct. It must be taken into account that these two dimensions can easily conflict because of the neural competition between them. For this reason, we aim to stimulate the development of the self and emotions by a combination of practices that activate both levels: verbal and nonverbal.

Further reading suggestions:

- Dialogical Self Theory. Positioning and counter-positioning in a globalizing society (2010) - Hubert Hermans & Agnieszka Konopka
- Agnieszka Konopka & Wim Van Beers (2014) Compositionwork: A Method for Self-Investigation, Journal of Constructivist Psychology, 27:3, 194-210,
- Agnieszka Konopka (2012). The depositioning of the I: emotional coaching in the context of transcendental awareness, pp: 423-438. In Handbook of Dialogical Self Theory, Hermans, H. & Gieser, T., Cambridge University Press, 2012
- Hubert Hermans (2014), Self as a Society of I-Positions:A Dialogical Approach to Counseling, Journal of Humanistic Counseling,Vol. 53
- www.compositionwork.com

Method 2 - (Business) Constellations (exercises yellow color)

Constellations support a way of looking at problems and questions from a systemic point of view. Systemic should not be confused with systematic. It is something completely different. Systemic is a German concept that cannot easily be translated. It means something like "relating to the whole system". In our education and day-to-day life, we are used to analysing problems and use our analytical skills. Constellations invite us to use a phenomenological approach. Instead of looking at the parts of a system, you look at the system as a whole. You allow the phenomena to talk for themselves. You do not want to change or fix anything. This way you are able to not only observe the layer of visible and tangible objects and events. By looking phenomenological you also include the so-called under current that what is below the surface. It is like with iron filings and a magnetic field. Without the iron filings you do not see the magnetic field, but it is there and it influences objects that are in the field. By putting iron filings in the field, you can see the field and explain why certain things happen.

Constellations are mainly used when interventions in the so-called 'overcurrent' do not have the desired effect. They help us to explore the under current and to find the root cause of complex problems. Bert Hellinger was the founder of family constellations. He integrated many theoretical streams and therapeutically approaches into the method of family constellations. Gunthard Weber has developed the method into the realm of organizations and businesses, calling it business constellations. These days there are many forms of constellations related to health, career, marketing, management or society and world issues. That is why we use the general term constellations in this methodology.

When you take a systemic approach to a problem, you look at the bigger picture. Instead of zooming in, you zoom out. At the same time, you let go of the linear or even the circular thinking where there are causes and effect or in logical consequences. Instead you approach the issue as a whole. You allow everything to be at the same time. Everything you feel, see, hear and know is connected. The history, the future, they all exist in the now. Events from the past still influence the present. Traumatic experiences keep influencing later generations, even if we don't know about them. What you see depends on the focus and the perspective. Just like in a hologram, every part of the system consists of properties of the whole. This way you will be able to know about the whole by looking at a part and vice versa. This way we might look at problems as a manifestation of something going on in the under current. This can be very helpful when working with young people with all kinds of problems. These problems might not be problems, but symptoms of something else going on in the systems they are part of.

There are many different systems one is part of. First, there is the family system you were born in. This is a system that you will always be part of, whether you like it or not. At the same time, you are part of a country system, a religious system, an ethnic system. Just by being born. Then there are systems you (more or less) choose to be part of like a sports club, school or users of a certain drug. All systems have their own dynamics, rules, norms and values.

Constellations are a practical way to get insight in the systemic dimension of issues and questions. A constellation generally consists of the following steps:

1. Interview to find out what the real question is and what the relevant elements are

2. Selecting representatives for the chosen elements. This can be people that know nothing about the issue or even objects like pieces of paper or gems.
3. Place the representatives in space. This can be done in a room or on a table. This already gives a lot of insight in the question.
4. Exploring the constellation. Without wanting to change anything the facilitator explores what is there. What does the system want to tell us? Basically, this step is done by asking the representatives what they sense and experience and asking them to follow their inner movements.
5. Carry out systemic interventions. The facilitator can decide to carry out some interventions to create a new situation. These interventions include moving representatives, having representative say healing sentences and adding new elements.
6. Rounding up. When the facilitator senses that the constellations have finished, he asks the representatives to release themselves from their roles and thanks everyone who has participated. Most of the times there is not an extensive discussion afterwards. The constellation does its work silently and subconsciously.

By facilitating many constellations, Bert Hellinger and others have found systemic laws that apply to every system. First, he has discovered three survival mechanisms or consciousness's:

1. The group consciousness that ensures the survival of the individual in a group. It works just like your sense of balance. Subconsciously you are continuously being told by your sense of balance to move a little to the right, a little to the front and so on. This works the same for being able to survive in a group. You are continuously sensing what you need to do or not do to belong to the group.
2. The system consciousness that ensures the survival of the system as a whole. This consciousness works subconsciously and surpasses the boundaries of space and time. It is not tangible nor audible. It also transcends right and wrong and does not consider what or who is affected. It acts like a memory of the system. This consciousness 'employees' parts of the system, meaning that people can show a certain behaviour because the system consciousness wants to express that someone is excluded in the system or that something in the past should not be forgotten. There is no rational explanation for the behaviour of this person and when for example by coaching of therapy this person changes, someone else in the system will show the behaviour.
3. The evolutionary consciousness that ensures the development of society as a whole. It reaches far beyond the other two and is called Geist by Bert Hellinger or 'spirit-mind'. It will create and destroy without judgement. It creates light and dark, good and evil, peace and war, crisis and prosperity. It is an impulse with a focus and direction that affects all systems.

There are three life-giving forces active in systems that influence the way the system and members of the system behave. It is interesting to approach problems of issues with these three forces in mind.

1. Belonging

Systems want to be complete and include all parts of the system. Everyone connected to a system is entitled a position. Because systems do not behave linear nor circular time and space have no influence. This means that persons and events from the past are also entitled a place. As soon as someone or something is being excluded by members of the system, the system consciousness will

create a way to express this. This will show through all kinds of symptoms in our daily life like addictions, lack of money, suicide, complaining or anxieties. These are just symptoms and cannot be solved by zooming in or working with just the symptoms. They are a reflection of something going on in the under current. Including everyone and every event that is and has been part of the system does not mean that you have to agree with it. It means that you acknowledge that it is part of the system.

2. Order

Every system has a natural order. Families have a very clear order. There is the order of generations (children, parents, grandparents and so on) and the order of age. In other systems there can be other orders like seniority, hierarchy, contribution to the product or service. Unlike families in organization you can change your position in the order. As soon as the order is disturbed by for example a child taking the position of a parent or a subordinate taking the place of his boss, there will be problems in the system. These problems or symptoms cannot always be easily be connected to a disturbance in the order. Sometimes they occur at a different place in the system or they show up in a different form.

3. Exchange

In order to survive a system needs to exchange with its environment. This exchange needs to be balanced. Giving and taking should be about the same over time. The balance will always be disturbed and in a healthy system there will be actions to restore this balance by giving a bit more or by taking more.

When the balance between giving and taking tips too much to one side, the system becomes instable and as a result the system consciousness will create something to balance it again. In the visible world this shows up as a problem or issue, but actually, it is a solution of the system for the imbalance in exchange.

➢ *The basic stance of a facilitator*

To facilitate a full constellation requires quite some training and experience. In this methodology we have therefore created exercises that have a fixed format and make it easier to facilitate. It is still good to realize that working with constellations requires a special stance from you as a facilitator, most importantly.

➢ Embracing the not-knowing.

You should not have an idea or a plan or steps that you want the trainee to take. You accept that you and the trainee don't know what is going to happen. Let go of all your expectations.

➢ Sensing the rhythm of the constellation

Working with a constellation is sometimes fast and sometimes it goes slowly. This depends on all kind of things. It is important to follow this rhythm and not to push things or to go more slowly than is needed.

➢ Letting go of the urge to solve anything

Surrender to the power of the constellation. You do not have to solve anything. Let the constellation do the work. Sometimes waiting, letting the trainee experience what he is experiencing and not interfering is a very good option.

➢ *The basic steps in a constellation*

Facilitating a constellation is like a dance. It requires being tuned in to the trainee, the constellation and yourself. At the same time the process can be described by some basic steps. Again, it requires quite some training to learn this. That is why we have created exercises with fixed steps. Here we would like to give you information about the basic steps and give you some tips.

1. Make sure that the question, the desire or wish is clear. What is the purpose of the constellation? In this methodology we have described the purpose in the exercises. It is good to share this purpose with the trainee and make sure that he agrees to work on this subject.
2. Choose the elements you are going to work with. In this methodology we have already selected the elements. Tell the trainee with what elements you will work. He might want to name them a little differently, which is okay.
3. Choose representatives for the elements. In this step you are going to create representative for the elements that you have chosen. For the purpose of this methodology we only use floor markers as representatives. This can be a piece of paper, a pillow, a chair or a mat. We recommend that you let the trainee choose the representatives. This way he takes ownership of the question and of the constellation. Make sure that it is clear in which direction the representative is looking. In case of a piece of paper, draw an arrow or a nose to indicate the viewing direction. In case of a pillow, you can ask the trainee what direction it is looking. When working with floor markers, work with them as if it were people. This means that you do not throw them on the floor or kick them around. It also means that you might have to remind the trainee that he is looking at a person and that he does not have to look at the floor to look at the representative, but that he can look straight forward. The space above the floor marker is also representing the element.
4. Place the representatives in the room. Now you let the trainee place the representatives in the room. He places the floor markers where he thinks or senses they should be depicting the current situation.
5. Retrieve information. In this step you are going to find out what information is available at the places of the different representatives. You can go this place yourself and step on the floor marker. This way you become the representative of this element. Now you can share what you sense at this place. What do you sense on a physical, emotional, mental and spiritual level? How do you relate to the other elements? Do you want to make a movement? It is also possible to ask the trainee to step on the floor marker. In the exercises we will advise what option is best for the exercise.
6. Let the representative move. You step on a floor marker and if you sense this representative wants to move, you move the floor marker. You do not move the other floor markers; only the one that you stand on. The trainee can stand on his own floor marker and explore what happens if the representative moves. He can also move his own floor marker.
7. You repeat step 5 and 6 until you have enough information and the trainee has gained enough insight.

Further reading suggestions

- Unlocking Systemic Wisdom - Siets Bakker and Leanne Steeghs
- Systemic Coaching - Jan Jacob Stam and Bibi Schreuder
- Systemic Coaching & Constellations - John Whittington
- Acknowledging What Is: Conversations With Bert Hellinger - Bert Hellinger and Gabriele Ten Hovel
- https://www.intuition-in-business.com/business-constellations-organizational-constellations/

Method 3 - Narrative Approach (exercises pink color)

The narrative approach or the narrative work seeks to address us to total freedom and authorship to live the life (or the story, or narrative) we really want to live, without any obstruction or paradigm. We call 'life' a story or a journey, because it forces a trainee to be specific and at the same time everything is possible. Who's the hero in your life story? What does he or she want? What are his or her dreams and how can he achieve them? The trainee comes in a magic field where everything is possible. This stretches his imagination of what is possible in real life.

It is based on several fundamental ideas:

- ➢ everybody is the hero in his or her own (life) story,
- ➢ every hero is understood as a multiplicity of archetypes (I-positions/ different sides of the hero)
- ➢ every problem-saturated narrative of a person (hero) can be shifted into an alternative story
- ➢ every (life) story has a basic standard structure
- ➢ every (life) story has four different layers

➢ *Everybody is the hero in his or her own (life) story*

In the Narrative work we are aware that everybody is the hero in his or her own life story. There are all kinds of different heroes. A hero can be male or female, old or young, successful or totally dramatic, tragic and disoriented in his journey. The hero's journey and his travel story is the metaphor for life itself. Being the hero in your own story automatically means that you have a choice to change the development of the story you are living. So the fundamental idea of the narrative approach is that no matter how desperate the situation of a person is, there is always a possibility for a happy end. Why? *A person is a part of the story, he or she is not the story itself.*

The Narrative approach is based on the idea that we all see the world through our own culture, nation, worldview and paradigm. People both young and old aren't blank sheets as they enter a situation. They are 'programmed' by a multiplicity of narratives, gifts, values, hopes, dreams, but also by a multiplicity of pitfalls, presuppositions, assumptions and obstructions.

This infects the development of the situation always, if we want or not. Being aware of that and knowing/ understanding in what way someone influences a situation with his own behaviour clear the road to make a different choice.

➢ *Different sides of the hero*

Every human being shows different sides of themselves in different situations. Everybody has 'standard patterns' which can be referred to as 'persons or objects' we all know and which have a 'standard' way of behaviour no matter in what country or culture you've grown up. For example, everybody everywhere in the world has some kind of 'mother' in them, both man and women. Not every 'mother' is the same, but we all recognize 'the mother-role' in someone.

Plato referred to those 'standard patterns' as forms. The form itself never changes. Carl Jung put the word archetypes on the map for these 'standard patterns. In the dialogical self-theory that is the base for Composition work they are called I-positions. In the narrative approach we use all

these terms. In this training tool we'll refer to the different sides of the hero just by the word 'I-positions'.

Most I-positions are psychological patterns both internal and external, derived from historical roles in life (f.e. a friend, father, nature, child), universal events or situations (death or rebirth) or from different aspects of characters belonging to a person (e.g. anxious, strong, happy, stupid). The descriptions of I-positions are universal and not influenced by cultural background or educational attainment, but they become personalized when they are a part of one's own psyche. They are not passive entities. They take an active role as guardians and inner allies, awakening you when you are in danger of falling into destructive behaviour. All kinds of I-positions have both light sides and shadow manifestations as well.

I-positions help us to confront and overcome live. If one recognizes them in themselves, I-positions can become guardians in difficult times. They help to discover the problem story someone is living and support the journey to one's alternative story. Everyone is the hero of their own journey and the idea of the I-positions in ourselves help us to make an alternative choice when necessary.

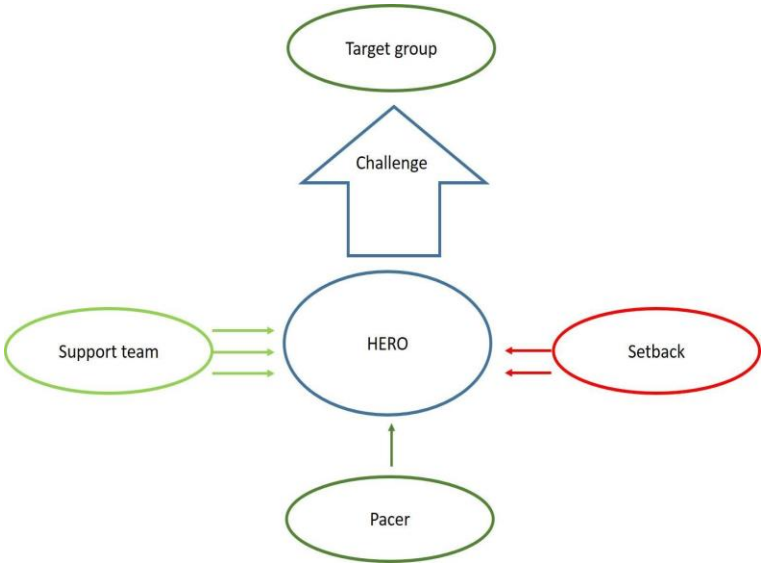
➢ *Transformation of a problem story into an alternative story*

The stories we tell ourselves (inner stories), or the external stories that are told to us by our parents, friends, relatives etc make us who we are and why we do the things we do. Those stories aren't always the constructive stories we need to be successful in life. In the narrative work we call a destructive story -for example *I can't escape from the situation I'm in, because I can't learn, so I won't be able to finish school*- a problem story or a problem-saturated narrative. The hero of the story identifies himself with the problem, for example *I can't learn*. We call this problem stories because they obstruct someone on what is possible in his or her live.

With the help of all kinds of exercises a problem story can be shifted into an alternative story. The narrative approach creates a distance between the problem and the person who is being influenced by the problem by giving the problem story a title, for example *the not-learning boy*. The 'taken-for-granted ideas and beliefs are being examined in relation with the problem story. When was the problem story in the life of the hero not true, or only partially true? What can the hero learn from those different moments in his or her life? What seeds are within him or her which can be used to create the alternative story.

➢ *Basic structure of a (life) story*

Every 'good' story has a basic universal structure. It has different plots, of course, but a basic structure that is the same for every kind of story all over the world. This narrative structure has several elements, which help someone to structure his own life story too. The narrative structure has the following elements (based on the storytelling theory of Hendriks & Schutte)



There's a *hero*. Everybody is the hero in his or her own life story. A hero decides what to do or not to do. When someone really feels he is the hero in his own life that creates more freedom for him.

The hero has a wish or dream; a *challenge* he wants to achieve. But the hero is not acting in that journey on his own. Good ideas or ambition come most of the time from a pacer. Persons or inner thoughts who inspire them in what they do or want to do. Someone who give them the idea for their challenge in the first place. Pacers stimulate a hero in achieving their challenge. They give them the reason why they do what they do or want to do.

In every good fictional story, there are also *dragons* to be beaten. Those dragons can be anything in real life. Anything that is holding back the hero on his challenge (setback). Pitfalls, obstructers, diversion of any kind, both inside a hero or external. A dragon guards a treasure, something really valuable for the hero. The hero has to defeat the dragon to get to the treasure and this treasure can be both material and immaterial, a great lesson to learn, f.e. In real life if a person overcomes his setback, he learns something very valuable of it, a treasure for the rest of his life.

But in this battle the hero is not alone either. He has helpers. A support team of inner I-positions or archetypes that help him face the difficulties, or ordinary people around him, whom he can ask for help, like teachers, friends, family, relatives, etc.

In the end the hero has the target group. The 'audience' for whom he is doing what he wants to do, for example the target group of his business, his parents, his friends.

Being aware of what the completion of this elements means in real life of the trainee help him to stay focused on his or her challenge, even in difficult times. He'll learn who of what can help him to beat the dragons, to get to the treasure so he can achieve the challenge.

➢ *Four layers of a (life) story*

Besides the universal basic elements of a story, every story also has four layers one can analyse to understand what is happening why and what one can do to change that.

Imagine a story one tells as an iceberg. Above the water we hear just a small part of what is being told. That part is called 'the litany'. The litany is the factual description of a situation, the facts, the figures, concrete things we hear some say aloud.

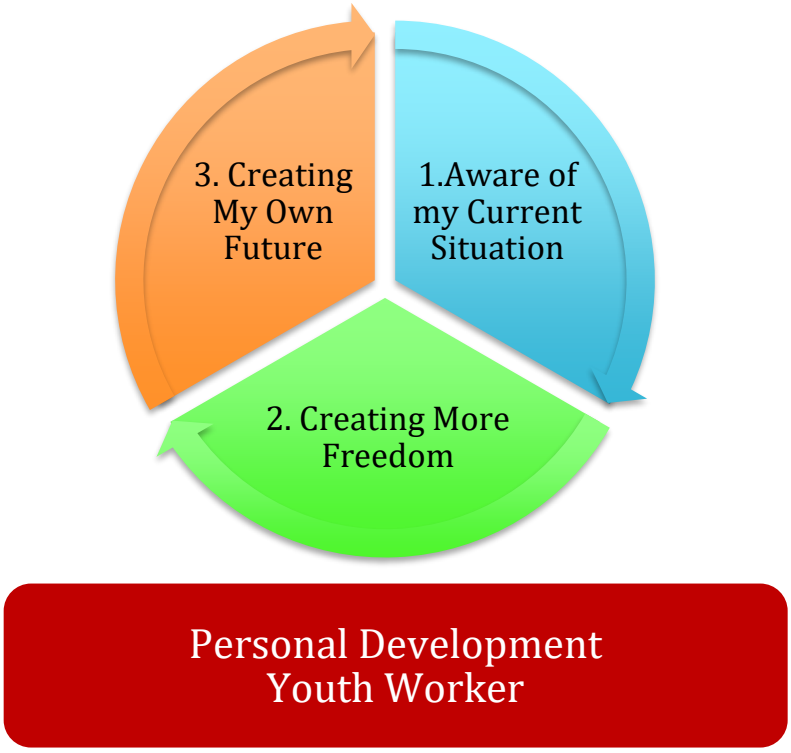
Underwater there are three other layers that are important to truly understand a story of someone. First, there is the systemic layer which is explained above in the theory of the constellations. Secondly, there is the layer of the 'worldview'. What are the assumptions of the storyteller? What is his or her meaning about the subject? What stakeholders, target groups, beneficial does he have in mind and what is their meaning about the story that is being told? It helps a trainee to analyse the different target groups or stakeholders and their intentions according to the challenge.

The fourth layer is the myths, metaphors, the archetypes someone is identifying himself with. In this layer we analyse the images, the myths and fantasy figure a trainee is identifying himself with. The magic figures are a very good entrance to discover the alternative story of someone.

Further reading suggestions

- Story making in education and therapy - Alida Gersie & Nancy King (1996)
- No Story No Glory - Theo Hendriks (2012)
- Awakening the Heroes within: twelve archetypes to help us find ourselves and transform our world. - Carol S Pearson (..)
- Persephone rising. Awakening the heroine within - Carol S Pearson (2015)
- Re-authoring the World. The Narrative lens and practices for Organisations, Communities and individuals - Chené Swart (2013)

Three Steps for Self-Awareness and Entrepreneurship



The training method is set up by a general structure of three steps, which are clearly distinguished by color:

➢ *Aware of my current situation (color blue)*

The aim of this step is for the trainee to overview and acknowledge his 'here and now' entrepreneurial situation. Therefore, they are facilitated to more deeply explore the internal and external factors that play a role in this, and explore the relations in between those. They become aware of the problem story they live in and explore the different layers of this life story of them. Internal factors are in this training defined as the 'Me' (personals habits, needs, strengths and pitfalls) with personal wishes, goals or dreams. External factors are supporters or obstructers in someone's entrepreneurial context, for example, the amount of resources like money or housing, support of family, friends or working network. These can also include personal aspects that someone has little influence on like having long-term health-issues, work experience or diplomas.

➢ *Creating more freedom, to act towards my dreams (color green)*

In this step, the aim is that the trainee becomes aware of their inner barriers and finding new ways to interact with them, in order to make new steps towards its goals. They explore the alternative story of the life they dream of and will discover what is needed to be done to achieve their dreams. Inner barriers are personal thoughts, emotions and physical reactions, which come up when facing certain situations. These inner reactions are old patterns 'printed' in our personal system based on

former experiences or information. People often react to them with automatic behaviour in order to avoid or get rid of these inner reactions; this behaviour can obstruct their goal to reach the desired dream. These inner reaction patterns are automatic and therefore hard to influence or change. By acknowledging and accepting these patterns however, the trainee can start making new choices on how we respond to them. The trainee can experiment with new behaviour when being faced with personal challenges, and keep focus on their goals.

➢ *Creating my own future (color orange)*

In this step, the aim for the trainee is to define his or her concrete entrepreneurial focus. This can be summarized in a practical business plan. The entrepreneurial topics to concretize are defining the product, the clients, the communication story and form. Some of the exercises can also be used to help the trainee materialize his dreams.

Practical exercises

Introduction

We have selected a range of powerful exercises based on the different methods that are the base of this methodology. We have arranged the exercises to fit in the three steps and the personal development of the youth worker.

The exercises are meant to be followed in the order that we present them. There is a built up that will create the best results. At the same time, you can decide to skip an exercise or to add one. It is also possible to pick just one exercise for a specific purpose.

In the description of the exercises, we will therefore mention the purpose and the role the exercise plays in the methodology. This way you can decide if it suits the purpose of your training or client process.

Elements that the youth-worker can introduce, before the start of the training:

- the value to become self-aware
- 'you are the hero of your own story'
- it's normal to experience all kinds of emotions/hesitation/obstacles, when striving for a new goal

Exercises for the personal development of youth workers

➢ *Purpose of this step*

We have added this part to the methodology because we believe that in order for you as a youth worker to use the methodology you also have to do some personal development yourself. The methodology uses some very powerful methods that work with the energies and the subconscious. This requires awareness of your own patterns, pitfalls, strengths and to develop a broader range of possible interventions.
This part of the methodology helps you to create this broader range.

We advise you to find a buddy who will also use the methodology. You can help each other to learn the methodology and give each other feedback. Besides that in the exercises we have created for this part of the training, it is often very useful to have someone who can play a role in the exercise.

Last but not least, your buddy can help you reflect and can illuminate parts of you that you are not aware of (both positive or helping and negative and blocking).

Exercise 1: Experience the exercises yourself

Goal

This exercise helps you to understand the exercises in the methodology much more by experiencing them yourself.

Duration: Depends on exercise
Requisites: Depends on exercise
Method: Depends on exercise

Background

Before using a new methodology, it is good to have the knowledge of the methods underlying the methodology. This is why it is important to read the background information in Part one of the methodology.
Besides this knowledge, we strongly recommend to experience the different exercises yourself in order to get an embodied experience and know first-hand how the exercise works and what possible reactions could occur.
At the same time, by doing this with your buddy, you practice facilitating the exercise with someone who can give you feedback.

Description

1. Choose an exercise you want to practise.
2. Decide with your buddy if you both are going to be the trainee and facilitator or if just one of you is going to practise this exercise.
3. Decide who is going to start as facilitator and who as the trainee
4. Follow the steps in the exercise
5. Reflect on what you have experienced. First, write down your learnings for yourself (both as a trainee and as a facilitator). Then ask your buddy for feedback.
6. Decide if there is anything you need to work on yourself before you can use this exercise on a "real" trainee.

Exercise 2: Discover the different I-positions that play a role in helping youth

Goal

Getting to know the different I-positions or sub-persons in yourself in order to recognize them when you work with youngsters. By identifying with them you learn how the influence you both positive and negative in your work.

Duration: 30 - 60 minutes
Method: Business Constellations

Requisites

- 8 - 12 pieces of papers on which you can write down the different I-positions
- List of possible I-positions or archetypes

Background

This exercise is based on the voice dialogue theory in combination with narrative work.
Everybody has all I-positions one can imagine within himself. The list of possible I-positions is a suggestion of positions you can think of. Feel free to use different names, words, characteristics etc. Everything is ok. The purpose of this exercise is that you recognize the I-positions in yourself and that you realize what they are telling you related to your work.

Two persons are doing this exercise. One is the facilitator and the other is the client. The one who is exploring the I-positions within himself is the client in this exercise.

Description

1. Decide for yourself which archetypes or I-positions are related to you and your work. Choose 8 - 12 different I-positions, which is the amount of sub persons that form your inner support team.

Note: you will recognize in the list I-positions that play an important role in your private life, for example, but not directly in your working life. For a result that is focused on your work just choose I-positions that are related to your working environment.

2. Write down the names of your support team on the pieces of paper. One word/ name on every paper.

So, for example, you have recognized the roles “I as mother”, “I as rescuer”, “I as optimist”, “I as impatient”, “I as curious”, etc. in yourself in your working environment. Then you write on a paper the word “mother” and on another paper the word “rescuer” and on the third paper the word “optimist”, on the fourth paper the word “impatient”, etc.

3. Put all the papers in a half circle on the ground. Leave some space between the different papers.
4. The facilitator is standing in the middle in front of the half circle. The clients pick one of the papers and stands on it. First as a client really connect with the I-position you are standing on. F.e. feel what it does to you being a mother in your work.

5. Now the dialogue starts: the facilitator welcomes the client as the role he is standing on and start the discourse. Ask all kind of questions to find out how the mother in the client is related to the work of the client.

For example: “Hi [name of the client]-as-mother, how are you? How do you as a mother feel about your work? Are you as a mother concerned about something? Can the mother in you help you in a certain situation? Are you as a mother vulnerable in your work? In what situations? Do you have wishes, desires, fears, etc.

6. The client answers the questions the facilitator asks. He just says what he wants to say about it. By identifying yourself totally with the sub person in yourself, you will discover what this part of you is telling you from insight you. Where does it help you and when is it disturbing you?

7. When you are finished with one sub person, you go to the next one and it starts all over. Explore together all sub persons in you and listen to what they have to tell you.

8. Probably during the conversation, the client will discover that one part of himself disagrees with another part of himself. Speak aloud this inner disagreement so you feel the inner paradoxes by changing between those two sub persons in yourself.

Again, everybody has this kind of paradoxes insight himself. So that is ok, but be aware of that, certainly when you work with youth at risk. Your inner paradoxes can cause misunderstandings and miscommunication between the two of you.

9. If during the session you have the feeling that one chosen I-position should be changed by another one. Feel free to do so. By having a conversation with them and by so identifying with them, you will discover which I-positions form your support team in the different situations in your work.

Exercise 3: What position are you helping from?

Goal

This exercise helps you to identify different (inner) positions from which you can help your trainee. It gives you more freedom to choose instead of being sucked into one.

Duration: 15 minutes
Method: Business Constellations

Requisites

- Your buddy
- Floor markers

Background

Siets Bakker and Leanne Steeghs write the following text in their book Unlocking Systemic Wisdom: "When two people meet there is more than just these two people. The systems behind these two people also meet. Each one of us has our own system of origin, the family in which each of us has grown up. However, there are also the systems of your professions, the system of the role in which you meet, and the systems of your organization(s) that play a role in the conversation. [...] You are loyal to each of these systems in a different way. These loyalties influence the possibilities and sometimes even decide them. [...]

To find out which system and which loyalties play a role when giving advice about the assignment (read: play a role in the helping relationship), it is valuable to be aware of three different "places". These places or positions are the magical place, the assigned place and the serving place."

1. The magical place. This is the place you are very familiar with and feel very comfortable, because it is closely connected to the role you played in your family of origin. This place activates the patterns you have developed in your childhood. They are not good or wrong, they are just there.

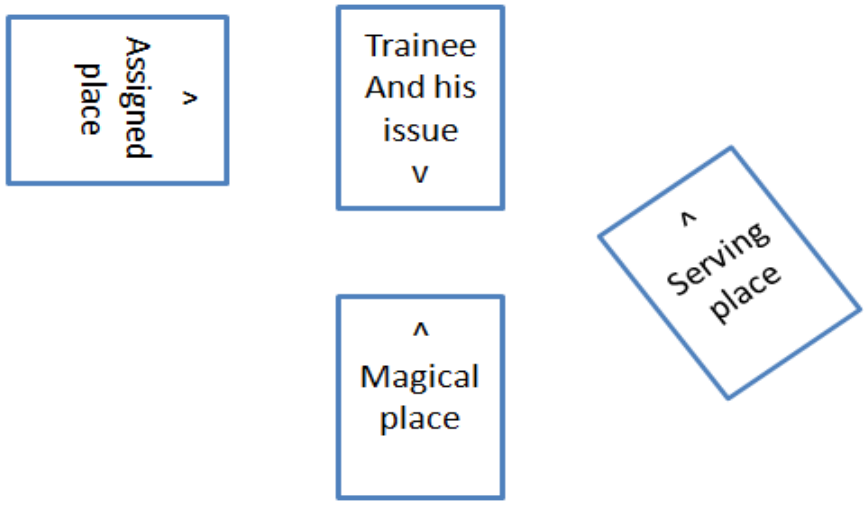
2. The assigned place. This is the place offered by your trainee. He comes to you with a question, a problem and you make some sort of contract in which you agree to help him. In the so-called undercurrent, the trainee senses the patterns you are familiar with from your magical place. At the same time, he might subconsciously 'outsource' some of his responsibilities to you. There is a hidden invitation to fulfil something for the trainee. Because this is also closely related to your patterns and loyalty to your family system, it is easy to automatically step into this place.

3. The serving places. This is the place where you serve the client and the systems, he is part of the best. This often means including more or less than you have been asked for. Working from the serving place feels like having more options to choose from. It means that you do not have to automatically do what you always do and step into the patterns you always step into.

There is nothing wrong with operating from the magical place as long as this serves the trainee. As soon as you sense that, there is some other issue in the undercurrent and that the trainee might 'outsource' some responsibility to you, it is time to step into the serving place. This exercise gives you the opportunity to explore the different places related to a trainee you work with.

Description

1. Use four floor markers for "the trainee and his issue", "the magical place", "the assigned place" and "the serving place".
2. Intuitively place the floor markers in the room. It could look somewhat like the image below, but make sure that you follow your own impulses. Every trainee, every issue will create a different constellation.



3. Ask your buddy to step on the floor marker representing the trainee and his issue.

4. Choose a position yourself and observe how you relate to the different places that are represented by the pieces of paper. What place are you attracted to, what place do you feel resistance against?

5. Then explore the three places by stepping on the floor marker and observe what is happening. Ask yourself questions like:
    a. How do I feel here?
    b. How do I relate to the trainee?
    c. What is the quality of this relationship?
    d. What thoughts and emotions do I experience here?
    e. What is the urge, tendency or movement that arises?
6. Reflect on the exercise and decide if there is anything to work on in order to be able to take the serving place regarding this trainee and his issue.

Exercise 4: Can you respect the parents of your trainee?

Goal

This exercise is meant to become more aware of the position you have relating to your trainee and his parents.

Duration: 15 minutes
Method: Business Constellations

Requisites

- Your buddy
- Floor markers
- Space to put the floor markers

Background

Bert Hellinger writes in his book "The Art of Helping" the following text:
"Many people that search for help, expect the therapist to give them something they have missed in their childhood. They repeat the situation they went through as a child. They look back and ask for something that only their parents could have given them. However, in a therapeutic relationship a therapist often acts like a better father or a better mother.

This is when the therapist, by acting like a better mother or a better father, becomes the enemy of the client, because the client, deep down in his heart, will always stay loyal to his parents. What a client really expects is that he will have found his parents again after the therapy. Only after the connection with his parents has been recovered and deepened, will the client feel fulfilled. [...]

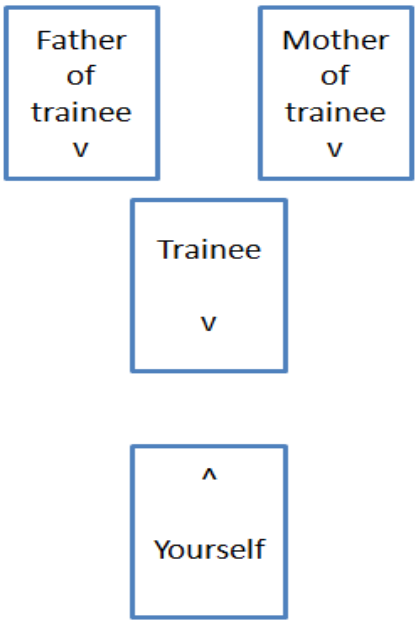
Therapy means nothing else than to bring a child back to his parents. Which therapeutic movement can help the client to find his way back to his parents, especially his mother? Only when the helper or therapist respects the parents of the client, loves them and gives them a place in his heart, can this goal be achieved. [...]

This is part of the art of helping - that we understand this and that we change our behaviour in order for the children and parents to be united and for the therapist not to be superior anymore. In essence, the therapist has the lowest ranking in this relationship. The parents come first, then the client and third comes the therapist. [...] However, he can only do this of course if he has given his own parents a place in his heart.

From a systemic point of view, this is important in working with young people as a therapist, youth worker or coach. That is why we have added this exercise to explore this relationship for yourself.

Description

1. Put down floor markers representing the trainee, his mother, his father and yourself as shown in the image below.



2. Step on the floor marker representing you. Look at the trainee and see him and his parents behind him. Observe what you experience at this position.
    a. Can you really see the parents?
    b. What is your first impulse?
    c. Can you really see the trainee?
    d. What do you need to give the parents a place in your heart?

3. Ask your buddy to step on the floor marker for the Mother of the trainee.

4. Look the representative for the mother in the eyes and observe what is happening inside you.

5. Say the following sentences out loud to the mother:
    a. "Is see you"
    b. "You are the mother of …" and I am not
    c. "I respect you as his mother"
    d. "Although in my eyes you have done a lot wrong, I still respect you as the mother of …"

6. Take a few breaths and observe.

7. If you buddy, as a representative of the mother of the trainee, has something to say, let her say it.

8. Repeat step 3-7 with the father of the trainee
9. Be aware of anything that is influencing your respect and attitude towards the parents. Make sure to work on this in a way that suits you.

Exercise 5: What is the trainee triggering in you?

Goal

This exercise helps you to be aware of your own theme or pattern that is triggered by the problem of the trainee

Duration: 15 minutes
Method: Business Constellations

Requisites

- Your buddy
- Floor markers

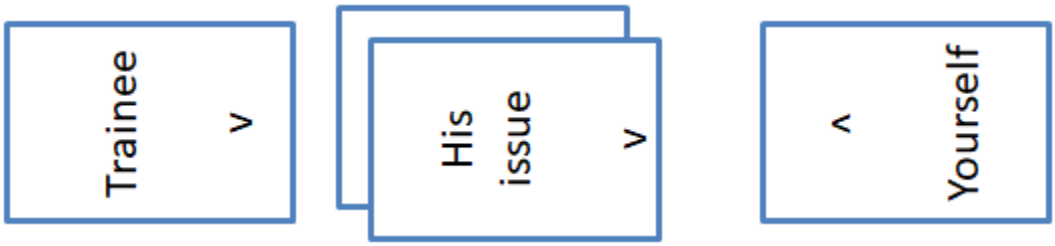
Background

Whenever you are asked to help someone, it resonates within your own system with your own issues. If you can separate your trainee's issue from that, what is triggered in you, you can be a better helper and you can more freely decide on the best intervention.

Description

1. Create floor markers for "your trainee", "his problem/issue", "yourself", "your own issue that is triggered by the trainee"

2. Place the floor markers on the floor as shown in this image. The floor marker for "his problem/issue" and "your own issue that is triggered by the trainee" or on top of each other. The floor marker for "his problem/issue" is on top.



3. Step on the floor marker for yourself and look at the trainee and his issue.

4. Ask your buddy to step on the floor marker of the trainee and explore what happens to you.

5. Ask you buddy to step on the floor marker of "his issue" and explore what happens to you.

6. Now pull the floor marker for "your own issue that is triggered by the trainee" and place it next to the floor marker "his issue".

7. Ask your buddy to step on this floor marker and explore what is happening to you.
    a. Can you look him into the eyes?

   b. How does your system react (physical, emotional, mental, energetically)?
   c. How does this change your relation with the trainee?
   d. And with his issue?
   e. Do you want to move?

8. Say the following sentences out loud to your buddy representing 'your own issue":
   a. "I see you"
   b. "You belong to me"
   c. While pointing at the trainee's issue, "That is his issue and you are mine"

9. Ask your buddy to step on the floor marker of the trainee and say the following sentences
   a. While pointing at your own issue "This is my issue. I will deal with it myself. That is not your responsibility"
   b. While pointing at his issue "That is your issue. That is your responsibility. I will help you with dealing with it"

Reflect on what you have experienced. Is there anything you need to work on?

Exercises for step 1 – Becoming aware of my current situation

Purpose of this step

1. Getting overview: me - my context - my dreams
2. Exploring my inner self, strengths & pitfalls
3. Exploring my dreams & underlying motivation
4. Aware of my interaction with my context

Exercise 6: Tell your own story

Goal

Telling or writing your own life story according to the basic structure of a story, so you get insight in what different elements are influencing your life and where the transition might be possible.

Duration: 10 - 20 min
Method: Narrative Approach

Requisites

- pencils
- markers
- paper
- Printed version of the narrative structure (or draw it on a paper)

Background

See also the introduction of the narrative approach. Every story has a set of basic elements that are important for the course of the story. This also counts for a life story. If you look at your life story through the basic elements of a story, you'll find out who of what is influencing your life and who or what might help you to change it.

Mind you that there is no such thing as 'one life story'. Every human being is a barrel full of stories. Some stories are hidden, some are very dominant in your life. It is up to the trainee to choose which story he or she wants to be dominant in his or her life. Every story is ok. Just remind him or her that it is 'just' a story, it is not himself. The problem is not the same as the person who has the problem.

As a facilitator walk alongside with the trainee, do not tell him what to do or not.

Description

1. Let the trainee tell his or her life story on an overall basis. This can be just a few sentences, so you have an idea of what is his or her issue. This first story is the 'problem' story you are going to work with. The word 'problem story' does not have to mean that there must be a big problem in the life of the trainee. It just means that there is something that *he or she* wants to change.

2. Fill in together what elements of his story he already knows and is aware of. Most of the time this will be 'the hero', his setbacks and maybe one or two helpers of his support team.

3. Start a conversation with the trainee about his story, asking him for example some of the following questions. Based on the answers together you complete the scheme: *Tell me about the incidents and events that have led you to tell me this particular story? What or who made you do this or that (setbacks)? What or who supported you? (support team) For whom were you doing this or that? (target group).*

4. Ask the trainee to name the story in their own language and words: *What would you call this story if you had to give a name to it, like the title of a movie or chapter of a book? For example, 'worth nothing' or 'cannot learn'. What do you think the story of [title trainee named] has in mind for you in life? What is the challenge of [title trainee named]?*

5. Explore the taken-for-granted beliefs and ideas that are the basis of the story. And explore the influence of the problem story in the life of the trainee. (setbacks)

   What are the things people around you say to you all the time? Who are those people? How does the story influence you the way you see yourself, your work, your relationships with others?

6. What is the history of the problem story? Draw a timeline of a period the trainee choses himself. Indicate two things: the frequency the story is active in his life and the intensity of the story showing up. When was the story the strongest? When wasn't it active at all?

7. Explore the moment or time in his life when the story was the weakest or not present at all. (helpers) *Who were around you at that time? What were they doing that helped you? What do you need to bring back that period? (challenge). For whom do you want to do this? (target group)*

8. Position of the problem story. *What kind of relationship do you want with your problem story? Do you want to get rid of it totally of do you just want to weaken it? Do you think that what [name of the story] has in mind for you is the life you want to live? Is that the life you want to be heading?*

   With the answers the trainee gives you can together phrase the challenge that the trainee has to achieve his goals.

Exercise 7: Becoming aware of yourself - exploring your inner self

Goal

This exercise helps the trainee to become more aware of his inner world.

Duration: 1 hour
Method: Composition Work

Requisites

- Tray with sand
- Different rocks and gems
- Table with chairs
- Small pieces of paper
- Quiet place

Background

This exercise is based on the Composition work methodology that is explained in part one. It is important that you read the background before you do the exercise.

Description

1. Ask the trainee to select 6 I-positions from the list in appendix 1. If he wants to use his own wordings or add his own I-positions that is perfectly okay. Let him write the I-positions on little pieces of paper.

2. Ask the trainee to select a gem or rock for every I-position and let him place the rock with the piece of paper with the description in the sand. Invite the trainee to also use the sand. He can make little hills with the sand, draw connecting lines in the sand, hide positions behind some sand, etc. Take your time for this process. Just observe what is happening.

3. Now you help the trainee explore the single positions. Ask the trainee to look at his composition and let him describe each singular position. You can start from any of the positions that are there, like "I as a dreamer want to initiate a movement to help refugees. This is an old dream of mine".

   Use any of few of these questions:
   - *How old is this position?*
   - *What is its history?*
   - *Which feelings are connected with it?*
   - *What does it want?*
   - *What does it need?*

4. The next step is to explore the relationships between the positions. Ask the trainee to describe the possible relations between or among positions. Use any few of these questions:
   - *Which relations do you see between/among positions?*
   - *Which positions are in harmony/ cooperate?*
   - *Which positions are conflicting?*

- *Do you feel any blockings?*
- *Which positions give energy?*
- *Which positions take energy?*
- *Which positions are important? How, where: in your personal relations? In work?*

5. Then ask the trainee to explore the patterns in the composition as a whole using any of these questions:
   - *Do you see any specific pattern(s) in your composition?*
   - *Are there any tensions?*
   - *Is there a volcano?*
   - *Do you see a 'source'?*
   - *Where do the rivers of energy flow?*
   - *Where are the areas of darkness, where are the areas of light?*
   - *Are there any 'hidden' spaces or spots?*
   - *Where is the power located: – what dominates – what is subdued?*

6. Finally, you can already help the trainee develop and explore new directions. Actually, this is part of step 2, but since the composition has already been made, you can already ask the trainee to explore possible new directions. Use questions like:
   - *Which positions/relations between positions need more attention?*
   - *What issue is at stake here?*
   - *What question do you have about this? (state it)*
   - *Do you want to change anything?*
   - *In what direction should this change go: become more self-oriented (self-care) or become more other-directed (care for others)? Or differentiating/developing further or integrating/stabilizing?*
   - *What are you going to do?*

Exercise 8: Exploring yourself in your context

Goal

This exercise helps the trainee to become more aware of how he relates to his context and how his context is influencing his inner world.

Duration: 1 hour
Method: Composition Work

Requisites

- Tray with sand
- Different rocks and gems
- Table with chairs
- Small pieces of paper
- Quiet place

Background

This exercise is based on the Composition work methodology that is explained in part one. It is important that you read the background before you do the exercise.
This exercise could be combined with the previous exercise where you worked with the internal I-positions. Sometimes it is good to start with only exploring the internal positions. In a different session with the trainee you can then explore both the internal and external I-position to let the trainee explore how these relate and interact.

Description

1. Ask the trainee to select 6 external I-positions from the list in appendix 2. If he wants to use his own wordings or add his own positions that is perfectly okay. Let him write the I-positions on little pieces of paper.
2. Ask the trainee to also select the most important I-positions from the list of internal I-positions in appendix 1. Let him write the I-positions on little pieces of paper.
3. Ask the trainee to select a gem or rock for every I-position and let him place the rock with the piece of paper with the description in the sand. Invite the trainee to also use the sand. He can make little hills with the sand, draw connecting lines in the sand, hide positions behind some sand, etc. Take your time for this process. Just observe what is happening.
4. Now you help the trainee explore the single positions. Ask the trainee to look at his composition and let him describe each singular position. You can start from any of the positions that are there, like “I as a dreamer want to initiate a movement to help refugees. This is an old dream of mine”. Use any of few of these questions:
   - *How old is this position?*
   - *What is its history?*
   - *Which feelings are connected with it?*
   - *What does it want?*
   - *What does it need?*

7. The next step is to explore the relationships between the positions. Ask the trainee to describe the possible relations between or among positions. Use any few of these questions:

- *Which relations do you see between/among positions?*
- *Which positions are in harmony/ cooperate?*
- *Which positions are conflicting?*
- *Do you feel any blockings?*
- *Which positions give energy?*
- *Which positions take energy?*
- *Which positions are important? How, where: in your personal relations? in work?*

8. Then ask the trainee to explore the patterns in the composition as a whole using any of these questions:
   - *Do you see any specific pattern(s) in your composition?*
   - *Are there any tensions?*
   - *Is there a volcano?*
   - *Do you see a 'source'?*
   - *Where do the rivers of energy flow?*
   - *Where are the areas of darkness, where are the areas of light?*
   - *Are there any 'hidden' spaces or spots?*
   - *Where is the power located: – what dominates – what is subdued?*

9. Finally, you can already help the trainee develop and explore new directions. Actually, this is part of step 2, but since the composition has already been made, you can already ask the trainee to explore possible new directions. Use questions like:
   - *Which positions/relations between positions need more attention?*
   - *What issue is at stake here?*
   - *What question do you have about this? (state it)*
   - *Do you want to change anything?*
   - *In what direction should this change go: become more self-oriented (self-care) or become more other-directed (care for others)? Or differentiating/developing further or integrating/stabilizing?*
   - *What are you going to do?*

Exercises for step 2 - Creating more freedom

Purpose of this step

1. Setting the intention; my dream as focus for movement
2. Becoming aware of my inner & outer barriers
3. Practicing alternative ways to act

Exercise 9: Explore your mission in life

Goal

Finding the mission in life, the backbone of your life story. What is it you really want? Recognize patterns, breaking them through, giving words to thoughts and feelings.

Duration: 60 - 90 minutes
Method: Narrative Approach

Requisites

- paper (A5 + A3)
- pencil
- timer

Background

Our mind thinks in an associative way. Sometimes we have the feeling that we know exactly what we want to do, but we can't find the right words to express ourselves. This exercise helps to find those right words, if we are searching for our mission in life, or in storytelling words 'the backbone of our life story'.

The idea is that the pressure of time forces the mind to 'stop' thinking (head) and deepens to the intuitive level (heart). So, if you do this exercise with the trainee, ask him or her just to keep on writing any word that come up in their mind. Everything is ok, even if on the first side it has nothing to do with the basic word or sentence you start the exercise with. So, some steps of this exercise have a limited time schedule. Stick to that and encourage the trainee to keep on writing as long (within the time limit) and as fast as possible.

Description

1. Determine a theme. If you don't have a theme yet based on the former exercises, ask yourself the next question: *If you would be totally free (no family, friends, plenty of money, etc.) what do you mostly want to do?*

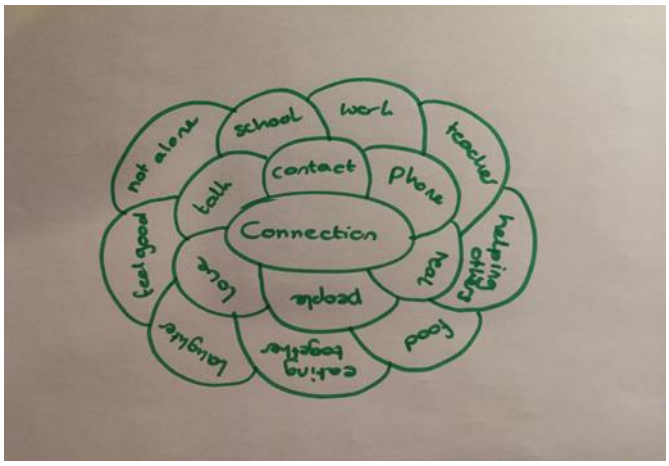
Try to phrase the answer in one sentence or even better in one word. Write it down on a small piece of paper (A5) and put it aside.

2. Broad field association or petal association (15 min.)

Write down one word that expresses your theme in the middle of a big piece of paper (A3!).

➢ Start the timer on 15 minutes. Write down during those 15 minutes every word you come up with when you think of the word in the middle of the paper. Write them around the middle word like petals of a flower.

➢ Don't hesitate! Don't start thinking. Every word you write down is ok, even if it seems like it has nothing to do with your theme on the first side. Just keep on writing until the A3-paper is full or until the time is over.



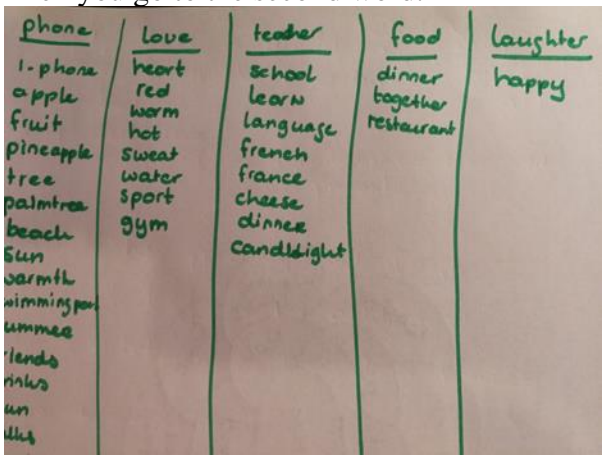
➢ When the trainee stops writing because nothing comes up in his mind anymore, ask him questions like:
- If you have no money at all, what would you do with your theme?
- If you'd have all the money in the world, what then would you do with your theme?
- Which setback do you experience, or do you fear?
- Who can help you to overcome those setbacks? What treasure is underneath it?

➢ When the times goes off, stop writing and underline 5 words that stand out in your petal association. Words that touch you, that surprise you, or that you don't understand at all. Try not to think too much over your choice, but choose intuitively. The words do not have to make sense.

3. Depth association (15 min)

Put the words next to each other and go on with the associations, but this time you don't go back to the first word each time, but you associate on the word you just wrote down.

➢ Go on until nothing comes up anymore, or until you reached the end of the row on the paper. Then you go to the second word.



➢ Pass all the five words in a quarter of an hour. Write as fast as you can until the timer goes off.

4. The backbone of your story:
Collect 7 words that make a kind of sense together in the following way:
*1 word of your first sentence (A5-paper)
*1 word of the 5 words of the petal association
*1 word out of every row you've just written down

5. Depth detection of the backbone words (10 minutes)
Write down for 10 minutes every thought that is coming up when you think of those 7 words. This time you have to write down sentences instead of words. It's a detection. There does not have to be any logic between the sentences. When you keep on writing the connection between the sentences will appear.

6. Your mission of life
Read everything you have just written down. Search for three sentences of parts of sentences, which fit with your first sentence about your theme. These three or four sentences describe the mission of your life.

If you are not satisfied, you can pick out one core sentence from this final set and start all over again.

Exercise 10: Explore your dream

Goal

This exercise helps the trainee to explore his dream, by working with conceptual visuals. Goal is that the trainee start feeling a stronger connection to what he wants. The dream board can be reused in constellation exercises within the 2nd phase.

Duration

Instructions for exercise: 10 minutes
At home by trainee: 3 hours
Presenting the outcome: 30 minutes

This exercise can also arrange in a group and will take 2 hours for instruction and to create the dream board and 15 minute per person to discuss the outcome.

Method: Visualization (extra method)

Requisites

- Magazines with colourful visuals that can be cut in.
- A blank sheet of A4, A3 or A2 paper.
- Scissors & glue

Background

Working with visuals activates the conceptual mind, which allows someone to explore what he has in mind without exactly knowing how name this by words or practical outcomes. The arrangement of visuals and limited space on paper can invite someone to prioritize elements or explore relationships. By being invited to describe the visual result afterwards, the trainee can be helped to bring his conceptual mind more to the concrete world.

Description

1. Invite the trainee to make a Dream board. Give instructions to:
    a. Intuitively select visuals from old magazines. This means that the trainee can select what appeals to him when thinking about his dream, without exactly knowing why. The visuals can be cut out or torn out.
    b. Make a composition out of the visuals, and glue this onto the paper
2. When the trainee returns with its dream board,
    a. Invite him to present the dream board to you (or the group).
    b. Ask questions about the board, which the trainee seems enthusiastic about. Try to let the trainee find words and examples that really motivates him.

Exercise 11: Get more connected with your dream and mission

Goal

This exercise helps the trainee to really connect with his dream. It will also help the trainee to explore what is needed to be more connected.

Duration: 30 minutes
Method: Business Constellations

Requisites

- Enough space for standing up and moving around with the two of you.
- Something to represent himself, the dream and the mission. This can be something that has been created in the previous exercises. It can also be a person or a floor marker (piece of paper, pillow or a mat).

Background

This exercise is based on the business constellations methodology. It is important to read the description in part one before you do this exercise. You can do this exercise with the dream or the mission, depending on what the trainee feels attracted to most, what you think that is good for the trainee or what the trainee is attracted to least (this is often what the trainee needs most). Use your own experience and judgement. You can also do the exercise with both the dream and the mission. This makes it a little bit more complicated, but it does work. The exercise is described assuming that you only work with the dream.

Description

1. Ask the trainee to select something that represents himself and have him place it in the room.

2. Ask the trainee to select something that represents his dream and have him place it in the room.

3. Ask the trainee to step on his own floor marker and take some time to sense what he is experiencing at that location. Use the following questions:
    a. How does your body feel?
    b. What emotions do you sense?
    c. What are you thinking?
    d. How do you relate to your dream? Make sure that the trainee is not thinking about his relation with his dream, but really sensing from his position towards the position of the dream. You can help the trainee by stepping on the floor marker of his dream and have him look at you. This makes the experience stronger.
    e. Do you want to move?

4. Then you can ask the trainee to step of his own floor marker and on to the floor marker of his dream.

5. This really helps to feel his dream, to connect with it. You can ask the same questions as above.

6. Then you ask the trainee to step on his own floor marker again and sense what he is experiencing there at this moment. You can invite him to imagine that his dream is saying the things he said in step 4 and feel how this affects him.

7. Now you can ask the trainee if he wants to move. You can step on the floor marker of the dream and sense if it wants to move. You both keep on moving until there is a new equilibrium.

8. Now you repeat step 3 - 5 and you might also want to see if there needs to be a movement.

9. Always end with the trainee standing on his own floor marker and being aware of everything that has happened and integrating the movements.

Repeat this exercise for the mission (or dream).
Now the trainee can write down the red thread in his life. What is the backbone of the story of his life? What is the common theme in his life? What makes his life unique?

Exercise 12: Create your alternative story

Goal

Every human being is a barrel of stories. It is up to you which one you want to be dominant in your life.

Duration: 15 - 60 minutes
Method: Narrative Approach

Requisites

- pen
- paper

Background

After exploring the problem story and doing -some of- the exercises of part 1 you have clues to create the alternative story. In this exercise, we build up the alternative story. The exceptions of the problem story that occurred on the timeline, together with the support team, both inner and external are the seeds to create the alternative story the trainee wants to life in.

As for the problem story and for the alternative story it is important to travel along with the trainee. Use his or her words, repeat them respectfully, do not change them in what you think are better words or more suitable for him. It is his or her journey and he will only succeed if it stays his own journey. Keep in mind that you are a helper, a part of his support team. You are not the hero in his story.

If the surrounding of the trainee is open and save enough, it would help him enormously if he could share his alternative story in the end, so they can support him on it. However, it has to be really saved to share, and not an environment that focuses on what goes wrong.

Description

1. Ask the trainee to tell about the situations when his problem story did not count or at least was much weaker than normal. Those stories proof that there are also a different kind of 'stories' within himself that aren't as dominant as his problem story, but that make him feel better.

The trainee experience that he has a choice what to believe, or what story he can tell himself.

2. Ask the trainee to give a title to this different story.

   If you had to give this different story that, you just told me, a name, like a title of a movie or a chapter of a book, what would you call it?

During the rest of the conversation, consequently use the name and words the trainee gives to the story. Even when you think he is not using the right words. These are the words that suits him at this moment. They will probably change later on anyway.

3. Explore the beliefs, ideas, values, hopes and dreams that enrich this new story.

What beliefs, ideas, values, hopes and dreams do you have that could strengthen your alternative story?

What do you think [name of the alternative story] has in mind for you? What can you learn from it? How can it help you in your current life?

4. Explore the influence of the alternative story.

If the story of [title of the alternative story] had more to say in your life, how would your life be? What would happen? How would the story influence your school, your work, your relationships, etc?

Whatever you heard in the former conversations or exercises that was important to the trainee can be mentioned here.

5. Explore the history of the alternative story. How often was this story already active in the life of the trainee?

If you look at the timeline you drew, how often was [name of the alternative story] already active in your life? When was [name of the alternative story] the strongest in your past life? How come? What did you do then, or who or what supported you then?

All the information you gathered with the alternative story can be put in a narrative scheme and/or in the business canvas and storytelling canvas if the alternative story is about creating a business.

Exercise 13: Practicing new ways of dealing with barriers

Goal

This exercise helps the trainee to discover how he interacts with his limiting beliefs and prevent him from acting towards his dream. The trainee can explore new ways to interact that are more productive.

Duration: 60 minutes
Method: Business Constellations

Requisites

- Something to represent his dream. This can be his dream board (see earlier exercise) or another self-chosen visual.
- A wall or place where the dream board can be hung or setup on eye-level. Tape. Otherwise, it can be placed on the ground. In a group, this can be held by a person.
- Enough space in the room for an imaginary line of at least 3 meters, and space to move around it.
- Two empty sheets of paper.
- Pen or marker.

Background

This exercise is based on constellations methodology.
The general tendency of us is that we want to get rid of our limiting beliefs. Therefore, there are several strategies to deal with them like ignoring them, struggling with them and discussing them. The result of such a strategy is that we get into a repetitive patron, which distracts us from our goal and costs lots of energy. In this exercise we first explore the patron as it is. Next, we explore what an alternative reaction to our beliefs can be. We invite the trainee to experienced that it might work best to acknowledge and accept the existence of the inner belief. When we can physically accept the discomfort that it causes, then we can often see that the information is old. Then we can choose to focus on the goal again, and make a step towards it.

Description

1. Ask the trainee to describe two strong inner beliefs, that he will not be able to reach his dreams. Let him write each on a separate sheet of paper.

2. Present the imaginary line in the room. Stand on the one side, which represents his 'here and now'. The other end represents his dream or goal. Invite the trainee to place his dream board (or another representation of his dream) on the wall (or ground) on this end place.

3. Return to the place of here & now. Explain to the trainee that when moving towards our dream, we are almost always confronted with inner limiting beliefs. Invite the trainee to place both his sheets of papers on the ground of the imaginary line before him. Leave enough space between these papers.
4. Walk to the first paper together. Ask him to speak aloud what he has written down. Let him stand on the paper and present to you how this belief talks and behaves. *'What does it always say? How does it move while saying so?'* When you got enough impression, then you take over

his spot and imitate him. Check with him if its kind of sounds and looks right. You can stop this, when you have the idea that you can imitate it later. You can make some notes on the paper to remind yourself of specific words.

5. Do the same thing for the second paper.

Explore the interaction with the inner belief:

6. Invite the trainee to stand in the here and now. You stand on the first paper yourself. Remind the trainee of where his dream is at, and invite him to walk towards it.

7. When the trainee approaches you on his way, you start acting like his limiting belief. Follow your intuition in this. Become a somewhat creative if needed. Try to physically stop the trainee in the way that suits this belief. Maybe you (as his belief) get him into a long discussion? Or you seduce him? Or dominate him? Explore what interaction comes up. See how the trainee responds.

8. When the interaction repeats itself, you stop. Invite the trainee to step to the side together:
   - *What interaction is happening?*
   - *What does he hope to achieve? Does it work?*
   - *What does it cost?*
   - *Does it make him closer to his goal? Was he still aware of it?*
   - *Would he be willing to try something new?*

Explore alternative interactions:

9. Invite the trainee to return to the 'here & now' position and walk towards the first paper again. Invite him to try out a new approach. If the trainee gets stuck in some pattern, you can:
   - remind him to look at his goal and come out of the pattern.
   - Step out of the line together once more and discuss what happens.
   - Invite the trainee to explore a specific action:
   ** Let the trainee stand in front of his belief, and ask him to acknowledge that he has this belief. Can he name the physical discomfort it gives? Can he accept that, so he can become more neutral about the belief? He does not need to answer his needs then.*
   ** Whose belief was this? Can he acknowledge that this was or is their belief? Even though he can choose otherwise.*
   ** How old is the belief? Does it still suit his here and now situation?*

Make sure to give some resistance first when representing the belief, but also cooperate in creating a successful interaction when you feel this is suitable.

10. When the trainee found an alternative interaction with the first belief, then switch to the second paper. Repeat steps 6-10.

11. When the trainee is beyond the second believe, ask him what it feels like to look at his dream.

12. Let him turn around, and look at the steps he made.

Exercise 14: Generating business ideas

Goal

Brainstorming on what kind of business ideas come up.

Duration: 60 - 90 minutes
Method: Narrative Approach

Requisites

- paper (A5 + A3)
- pencil
- timer

Background

This is quite the same exercise as 'finding the mission of life', but this time your theme is set: what are possible ideas you can explore in your business. By associate instead of 'think' you'll also come up with totally new out of the box ideas. So some steps of this exercise have a limited time schedule. Stick to that and encourage the trainee to keep on writing as long (within the time limit) and as fast as possible.

Description

1. Broad field association or petal association (15 min.). Write down one word that expresses your business in the middle of a big piece of paper (A3!).

   Start the timer on 15 minutes. Write down during those 15 minutes every word you come up with when you think of the word in the middle of the paper. Write them around the middle word like petals of a flower.

   Don't hesitate! Don't start thinking. Every word you write down is ok, even if it seems like it has nothing to do with your theme on the first side. Just keep on writing until the A3-paper is full or until the time is over.

When the trainee stops writing because nothing comes up in his mind anymore, ask him questions like: *If you have no money at all, what would you do with your business? If you would have all the money in the world, what then would you do with your business? Which setback do you experience, or do you fear? Who can help you to overcome those setbacks? What treasure is underneath it?*

When the times goes off, stop writing and underline five ideas that stand out in your petal association. Ideas that touch you, that surprise you, or that you do not understand at all. Try not to think too much over your choice, but choose intuitively. The ideas do not have to make sense.

2. Depth association (15 min). Put the ideas next to each other and go on with the associations, but this time you do not go back to the first word each time, but you associate on the word you just wrote down.

Go on until nothing comes up anymore, or until you reached the end of the row on the paper. Then you go to the second word.

Pass all the five words in a quarter of an hour. Write as fast as you can until the timer goes off. Choose five ideas or words that in a way make sense together to become a business idea.

3. Depth detection of the backbone words (10 minutes). Write down for 10 minutes every thought that is coming up when you think of those five words. This time you have to write down sentences instead of words. It is a detection. There does not have to be any logic between the sentences. When you keep on writing the connection between the sentences will appear and ideas unfold.

4. Business ideas.
   Read everything you have written down. From the petal association until the depth detection. You will see several business ideas that can be possible in short term, but probably also some for the long term.

5. Storytelling canvas
   Pick out the ideas you think are most successful (see next exercise) and work them out in a storytelling canvas.

Exercises for step 3 – Creating my own future

Purpose of this step

1. Creating overview = my Business Plan
2. Defining my Why & my (marketing)story:
3. Aware of my Clients; their problems and/or desire
4. Defining my Business; my product and/or me
5. Choosing my Forms of communication
6. My next steps

Exercise 15: Create more freedom in dealing with barriers, resources related to your goal

Goal

This exercise helps the trainee to explore the interaction between (inner) barriers, resources related to reaching his goal. It helps the trainee to find out what is blocking him, what can help him and how to embrace both.

Duration: 45 minutes
Method: Business Constellations

Requisites

- Floor markers
- Space to put the floor markers

Background

This exercise is based on the business constellations method, so it is important to read the description of the method in Part one.

Description

1. Make floor markers for the following elements. You do not have to know what the barrier or resource is, that might become clear during the exercise, but is not necessary. You just use the words as stated below.
    a. The trainee
    b. His goal or dream or alternative story
    c. The biggest barrier
    d. The until just now hidden resource
2. Ask the trainee to place the floor markers in the room

3. Ask the trainee to step on his own floor marker and explore what he is experiencing there.

4. Intuitively choose the order in which you step on the following floor markers and explore the interaction between the trainee and that element:
    a. barrier
    b. Resource
    c. dream
5. Ask the trainee, as the facilitator, what he observes when connecting with this element.

    As a representative of the element share your observations. What do you sense at that place? What do you sense when you connect with the trainee?

6. Invite the trainee to look into the eyes of the element (being your eyes when you stand on the floor marker). See if he can say the following sentences. By exploring this you can find out if the trainee is really connected with this element and if he can really acknowledge it for being there
    a. I see you

b. You belong to me
c. You are part of me
d. Thank you for being here
e. I want you (talking to the dream)

7. Repeat step 4-6 until you have explored all elements. You can also decide to also have the trainee stand on the floor markers of the elements. For this exercise it is important that you have stand on all the floor markers as a representative and that the trainee has explored his interaction with the elements.

   By adding the experience of becoming a representative of the elements himself, he can feel the energy and connect with the elements.

8. Ask if the trainee wants to move.

   At the same time step on the floor markers and sense if this element wants to move and make the movement by moving the floor marker. Step of the floor marker, shake a little bit, and step onto the next floor marker. This can be a little bit messy, but if you practice it a few times, it becomes easier to create a movement of all elements and let the trainee move at the same time. In this moving there is already a lot of information. At the same time the moving can create freedom and space.

9. Repeat step 4-5 and if you sense this will add something, repeat step 6 too.

10. If necessary, move the elements again and check how this affects the trainee (and the elements).

It is not needed to fix all the tension and issues in the constellation. If there is one movement or one insight that helps the trainee, it is already good. Be aware of the fact that some changes take time and that many things might have been triggered subconsciously.

Exercise 16: Constellation for making choices

Goal

This exercise can be used for all kind of choices someone has to make. In this methodology it is mainly meant for choices regarding setting up one's own business, but it can be used for many other purposes

Duration: 15-30 minutes
Method: Business Constellations

Requisites

- Space to put as much pieces of paper on the floor as the possible options
- Floor markers for the options

Background

This exercise is based on the method of business constellations. It is therefore important to read the description of this method in part one.

Description

1. Ask the trainee to name the possible options he has to choose from. This exercise works best with choices between more than two options.

2. Ask the trainee to write down each option on a separate piece of paper. Consider adding an option with a question mark. Since no one always knows all the options, it is good to add the unknown option. Write a number on each folded piece of paper. This is convenient for referring to the options in the notes you take.

3. Ask the trainee to fold the pieces of paper and shuffle them. The point is that he does not know which piece of paper is representing which option.

4. Ask the trainee to intuitively place the pieces of paper on the floor.

5. Ask the trainee to take a position and observe all the different options (not knowing which is which). What are the first observations regarding the options based on their position, their distance from the trainee and the sensations, thoughts and ideas the trainee gets connecting with the options.

6. Ask the trainee to slowly walk to a piece of paper representing an option. He can choose which one he wants to walk to first. Ask him to observe what is happening while he walks towards this option.

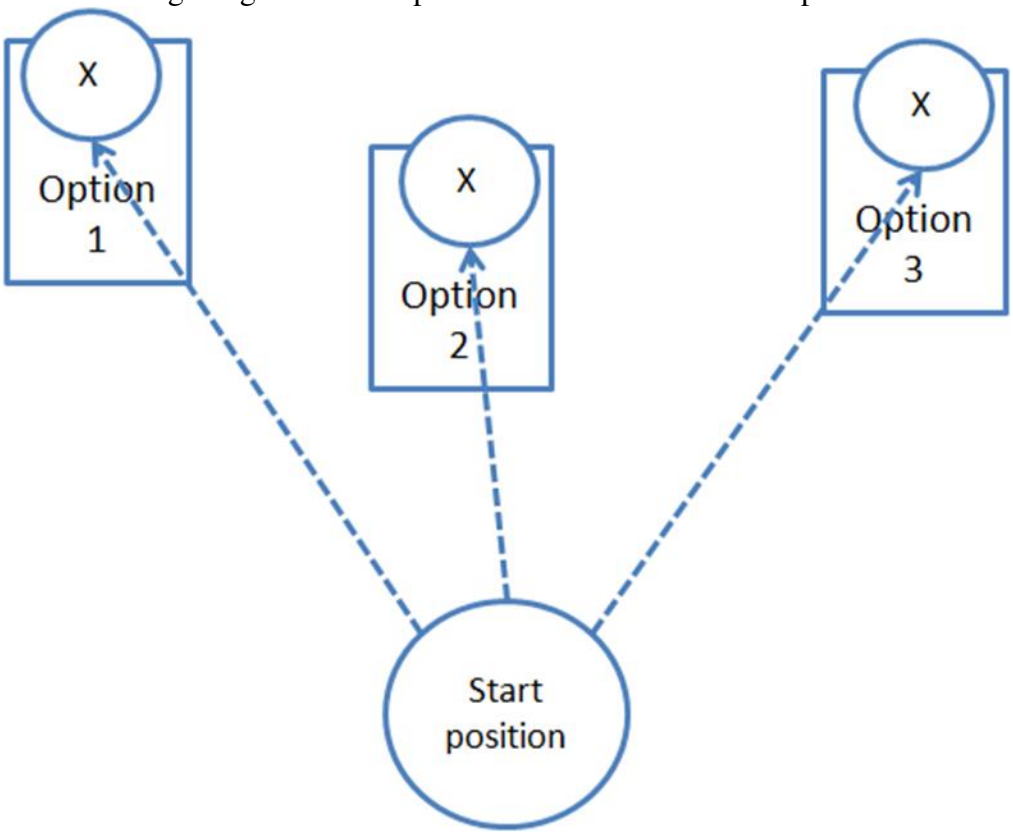
7. Ask the trainee to step on the option and explore what he experiences standing on this option.

8. Ask the trainee to walk back to the observing position.

9. Repeat step 6 and 7 for all options

10. Have the trainee take notes or take notes yourself during the exercise.

The following image shows the process when there are three options.



Exercise 17: Marketing constellation

Goal

This exercise helps the trainee to find out the best way to market his product or service. It gives insight in the dynamics between the potential customer, the business and the product/service

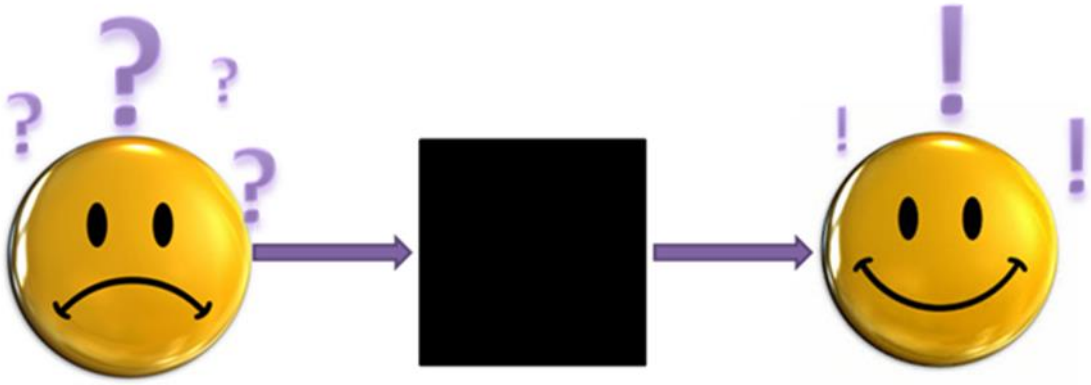
Duration: 45 minutes
Method: Business Constellations

Requisites

- Pieces of paper
- Space large enough to put down the pieces of paper

Background

When marketing a product/service, entrepreneurs tend to focus on the product. They want to tell how good it is and all its features. The same goes for services, they want to tell what they do, how they do it and why their way is the best way. The first interest of customers is not in the product or service, it is in solving his problem. The following images helps understanding this.



The first focus of the marketing should not be on the black box, but on the problem of the customer (left) or his desire (right). A good question to ask is "What words would the potential customer search for on Google when he has a problem that your product or service can solve? In this exercise we will use a constellation format that helps retrieving information about the problem and desire of the potential customer.

Description

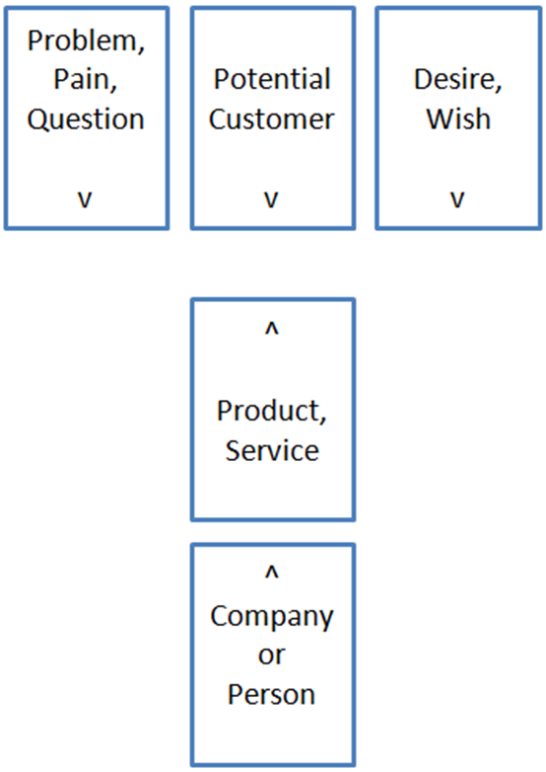
1. Ask the trainee to create floor markers for the following elements by writing the words on pieces of paper:
    a. Potential customer

    If you have more than one target group of customers, we recommend to do this exercise for each group/segment.

    b. Problem of customer
    c. Desire of customer
    d. Company

e. Product/service
   When the trainee has a plan for more products or services, he can use a piece of paper for each product/service
f. You can add a piece of paper for the trainee himself. This will show how he is related to the company, the product/service and the potential customer.

2. Ask the trainee to put down the pieces of paper on the floor as shown in the image below.



3. Have the trainee stand on the marker for himself or his company first. Invite him to explore what he is experiencing in this spot. Ask questions like:
   a. What do you observe inside yourself?
   b. How do you relate to the other elements?
   c. What element do you feel most connected with?
   d. What element least?
   e. Is there anything you need?
   f. Do you want to move?

4. Ask the trainee to explore the other elements by stepping on the floor markers and observe what information is available. Use questions like:
   a. For the problem and desire
      i. What is the essence of this place?
      ii. How would you describe the need or desire?
      iii. Is there a metaphor or image that comes to mind?
      iv. Is it more focused on the product/service or the company/entrepreneur?
      v. What sensations do you experience in your body, in your emotions and your mind?
   b. For the potential customer

i. What is he experiencing? What do you sense in the body, emotions and mind?
ii. What element is he mainly focused on? This tells you something about what you should focus on in the marketing: the pain or the desire, the product or the company or the entrepreneur.
iii. How would you describe the quality of the relationships with the other elements? Is he strongly connected? Is it a positive relationship?
iv. Does he want to move?

c. For the product/service
   i. What is it sensing? What do you sense in your body, mind and emotions? Do you get any images or ideas?
   ii. What is it focused on?
   iii. What would be the essence of the product/service? What is it that it brings to the customer, its desire and its problem?

5. During this process you can decide to step on a floor marker to represent that element while the trainee stands on another floor marker. This way it is easier to explore the interaction between these two elements.

6. In between but for sure at the end, ask the trainee to step on the floor marker for himself or his company again. Invite him to integrate the information that he has heard/felt/seen.

7. In this exercise we do not advise to start moving the floor markers, but if you feel that it would add to the exercise feel free to do this. Remember only move the floor marker that you or the trainee stands on and if you sense that this element wants to move. Do not move floor markers based on what other elements sense or want.

8. It is important to write all the information down, either by the trainee or you do it yourself. This way all the information is captured. You can also record the exercise on your smartphone.

Exercise 18: Selecting the right marketing channels

Goal

This exercise helps to select the marketing channels that fit both the entrepreneur and the potential customer.

Duration: 30 minutes
Method: Business Constellations

Requisites

- Table
- Small pieces of paper

Background

The entrepreneur can use many different channels to promote his product/service. One can think of many reasons pro and con the various channels. This makes it difficult to select the 'right' channels to reach your potential customers. That is why this exercise uses the business constellations method to find the right channels.

Description

1. Ask the trainee to write down the marketing channels he thinks of. Channels that you can consider are:
    a. Flyers
    b. Social media (which you can split up in Facebook, Instagram, LinkedIn, etc.).
    c. Website
    d. Cold calling
    e. Network meetings
    f. Introduction meetings
    g. Public speaking
    h. Personal network
    i. Webinars
    j. Online email list building

2. Ask him to select the 3-7 channels he wants to explore and ask him to write each channel on a piece of paper.

3. The trainee should fold the pieces of paper and shuffle them in order to not know which paper represents which channel.

4. Put two chairs on both sides of the table. One chair is for the entrepreneur who represents himself and his company. The other chair represents the potential customer. You can sit on this chair and represent the potential customer.

5. Ask the trainee to put down the pieces of paper, representing the different channels on the table. Invite him to do this with full awareness. You, as a representative of the potential

customer, observer what you sense and experience when he puts down the different channels (not knowing which piece of paper represents what channel).

6. Together, explore the channels. Which pieces of paper attract you? Which don't? Which pieces are you focused on and which ones do not you even seem to see? The trainee asks himself the same questions.

7. The trainee is allowed to move the pieces of paper. Maybe you, as a representative of the potential customer, also feel the urge to move a piece of paper. Ask the trainee if you can do so.

8. Explore this field by moving the pieces, sharing how this affects you.

9. Be aware that everything that happens is information. Even the seemingly coincidences like a piece falling on the floor, or two pieces getting stuck together.

10. When the trainee has explored enough, he can unfold the pieces of paper and read which one is representing what channel. This might be very clear and easy to understand, or it can be a little confusing. Just let it be.

11. Maybe there is a need to move some pieces some more or to experiment with other positions of the channels. Follow the flow.

12. Ask the trainee to make notes. Maybe he also wants to take a picture of the final constellation.

13. Invite the trainee to be open for information that will come during the coming days. These processes sometimes take a little more time to process.

Exercise 19: Creating Your Business Plan - Business Model Canvas

Goal

This exercise helps the trainee to think about all aspects of setting up a business. These can then be written down in a business plan.

Duration: 60 minutes
Method: Business Model Canvas (extra method)

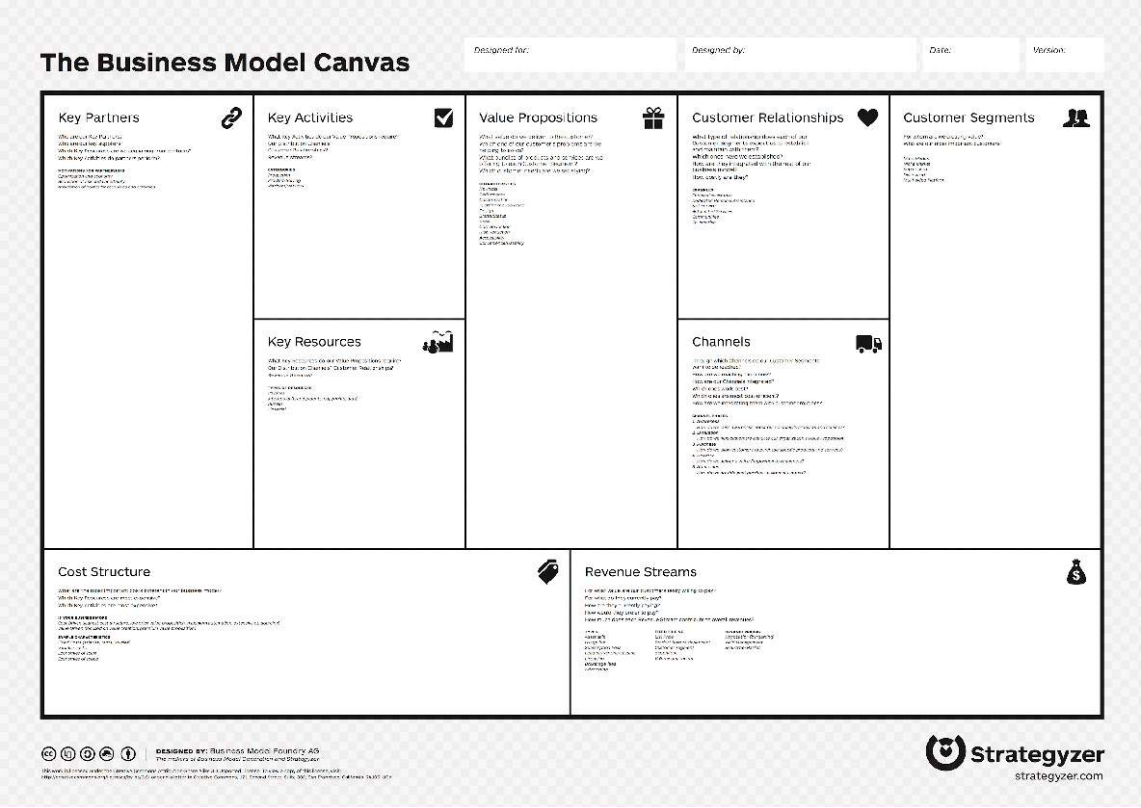
Requisites

- Business Model Canvas printed on a large piece of paper
- Post-its
- Big wall to put the Business Model Canvas on
- Pens

Background

Source: Wikipedia
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The Business Model Canvas is a global standard used by millions of people in many different companies. It is a template for describing the business you are creating. The Business Model Canvas was initially proposed by Alexander Osterwalder based on his earlier work on Business Model Ontology. The model consists of nine building blocks that are put onto a big canvas to describe your business.



The nine blocks are:

1. Value Propositions: What is it that you are going to deliver or create and sell? This block describes the collection of products and services you offer to meet the needs of your customers. Here you also describe how you are creating value and what the benefits are for your customer.

2. Customer Segments: In this block you describe what customers you want to serve with your product or service. If possible, you can divide your potential customers into different segments with different characteristics. This makes it easier to target and serve these segments.

3. Channels: This block describes the way you reach your customers. Channels can include shops, internet for products or an office, the location of the customer or even a room in your house for services.

4. Customer Relationships: To ensure the survival and success of any businesses, you will have to identify the type of relationship you want to create with your customers (or segments). Various forms of customer relationships include: personal assistance, self-service, communities or co-creation. Depending on your own preference and that of your potential customers you decide how you want to maintain the relationship with your customers.
5. Key Activities: This block contains the main activities that you need to perform in order to deliver value to your customers.

6. Key Resources: The resources that are necessary to create value for the customer. This block describes the main assets that are needed to sustain and support the business. These resources could be human, financial, physical and intellectual.

7. Partner Network: In starting your business you will have to think of what activities you want to outsource to a supplier. In the beginning you might want to do everything yourself. Later on, you will have to outsource activities in order to be able to focus on your core business and to ensure that your talents are put to work on the right activities.

8. Cost Structure: When running a business, you spend money. This block describes the main costs. It shows what activities and what resources cost the most money.
9. Revenue Streams: What types of income do you generate with your products and services? How much money is the company generating?

By plotting the blocks in the larger canvas, you can determine interrelationships and can easily see the flow of goods or services and the flow of money in your company.

Description

1. Create nine floor markers; one for each block of the Business Model Canvas.

2. Place the floor markers on the floor as shown in the image. If you intuitively feel that they should be put in a different order or if you decide to let the trainee put them on the floor, that is also good.

3. Ask the trainee to step on the first-floor marker (if you do not know what order, use the order as described above in the background of this exercise). Explore with the trainee the information that is available in this spot. Ask questions like:
    a. What do you experience in your body? What does that say about this block?
    b. What comes to mind? What ideas do you get? What words come to mind? How can you translate this information to this block?
    c. Do you sense any movement?
    d. What other block(s) are you focused on from this position?

4. Print the Business Model Canvas on a large piece of paper. Or create the canvas on a large wall.

5. Explain the nine building blocks to the trainee. You can find a lot of material on the internet.

6. Write all the information you have gathered in the first part of the exercise in the appropriate block.

7. In the second part of the exercise you invite the trainee to add information by thinking about the different blocks. Use post its to collect all information that you can create together with the trainee about the 9 building blocks. If you do this in a group you can have groups of four that help each other defining the different blocks.

8. Challenge the information by asking questions. These questions should help the trainee to define the blocks better and more clearly.

9. Now the trainee can write his business plan by writing down all the information from the Business Model Canvas.

Exercise 20: Storytelling canvas

Goal

Structure the story of (setting up) a company. The storytelling canvas is a method, which helps to structure whatever story you want to tell, in this case the story of the business of the trainee.

Duration: 60 minutes
Method: Narrative Approach

Requisites

- Storytelling canvas printed on a A3-paper
- pen or pencil

Background

The storytelling canvas exists in al lot of different form. Storytellers use them to structure their story and as a 'cheat sheet' to remember what to say.

Description

During the different exercises a lot of information is gathered about what a trainee explicitly wants to achieve with his own company. On the storytelling canvas some of this information can be gathered in a structured way so the story a trainee wants to tell for example potential investors is clear and founded.

Storytelling canvas:

<table>
<tr><td colspan="5">1. Title of your Story?</td></tr>
<tr><td colspan="5">2. Key message?
What is the backbone of your story?</td></tr>
<tr><td>3. To whom do you want to tell the story?
Audience, target group of your business, beneficiary</td><td>5. What is my challenge?
Purpose of the story. What do you want to achieve?</td><td>7. What or who can or might hold you back?
Setback, pitfalls, dragons you have to beat, obstructors, both persons as inner I-positions.</td><td rowspan="2">8. Who or what can help you to achieve your goal?
Helpers or mentors. Who inspires you? What would he or she do to achieve your goal? Who can help you (both inner I-positions or archetypes and external persons)? What kind of help do you need?</td><td rowspan="2">9. What or who is the pacer of the story?
The reason why you have to tell your story, the person that gave you the idea, the dream you have, the reason why you want to start your business</td></tr>
<tr><td>4. What does your audience think or feel of the key message?
Fears, wishes, expectations of the target group</td><td colspan="2">6. Who is the hero of your story?
Describe the hero, characteristics, feelings, emotions, etc.</td></tr>
</table>

1. Title of the story. See for example the alternative story or put here the name of the company.

2. Key message. The backbone of your business story is that what you want to achieve with your company. What is your goal in one to three sentences? This backbone is the basis for f.e. an elevator pitch.

3. Your audience or target groups.
   To whom do you want to tell your business story? Who are your future customers? Who is the target group of your business and what are the keywords you want to say to them? These keywords can differ from different target groups, that is ok.

4. What does your target group think about your business idea?
   To enrich a business story, it is important to stand still by what your customers or stakeholders might think of your business idea. What could be their fears, their doubts, etc.? What do you have to tell them, so they will embrace your idea? Take the perspective of your future target group with you in your business story.

5. Challenge.
   What is the challenge of your business? Which problem of your customers do you solve? See also key message, the challenge of a company is what the trainee wants to do to achieve his goals.

6. Hero.
   The hero of the company is of course the trainee himself, but what does the hero look like? What characteristic does he have or need to succeed in business? How does he feel about his company and even more important: what are his feelings and emotions about his challenge?

7. Setback.
   What is or might hold the trainee back from his company of from his goals. These are both inner pitfalls as external obstructers or things that hold him back from achieving his goals.

8. Support team
   Who or what can help the trainee to achieve his goals and to keep away from his setbacks? Here it is also both inner support as external helpers. Also, discuss here what kind of held the trainee needs to succeed. Make both the setbacks as the support team as concrete as possible. The more concrete, the more realistic, the more it helps the trainee to focus or to avoid the diversion.

9. Pacer.
   Who or what inspires the trainee in what he is doing or wants to do with his company. If he has a clear vision on his inspiratory, that helps him in hard times. That he ‘just’ has to imagine what his pacer would do then and he might know what to do himself. A pacer also has the role of staying focused on what is really important for the company. When the trainee doubts about something he wants or not wants to do in business, he can imaginary ask his pacer. A pacer can be a human being or an idea, a dream, etc.

Exercise 21: Creating a step by step plan

Goal

This exercise helps to intuitively create a step by step plan based on a goal you want to reach.

Duration: 30-45 minutes
Method: Business Constellations

Requisites

- Space to put down pieces of papers for each step
- Pieces of paper

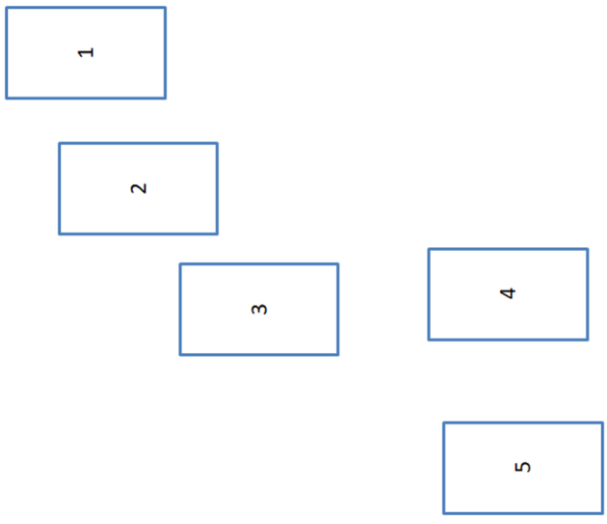
Background

This exercise is based on the method of business constellations. It is therefore important to read the description of this method in part 2.

Description

1. Determining the Number of Steps.
   Help the trainee to determine the number of steps. Ask what is the first number that comes to mind to reach your goal. That is the number you will start with. It could be the number to reach the goal or the number of steps you will look at in this exercise. Just follow your intuition. Another option is to decide to just look at the first next step. This keeps it small and simple.

2. Positioning the Steps in the Room.
   Ask the trainee to place a piece of paper for each step in the room. Invite him to follow his inner wisdom in placing the steps. It does not have to be logical. If it was difficult for the trainee to decide upon the number of steps you can invite him to place the pieces of paper one by one. Whenever he feels that the right number has been reached, you ask him to stop.
   An example of the positions of the steps could be as shown on the image below. The shape of the process of the steps is already information. In this example, step 4 is a side step. This might literally be a step where you have to do something that is not directly linked to your goal.



3. Collect Intuitive Information About the Steps.

Ask the trainee to take a deep breath, relax, stand still and observe the steps. Invite him to become quiet, focus on his breathing, sense

his body and have him connect his feet to the earth. If there are thoughts, invite him to let them pass by like clouds in the sky.

Invite the trainee to step on the piece of paper, representing the first step. Ask to observe what this step is about and what it is telling him. Check the following:

a. What is happening inside the body?
b. Does he see images of something, someone, a symbol?
c. Does he get an insight, does he notice thoughts that appear in a flash? Is there someone or something he has to think of?
d. What is the atmosphere of this step? What emotion is related to this step? How does it feel?
e. Does he smell or taste anything connecting to this step?
f. What is the sound connected to this step? Does he hear sounds, words?
g. What is the essence of this step? What is it really about?

It might help for the trainee to step of the piece of paper and then step on again, so he can sense the difference. Let the trainee just observe at first. He does not have to understand yet. Let him write down everything he observes or you can do this for him. If the trainee feels that this step has been finished (and you also sense this), move on to the next. Invite the trainee to notice what is happening when he steps from one-step to the other. What is happening in the movement?

It is also interesting to notice the difference in time that he spends on each step. This is also information. Whenever the trainee feels that it is time to stop, you stop. Even if you have not explored all the steps. Do not think about it.

Extra

When the trainee feels like moving the pieces of paper or adding one, let him follow this idea. Again, without wanting to explain it, just noticing it. This is also information for his step-by-step plan.

Whenever you notice that the trainee finds it hard to take a step, you might want to add a piece of paper with RESOURCE on it. You do not have to know what this resource is. Just ask the trainee to sense what happens to him when it is added. You can also ask the trainee to step on it and sense its energy.

Translate the Intuitive Information

After the trainee has finished sensing, it is time to explore what the information is telling him. This might be very clear and concrete, or abstract and metaphorical. Trust in the process and explain that the information might come in the coming days. Invite the trainee to be open and receiving.

Exercise 22: What is the next step?

Goal

This exercise helps to define the next step towards your goal. It helps the trainee to acknowledge all the work that already has been done, to connect with his goal and to focus on just one-step ahead.

Duration: 45 minutes
Method: Business Constellations

Requisites

- Space to create an imaginary line on which the trainee can walk
- 3 pieces of paper

Background

This exercise is based on solution-based coaching.

Description

1. Ask the trainee what focus/goal/desired state he wants to work with. Help the trainee to focus on something that he wants to reach, a goal, a desired state. In this methodology that is a business that is flourishing and providing the trainee with enough income and fulfilment.

2. Ask the trainee to create a line between 0 and 10 by placing a piece of paper representing the 0 and one representing the 10. Zero is defined as the situation where the goals were not in sight. Nothing has been reached and no steps have yet been taken towards the goal. 10 is defined as the situation where the goal has been reached. It is not the 'perfect' situation, but the desired situation.
   Make sure that they are far enough apart that the space between them can be divided in 10 (mini) steps.

3. Ask the trainee to place a piece of paper on the position that he thinks he is right now. If this is difficult or he starts thinking too much, ask him to walk from the zero to the 10 very slowly and sense in his body where he belongs right now. You might want to give this position a number based on its position between 0 and 10. You can say "It seems that you position yourself at the 3". The papers should look like the image below.

4. Ask the trainee to stand on the piece of paper of the current position and face towards the zero.

   Explore with the trainee what it is that he has done to go from 0 to the current number. Use questions like:
   a. What steps have you taken?
   b. What have you changed inside yourself?
   c. Who has helped you with what?
   d. What has changed in your life?
   e. What have you started doing?
   f. What have you stopped doing?

Continue until the trainee has really mentioned everything. The aim of this step is to show the trainee how much he has already done. It is important to stay focused on what he has reached already. If he starts talking about things that he has not reached yet, say that we will come to that later.

5. Ask the trainee to go to the 10 and step on the piece of paper, facing towards the zero.

Explore this position where the goal has been reached. Use questions like:

a. What does it feel like?
b. What do you see yourself doing?
c. How are other people reacting?
d. What does your business look like?
e. Who are your customers? What do they tell you?
f. Why are your customers happy?
g. What is different now from where you just stood?

This time only focus on the situation where he has reached his goal. Every time he starts talking about things that he has to do or problems that might occur, tell him that in this position all problems have been solved and his goal has been reached.

6. Ask him to return to the current position and face towards the 10. Tell him that he is going to explore the first next step that is necessary to reach his goal. He does not have to focus on more steps; just the first. Ask him to literally take the next step and observe what happens when he takes this step and what the next position is telling him. You can invite him to step back and take the step again. Or to step back and experience the difference between the two steps.

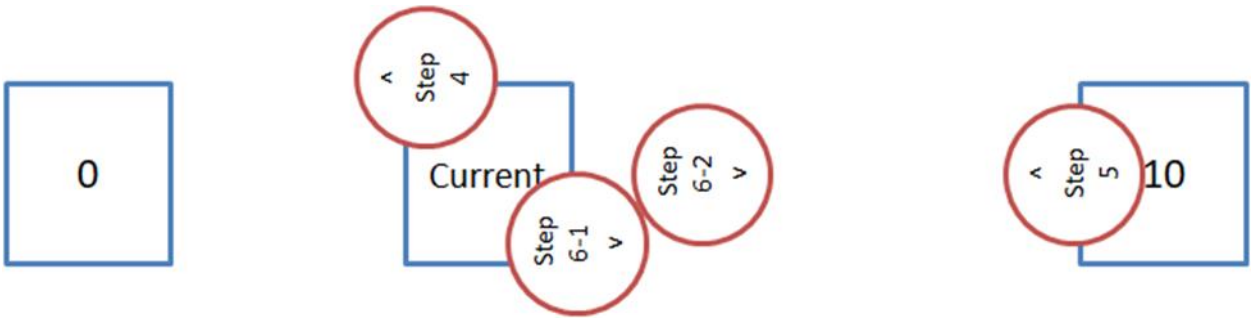
Ask questions like:

a. What is this step about?
b. What is it you have to do or not do?
c. Does it involve other people?
d. How easy is it to take this step?
e. Do you need resources? What resources? How are you going to get them? You might want to add a piece of paper representing a resource the trainee has mentioned and check how this affects him and the way he takes the next step.
f. How does your body/mind respond to this step?

7. Release the pieces of paper

8. Do not reflect too much on the exercise. When you reflect focus on the next step. What is the trainee going to do now?

The whole process is shown in the image below.


0
< Step 4
Current
Step 6-1 >
Step 6-2 >
< Step 5
10

Appendix 1: List of internal I-positions

1. I as freedom seeker
2. I as victim
3. I as understanding
4. I as adventurer
5. I as dominating
6. I as restless seeker
7. I as betrayer
8. I as demanding
9. I as perfectionist
10. Guilt
11. I as optimist
12. I as vulnerable
13. I as enjoyer of life
14. I as disillusioned
15. My conscience
16. I as a man.
17. I as a woman
18. I as a father
19. Power
20. I as a mother
21. I as husband
22. My real self
23. I as wife
24. I as colleague
25. I as professional
26. I as recognition seeker
27. I as avenger
28. I as dreamer
29. My masculine side
30. My feminine side
31. The child in myself
32. I as materialist
33. I as stable
34. The strong part of my body
35. The weak part of my body
36. I as deep-down inside
37. I as presenting myself to the world
56. I as coach
57. Anger
58. I as authentic

Appendix 2: List of external I-positions (Hermans, 2003)

1. My husband/ partner/ My wife
2. My father
3. My mother
4. My father- in- law
5. My mother-in-law
6. My children
7. My brother
8. My sister
9. My cousin
10. My grandfather
11. My grandmother
12. An acquaintance
13. A fellow- student
14. My teacher
15. My colleague
16. My subordinate
17. My employer
18. My friend
19. My girlfriend
20. A figure in my dream
21. A TV personality
22. A character in a book
23. A figure in music
24. Somebody who is dead
25. Somebody in my imagination
26. Somebody I admire
27. Somebody I love
28. A problematic person
29. My ex-partner
30. Somebody I play sports with
31. My adversary
32. My pet
33. A group in society to which I belong
34. A group in society to which I don't belong
35. My business hero
36. My manager
37. My competitor
38. My enemy
39. Another cultural group
40. My therapist
41. A supernatural being
42. My house
43. Something in nature

Appendix 3: Check list (for further reading please see the Evaluation methodology)

	YES	NO	COMMENT
Are the basic youth psychological needs violated? ● Satisfying hunger and thirst ● Getting enough sleep ● Eliminating bodily waste ● Maintaining comfortable body temperature			
Are the basic Youth`s Safety needs violated? ● feeling physically and emotionally safe, secure and stable ● For the living environment to be organized and predictable (not chaotic)			
Are the basic Youth`s Social Needs (belonging and love needs) violated? ● To love and be loved ● To belong and be accepted ● For social attachments ● For healthy, consistent, supportive caregivers			
Are the advanced Youth`s Competency needs (esteem/achievement needs) violated? ● To feel competent ● For recognition and respect from others ● For self-esteem ● For achievement			
Are the advanced Youth`s Self-actualization needs violated? ● To live up to one`s fill potential			
Are there major risks in young person's life? If yes which are, they?			
Is the young person affected by any major illness?			
The young person meets difficulties in result of the violated need. Commend on the particular case.			
Is the young person missing something in life?			

If yes what does he/she misses the most and to what extend?			
Is the young person dreaming? What are his most precious dreams and visions for the future?			
Are there obstacles (barriers and fears) that withheld the young person to make his/her dreams come true? Comment of them if so.			
Does the young person what to change something in his/her life? If yes in what direction?			
Is the young person learning new skills and knowledge?			
Is a potential achieved goad important to the young person?			
Is something holding him/her back from achieving the goal or meeting the need? What if recognised?			
Is the young person scared of being harmed? How or by whom?			
Is the young person growing in a stable family environment?			
Is the young person in good relations with his/her relatives?			
Is the young person in good relations with his/her peers?			
Are there built friendships and resources for support from the community?			
Does the young person have a private space to live in? If not with whom he lives?			
Does he/she have any idol or model to follow?			
Does the youngster need special attention given by a certain professional?			
Does the young person receive Institutionalized support (School service, social service, youth workers and so on)? If yes what kind?			
Is there a perspective for development of the case and the possible solutions? Describe them if so.			

Sources

- European Center for the Developemnt of Vocational Training, accessible at: http://www.cedefop.europa.eu/sl/events-and-projects/projects/european-qualifications-framework-eqf
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