

OFFSCREEN

SHORT CONCEPT NOTE

Type	Erasmus+ Training Course for Youth Workers
Duration	6 full activity days + 2 travel days
Participants	approximately 24–28 youth workers, youth leaders, trainers and facilitators from several European countries

The concept

Films and TV series are part of young people's everyday cultural environment. Through stories, characters and apparently ordinary interactions, they constantly communicate ideas about belonging, identity, relationships, gender, disability, migration, health, sexuality, social status, power and what society considers “normal”.

OFFSCREEN explores how youth workers can turn this familiar audiovisual culture into a tool for non-formal education.

Instead of simply showing a film clip and discussing it, participants will learn how to deconstruct a scene, identify the social mechanism behind it and transform it into an educational vignette that can be used independently in youth work.

A scene showing a newcomer slowly withdrawing from a group, for example, can become a vignette through which young people explore belonging and unintentional exclusion: Is anyone actually excluding this person? Does exclusion require intention? Who has responsibility for changing the situation? What could the group, the newcomer or the youth worker do differently?

In this way, fiction provides enough distance to approach sensitive issues without requiring young people to immediately discuss or disclose their own experiences.

The learning journey

The six-day training follows the OFFSCREEN methodology:

WATCH → UNPACK → DISTILL → TRANSFORM → FACILITATE → TRANSFER

Participants will first explore how the same scene can be understood differently depending on our experiences and assumptions. They will then learn to critically analyse representations, stereotypes, power relations, social norms, stigma, privilege, belonging and intersectionality in audiovisual narratives.

From there, they will learn how to extract the underlying social situation from a scene and turn it into a stand-alone vignette. These vignettes will then be transformed into non-formal learning activities using methods such as role play, perspective switching, Forum Theatre, alternative endings, positioning exercises and facilitated discussion.

Because fictional situations can connect with very real experiences, the training will also focus strongly on responsible facilitation: fictional distance, the right to pass, avoiding forced disclosure, dealing with discriminatory speech, emotional reactions, safeguarding and meaningful debriefing.

Vignette Lab

During the second half of the training, participants will work in international teams in the OFFSCREEN Vignette Lab.

Each team will create an original educational activity addressing a social mechanism connected to inclusion, such as belonging and exclusion, stereotyping, stigma, power and privilege, accessibility, social norms, discrimination, allyship or identity and intersectionality.

The teams will facilitate their prototypes with the other participants, receive feedback and improve them. The aim is not to produce as many activities as possible, but to create a smaller number of high-quality tools that have actually been designed, facilitated, observed and revised.

After the training

The methodology will then move from the training room into real youth-work contexts. Participants and partner organisations will be encouraged to test at least one OFFSCREEN activity with young people in their local communities and collect feedback.

The tested activities will contribute to an OFFSCREEN Toolkit, together with a Vignette Design Canvas and practical guidance on adaptation, facilitation, debriefing and responsible use.

The toolkit will not rely on distributing copyrighted film or TV material. Instead, scenes serve as inspiration for original fictional situations that can function independently as educational tools.

What OFFSCREEN ultimately wants to achieve

OFFSCREEN aims to give youth workers a practical methodology for looking beyond what happens on screen, identifying the social dynamics underneath it and transforming familiar fictional situations into meaningful learning experiences about inclusion, diversity and belonging.

Popular culture becomes not simply something young people consume, but something youth work can unpack, question and transform into learning.