IO1

Practical guide
to **create**, **use** *and* **apply** *the*
collective logbook

CENV

FOR A NON-VIOLENT EUROPEAN COMMUNICATION :

All on stage!

TABLE OF CONTENTS

INTRODUCTION

Our project "CENV, for a Non-Violent European communication: All on stage!" is part of a European partnership aiming at cooperating for adult education. This project is shared by several European organisations and countries: **STOP KLATKA** in Poland, **GIOLLICOOP** in Italy and **LA XIXA** in Spain, which work in the field of Forum-Theatre and training, **FUTURA GESTIONA** in Spain and **LE COMPTOIR DES COLIBRIS** in France, which work in integration and training.[1]

Together, we have created a module to support communication skills for people with fewer opportunities based on Forum-Theatre and assertive communication methods, and working in the field of professional integration and adult training. The programme's objectives are to promote self-confidence among participants, to develop their communication skills, their socio-emotional abilities and their self-esteem.

The first outcome of this project is the creation of this guide, giving the keys to design and use a collective logbook. This tool is complementary to the training module based on Forum-Theatre and assertive communication methods. It enables to add activities to distance participants and analyse individual and group experiences along the training module, which would help participants:

- ◆ **identifying the benefits and highlights of the training**
- ◆ **identifying the key events during the training**
- ◆ **highlighting what they have learnt from it**
- ◆ **modifying their point of view**
- ◆ **to take decisions, hence choosing to change their position or behaviour, to use techniques, to adopt new positions in their daily lives, to consider strategies to change their environment individually or collectively.**

A path to emancipation!

The collective logbook can be designed in several ways:

- · Each participant writes its own logbook and only a part of it is shared with the group.
- · Before writing individually, there is a group session where participants share experiences and feelings.
- · The participants decide together what they are going to write in the logbook, then all of them start writing.
- · Without any groundwork, just a few questions are asked to encourage each participant to write on loose sheets, which are then collected in a single notebook.

The collective logbook enables creativity: all the ways introduced above can be merged and new ones can be imagined...

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[1] For more information on the activities of the partner organisations, please consult the methodological guide for coordinators of the "Communication support for people with fewer opportunities, based on forum theatre and assertive communication methods" module, or visit the following website www.erasmuscenv.wordpress.com.

This practical guide to using the collective logbook is the fruit of our reflections, surveys and experiments.

It is intended for professionals interested in the tool and the approach.

Our action-research work took place in several phases, culminating in a specific approach to using the guided collective logbook.

This guide is both a methodological suggestion to use the collective logbook and a record of our collaborative work. It is made up of three distinct parts:

- In the first part we present the results of our conceptual research and the setting up of our survey prior to the creation of the approach for using a collective guided logbook in training.

- In the second part, we introduce and explain the process and procedures for designing a collective logbook. We discuss the benefits of using it for our targeted audiences, the obstacles, and the possibility of overcoming them, suggestions and recommendations on the position of professionals wishing to use the tool.

- In the third part, we provide a concrete suggestion on the way to plan the development of the logbook associated with the course of the module and the various support tools for its design. These different tools are presented in this section.

A brief chronological overview of our action-research work from the collective logbook:

> *Phase 1:*
> *Conceptual research: emancipation logbook*

> *Phase 2:*
> *Survey and design of an initial proposed approach*

> *Phase 3:*
> *On - site implementation*

> *Phase 4:*
> *Evaluating and adjusting the approache*

> *Phase 5:*
> *On - site implementation*

> *Phase 6:*
> *Evaluating and adjusting*
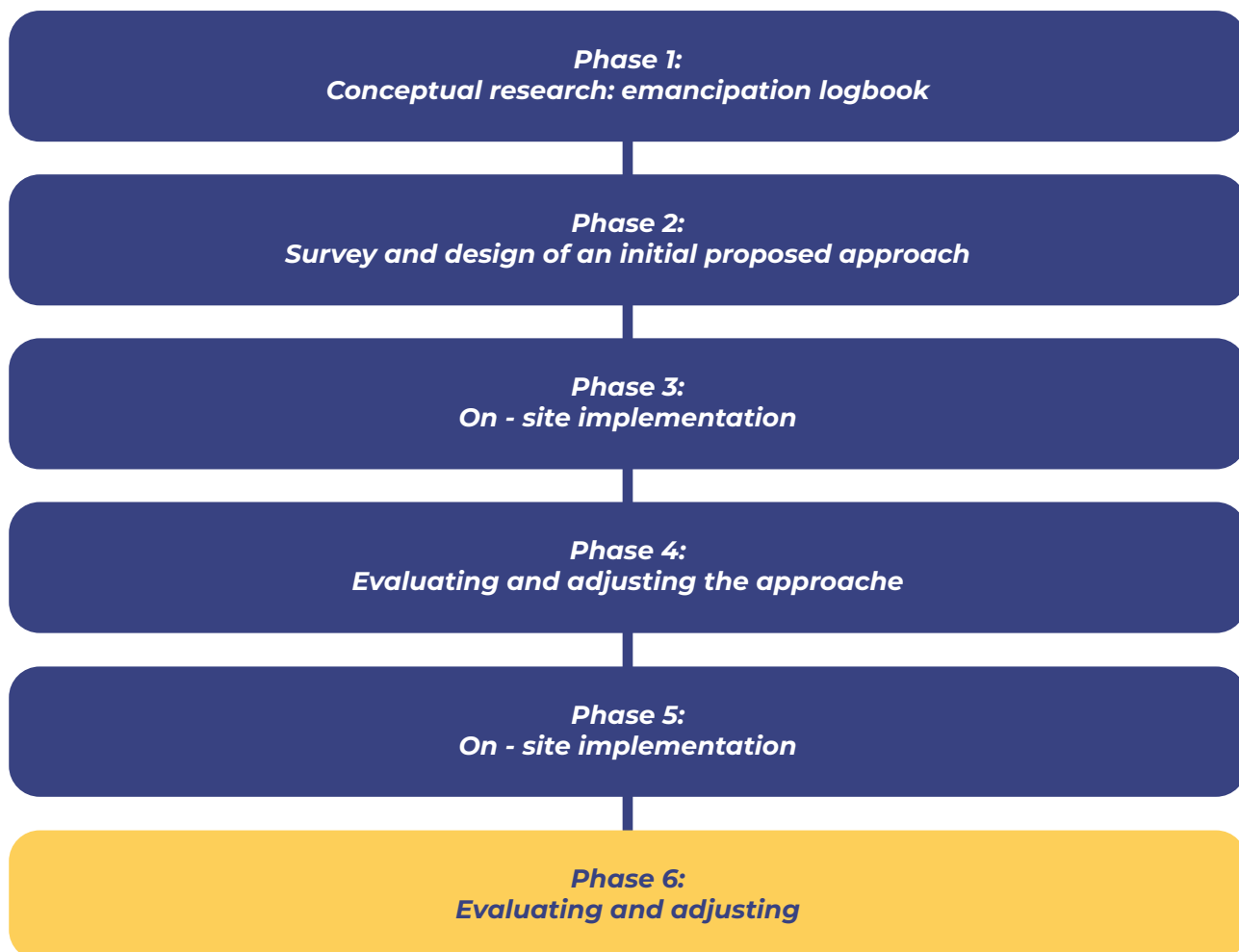
PART 1:
PRESENTATION OF OUR ACTION-RESEARCH PROJECT AND CONCEPTUAL APPROACHES TO THE LOGBOOK

In apprenticeships (alternating between periods in the company and periods in the training centre), the logbook is a tool **for individualisation** that pays dividends: it can be used to prepare for oral presentations and exams, and to encourage the clarification of interpersonal skills. As part of our CENV project, we are looking at the logbook **in a collective form used in a training course for adults**, the module "Communication support for people with fewer opportunities, based on Forum-Theatre and assertive communication methods".

This module has been tested twice in three organisations: **FUTURA GESTIONA, STOP KLATKA and COMPTOIR DES COLIBRIS**. The audiences varied depending on the context:

- The people we support may encounter social, economic, health and/or disability-related obstacles in their pathway, as well as learning difficulties, discrimination, cultural differences, lack of self-confidence and lack of self-awareness of their own skills.
- Professionals from organisations (interested in the topic and in touch with people with fewer opportunities) to assess the transferability of the content of the module and the method.

As the aims are to assess the participants' progress in acquiring specific tools of assertive communication and Forum Theatre, and also to share the group's experiences through a training sequence, we do not intend to leave the audience with a blank page and the instruction: tell us what you have just experienced. It could be a very interesting exercise, but we've chosen **to provide a different kind of support for the production and design of the collective logbook.**

Here is a summary of our collaborative work:

1. Before we could set up the logbook during our first experiment, we carried out:

   - Conceptual research on emancipation and on the logbook
   - A survey of a restricted panel of professionals from the project's partner organisations and target groups with fewer opportunities to help us design the first proposed approach. **Appendix 1** contains a presentation of the survey, its objectives and the processing of the results.
   - A proposed approach and associated tools.

2. During the first test, we gathered participants' views on the use of the logbook (using a quality questionnaire, the expressive flower tool and discussions in groups or individual interviews).

3. After the first test, all the project partners took part in a time of sharing and exchanging experiences and analysing the satisfaction grids and various feedback from the participants. Everyone was able to make suggestions for additions and modifications to improve the second proposal used during the second test phase. A new discussion period took place, and it was following this process that this guide was created.

In this section, we share with you our conceptual research and certain aspects and feedback.

I. CONCEPTUAL APPROACH

The module "Communication support for people with fewer opportunities, based on Forum-Theatre and assertive communication methods" (see IO 3), combined with the use of a collective logbook, were created with a view to encouraging emancipation, the ability to act and to position oneself in verbal exchanges for participants during and after the module. In this section, we propose to clarify the concepts that guided us throughout the project as we implemented the collective logbook approach.

1.1 Emancipation and the ability to act

1.1.1 Defining emancipation

Emancipation is defined as a process by which a group of people, a social class, etc. breaks a system **of oppression by gaining recognition of their rights, or more informally freeing themselves from prejudice and oppressive social conventions.**

Thus, the road to emancipation generally means the trend and efforts to strengthen self-determination in social groups that are disadvantaged for political, economic and social reasons: it means stimulating these groups to self-organise and fight for their rights, equality and freedom.

The word "emancipation" has been used in social movements in Europe and the Third World as a synonym for liberation from slavery, exploitation and oppression. Over the last century, it has been used at least by women, LGBT people and black movements in their struggle for equality, recognition and rights.

1.1.2 Focus on Albert BANDURA's work

Albert Bandura (1925 - 2021), a Canadian psychologist and professor of psychology at Stanford University, is the originator of **the social psychology movement** in North America. He is best known for **his social learning theory (1952), renamed social cognitive theory in 1986**, and the **concept of self-efficacy (1997)**.

Bandura highlighted the fact that a **person's perception of their skills plays an important role in their everyday and professional behaviours and in their learning situations.** Whether **or not a person feels capable depends on whether** or not they commit to carrying out a task or solving a problem.

Social cognitive theory distinguishes between:

- **"Personal human agency"**, described as "the human capacity to influence one's own future".
- **"Collective human agency"**, meaning the "ability of individuals to work together to improve a situation" (collective capacity for action).

1.2 The logbook

1.2.1 The logbook began as a literary genre

A logbook is a voluntary prose narrative of a biographical or autobiographical nature, the story of which may be fictional or real. It is intended to be read (unlike the logbook, which is more secretive).

What makes a logbook special: it is a detailed, daily account of all the events that take place on board a boat.

The logbook is generally characterised by:

- A continuous or intermittent first-person narrative in which the author records what he experiences, what he sees, what he feels.
- A mention of the date and sometimes the time if the author returns to his logbook several times a day.
- Add illustrations such as sketches, drawings and photos.

1.2.2 The logbook used in professional and social integration: WINKIT project (Lemaire, D., Cavigniaux, N., Blanchard, S. 2009)

We looked at the example of the Winkit project developed as part of a European Grundtwig programme in France, Sweden, Germany and Slovenia (2009), with the creation of a tool: **"Le journal de bord. Mes savoir-faire et apprentissages au jour le jour" or "Learning logbook"**.

The aim of this project was to contribute to the recognition of women's non-formal and informal learning. It led to the creation of an innovative toolbox designed to facilitate the identification and recognition of everyday learning.

In the logbook, the women can record the knowledge, know-how and skills they have developed on a day-to-day basis, in the course of their activities (domestic, community, leisure, etc.). They are accompanied by professionals to guide them, particularly in explaining the process, which is not so easy, "hence the importance of the guidance provided by integration and guidance professionals". Based on **our experience, there** appear to be **four** key moments of guidance/ mediation:

- involvement in the process;
- presentation of the Logbook approach;
- monitoring people throughout the process;
- evaluation of usage and planned career paths.

Form and content of the logbook in the Winkit project:

The logbook is a double-page notebook: the right-hand page is reserved for free expression (describing your activities and how you experience them, including your feelings and reactions; there is space for collages or for continuing the answers and thoughts generated by the exercises); the left-hand page contains one or two exercises.

To understand what women are learning, different phases of work are required: identification of their activities (enunciation); awareness of what they have learned (analysis of the activity carried out); recognition of what they have learned by themselves, by their peers and by the support staff (knowledge of their ways of doing and learning). Different coloured pages are used to identify these different stages, and the exercises are arranged to encourage work on all the objectives corresponding to these stages. (Lemaire, D., Cavigniaux, N., Blanchard, S. 2009, p6).

At the end of the experiment, it emerged that by recording their achievements in the logbook, the women were able to recognise them and have them socially recognised (Aubret, 1991); it also strengthened their feelings of personal efficacy and their motivation to embark on a course of socio-professional integration.

In this example, the logbooks are individual and retrace a whole process to enhance the skills and know-how of the individual women. Our approach is to propose a collective logbook that brings together both individual points of view and collective points of view resulting from the collaboration between the participants in the design of the logbook.

1.2.3 Logbook writing as a tool for self-training *(Hess,R., Mutuale,A., Caille,C., Cormery, A-C., Gentes, D., 2016)*

The logbook kept for oneself: "I search for myself and form myself by noting my experiences, which I take up again and again in a regressive-progressive movement that allows me to deepen my path".

The logbook allows you to explore the metamorphoses of the person. It can describe what is happening today, revisit old situations or explore the possibilities for the future. The logbook allows the author to express his or her questions and ideas. The author can reread it and measure the progress made.

The Shared Logbook: These are personal experiences that we share with loved ones, members of a practice group or a reference group. The logbook is communicated and becomes a source of questions from others. The logbook can also become a form of correspondence through a network.

1.2.4 Temporality and context of the logbook *(Hess,R., Mutuale,A., Caille,C., Cormery, A-C., Gentes, D., 2016)*

Keeping a logbook is rooted in a milieu, a history, a social environment (sometimes described and then analysed by this tool). It is a contextualised tool. A logbook is about looking at yourself and the world through the lens of a moment in time. A logbook is also about "becoming aware of oneself in order to overcome existential and societal difficulties. It's about questioning your own relationship with the world.

There are "diaries of moments": diaries of reading, travel, training, research, family experiences, your garden, your dreams, your illnesses, your works...".

When it comes to keeping a logbook, it seems that it's the regularity of the writing that's more important than the quantity. Especially if it's used for educational purposes.

1.2.5 The logbook, a tool for inner emancipation? *(Hess,R., Mutuale,A., Caille,C., Cormery, A-C., Gentes, D., 2016)*

The logbook is associated with freedom of expression: it is not intended to be shared, so the author can disregard the limits he sets himself or which have been imposed on him by family, environment, culture or time. Keeping a logbook helps to lift all the restrictions that weigh on the author. "It is a tool for self-formation and liberation.

Will the same apply to the logbook as we envisage it?

II. PRELIMINARY SURVEY

Having carried out research into the use of individual logbooks in training or in activities linked to integration support and the notion of emancipation, we wanted to glean information from the future experimental sites. The aim of this survey was to use the data to guide our proposed approach to the use of a collective logbook during the introduction to communication and Forum-Theatre module.

A questionnaire enabled us to gather information about: How the logbook tool was perceived by the people interviewed. If people had experience of using the logbook, in what context and whether it was a pleasant experience. What people would be prepared to write in the individual logbook and a group logbook. What expectations the people interviewed had in terms of the trainers' attitude and support for the participants. Innovative ideas from respondents for setting up a collective logbook.

The questionnaire was sent to each partner organisation, and each was responsible for administering it to professionals and, where possible, to potential participants in future test phases. The questionnaires were then analysed. There were 11 questionnaires returned, 6 from training professionals and 5 from people being supported (potential future participants in the test phases). Appendix 1 contains the blank questionnaire and the raw results obtained.

2.1 The respondents' logbook:

For most of the people interviewed, the logbook is like a personal diary, which takes time and to learn. Sharing seems to be excluded for the majority. Only one person had used a logbook as a learner in a training course in leadership and popular education. In this case, it is a memory aid, a tool for final feedback, and pleasure is associated with the practical side of the logbook. Most people saw the logbook as a place to identify and analyse discoveries and changes on a professional and, to a lesser extent, personal level. Emotions have their place in relation to training content and facilitation (being able to pay attention to and criticise the training experience). Very few see it as a record of the learning sessions.

2.2 The collective logbook for the people interviewed:

The collective logbook is imagined as a written medium drawn up by several voices: more on paper, with the possibility of creativity (drawings and photos). Two people suggested the possibility of guidance for the logbook, with suggestions for themes to be covered and a predefined structure. Paper and digital formats are on the same level. Most people saw the trainer's role as facilitating the keeping of collective logs. Very few thought that the trainer should be involved in writing it.

After reading the suggestions made by the people interviewed, we identified a number of items to which we paid particular attention in creating the approach to keeping a collective logbook, which we present to you in part 2: **restitution of work and training content/experience; tangible tool with several targeted results; tool for transmitting and sharing learning; freedom of expression and tolerance with oneself and others; organisation or organisations.**

PART 2:
CREATING A GUIDING COLLECTIVE LOGBOOK: HOW AND WHY

A guided collective logbook can be implemented and used in the fields of work and leadership with adults in connection with development, support and non-formal training. We have chosen to talk about the design of a collective logbook with the underlying notion of creativity and all forms of visual and verbal expression, rather than the writing of the logbook, which could be perceived solely as a collective writing. This nuance makes it easier for participants to relate to the tool. Since writing, reading and drawing about oneself is not easy for everyone, the role of trainers or coaches is to facilitate and encourage the multiple design phase of the logbook as a collective process. The collective logbook not only highlights the participants' ability to work as a group, but also highlights the new skills and knowledge acquired during the module. To sum up, this is a learning tool for both the beneficiaries and the trainers as participants in the process.

This section presents the different aspects and thoughts highlighted by the use of the logbook during the training on the improvement in communication skills as a support module for people with fewer opportunities.

I. THE BENEFITS OF THE COLLECTIVE LOGBOOK FOR LEARNING

1.1 The collective logbook, a record of an experience shared by all

In the CENV context, the aim of the collective logbook is to **express the experiences of all the protagonists in an** introductory **course in** assertive communication (ability to express oneself and defend one's rights without infringing on those of others. See IO 2 and I0 3), using Forum-Theatre techniques from Augusto Boal (which allows the audience to revisit situations and transform them by "putting them into action" and interacting directly with the characters in the play, becoming "spect-actors". See IO 2, IO 3 and IO 4). We start from the idea that, over the duration of the module, each participant (trainer or learner) is no longer the same at the end of the training session. Coming together as a group allows for enrichment, discovery and transformation. In addition, writing and creating a collective work together, with the public and support staff, can help to establish **an egalitarian relationship** and break down the dichotomy between "knowers" and "learners". It's important to encourage people to **work together**. In this way, the logbook is designed **by both the participants (learners) and those accompanying them (trainer, facilitator)**. The logbook will be both a record of individual journeys and **a record of shared, co-written journeys, a tool for remembering and reflecting. The experience and the learning path are shared, but depending on the logbook activities, the participants create their written and visual reflections either individually or collectively.**

> (i) Note: At the start of the project, we didn't talk about a "common experience" (which most people have) but about a "shared experience", **because each participant experiences the learning sequence in their own way.** As we write in the logbook, we realise that sometimes the members of the group **have a sense of common experience**, depending on the topics dealt with, so that they no longer feel alone when facing challenging communication situations, or situations perceived as unfair or oppressive, which loosens up speech and encourages exchanges in order to find individual or joint solutions. We have also noticed a stronger sense of emulation arising from the contributions made in the module and the experiences shared through the Forum-Theatre exercises: the desire for everyone to adopt new communication attitudes.

1.2 The collective logbook: an innovative, reflective and dynamic teaching tool

Identifying and recognising the skills acquired by the group members during learning periods.	Links between theory and practice through personal **and professional experiences**	**Social and professional emancipation** (understanding situations, personal functioning, the functioning of others, triggering changes in some specific contexts)
Inner emancipation (self-reflection of participants to evaluate their own functioning in interpersonal or group communication relationships...)	**Creative and fun support**	**Distributed to** participants as a souvenir of a shared moment. Available at reading by people out of this module to promote the logbook tool and/or the associated training course.

1.3 The collective logbook: scope and objectives

Over time, the collective logbook enables to:

- Gather information on different aspects of the participants' experience during the learning sequence.
- Evaluate the progress of the participants in acquiring some assertive communication and Forum-Theatre tools in relation to subjective or qualitative measures (explanatory causes for difficulties encountered or successes felt).
- Measure individual and collective changes through their feedback.
- Encourage exchanges and collaboration between participants.
- Evaluate participants' interest in designing and writing the collective logbook.

(i) **NOTE: We do not mind about spelling mistakes, what counts is the sincerity of the words! That is our starting point.**

The aim of the logbook is to encourage people to express their points of view and feelings about the progress of the group. To avoid blocking exchanges, to enhance trust in others and in oneself, and to encourage spontaneity, what matters is the meaning of what is said and not the spelling. One of the other implicit aims of using a collective logbook is to encourage the use of distanced writing for all, particularly in learning situations. If the issues are the spelling and the writing, then there is a risk that many people will hold back in the process. Some participants in the module may have had difficult experiences with school and learning in the past and may feel very uncomfortable in the process of writing an individual or group logbook. Reminiscences of the past, an inner discomfort and a negative belief about their expressive abilities are all limiting aspects that hinder emancipation. Of course, during our experiments, some participants asked others to check the spelling of certain words or certain syntactic forms. **But this was done naturally, without judgement or embarrassment.**

Writing after the event enables to assess what participants have remembered from previous sessions.

On the other hand, it is preferable to write down the feelings about an activity related to the project as soon as possible after it has taken place. The more time passes, the greater the risk of forgetting or remodelling after the event.

Expected result:

A tangible tool that remains and witnesses about a collective training programme and of which **the participants are proud about the** content, aesthetics and the conditions in which it was produced. Pride is a feeling that helps to create and maintain self-confidence.

II. USING THE COLLECTIVE LOGBOOK GUIDE

2.1 The position of support staff

Caring support is the way to build confidence in the members of the group. To enable people to get involved in drawing up the logbook, the support staff need to help build a group that trusts each other, i.e. that **feels part of a supportive group.**

Our tools for building confidence:

Use of the user charter for the collective logbook	**Signing a form about Media consent**	**Use of animation and logbook design tools**
to lay the foundations for a healthy functioning: n o n - j u d g e m e n t a l , listening, sharing, freedom… *The charter is provided in Part II of the guide and its basis and use are explained below.*	Those who do not wish to be photographed will have the assurance that their wishes will be respected and will be able to check this at every stage of the logbook design.	A merge of animation tools for individual and collective achievement. The same instructions apply to all participants. Work on designing a framework and tools upstream to avoid a "knowers" and "learners" division. *A sample of framework and tools are provided in Part II of the guide.*

Participants should be aware of the use of the logbook tool during the module before the start of the learning session, when they register for the session. If there are any concerns or obstacles, they can be accompanied by the training team, who will **introduce the framework and explain the existence of the logbook usage charter.** If necessary, they can explain the support arrangements during the logbook development sessions. If a logbook has already been used within the organisation, showing it can inspire participants to create one of their own and to think about their own version!

2.2 Charter for the use of the collective logbook

The collective logbook, combined with the communication support module based on Forum-Theatre and assertive communication methods, is a space where participants can share their discoveries, thoughts and feelings, and where they can also express and develop their autonomy, motivation and creativity. **The communication support module based on Forum Theatre and assertive communication methods is a module in which participants work on themselves, talking about their emotions and feelings or about situations that may have been oppressive. The logbook tools are also used to express personal feelings.**

In order to ensure the safe and appropriate use of the "collective logbook" tool with multiple audiences, we feel that it is important to specify the essential commitments of both the trainers and the participants in a charter.

The charter sets out:

- **The values defended in relation to the well-being of each individual, the dialogue and the group cohesion.**
- **The uses of the logbook**
- **A space for participants to add their own values or points that they feel as important for the smooth running of the activity.**

This charter for the use of the collective logbook must be read on the first day of the training session and signed by all the participants, as a proof that everyone is committed to the points mentioned. A copy of the charter can be placed at the beginning of the logbook, but the identity of the participants must be concealed.

A concrete example of the charter is presented in part 2, tools for designing the collective logbook.

Example of use of the logbook user charter.

At the Comptoir des Colibris: "For the test phase 2, the charter was projected onto a large screen and read. If there were any additions to be made, we did so directly before printing. But nobody wanted to add anything. All the participants signed willingly and were ready to embark on the adventure with **confidence**. We hung up the signed charter in our place of business, and put a blank copy in the collective logbook at the very beginning. Then we all agreed that this charter would apply to all aspects of the module.

The use of the logbook charter in the communication support module based on Forum-Theatre and assertive communication methods may overlap with the activity in the module: drawing up a group operating charter. Trainers, facilitators or group leaders can choose to use either approach. **However, if the group logbook is to be used in another learning sequence (other themes and without a group operating charter activity planned), it is advisable to adapt the logbook user charter to the context.** For example, at the Comptoir des Colibris we offer training in eco-restauration using the collective logbook, and the user charter has been adjusted.

At STOP-KLATKA: *"The group operating charter was created collectively on the basis of the needs and values of the participants. The trainers also represented the values that were important to them, which is in line with the values proposed for the use of the logbook. Some elements of the charter were valid, not only for the logbook, but also for the whole process itself - for the activities with forum theatre and the non-violent and assertive communication."*

At FUTURA GESTIONA: *"During the first test, the group operating charter proposed in the module was drawn up collectively. Each participant wrote down their needs and their commitment. Then each one read it out loud. Finally, the common ideas were brought together. One of the facilitators was responsible for writing the charter for everyone. During the second test, we proceeded in the same way, but we used post-its. First, a photo of the charter from the first test was projected, to show an example. Next, each participant wrote down their needs and their commitment on different post-its. They then stuck them on a poster board, which was displayed at the side of the classroom. The students did not sign for any test; the commitment was verbal."*

2.3 When is the logbook used in the learning module?

Everything will depend on how the introductory module on assertive communication and the Forum Theatre proposed by the structure and the team are organised over time.

Ideally, we suggest using the logbook:

- **At the very beginning of the course to collect the first feelings**
- **Every training day as a final exercise of the session.**
- **And each time you return to training at the start of a session when activities have ceased for few days**

2.4 The collective logbook format

The collective logbook is guided by animation tools that require drawing and writing, **so the format as sheets of paper is strongly recommended. A4 and A3** formats are **recommended** to facilitate scanning and printing. However, larger formats can be used as they can be photographed and digitised.

Examples of possible media and equipment required:

1. **At the Comptoir des Colibris:** A4 **bound sketchbook** with 50 sheets + scrapbooking materials (coloured paper, tape, strings, wool) + an assortment of pens, scissors and glue. Participants are free to bring their own materials. **At the end of the workshop, the logbook is scanned and sent by e-mail to all participants.**

Benefits of the format:

- A real compendium at the end of the module, easy to read and aesthetically pleasing.
- A tool identified by everyone from the outset of the process: blank at first, it will take shape over time, as a unifying tool for the group.
- A4 landscape format suitable for pasting Word documents if required.

Disadvantages of the support:

- The scanned rendering is correct, but some of the paper creations lack the ability to unfold.
- Not everyone can work on the logbook at the same time.

2. **At Futura Gestiona:** The company bought sheets of paper at a A4 format, white cardboard and cardboard in various colours, markers, coloured pencils, drawing pencils, pencil sharpeners, erasers, coloured post-its in different shapes, scissors, glue and stickers. At the beginning of each activity, the participants were asked to reflect on their training and were then asked to answer specific questions so that they could start creating their part of the logbook. In general, everyone completed an individual activity and then chose the most important one to contribute to the collective logbook. The individual task could be taken home.

3. **A Stop Klatka:** sheets of paper A4 format, on which the participation forms were printed, post-its in 4 different colours, flipcharts with large prepared flowers, markers, pens and pencils. In general, the participants worked together, but also individually, depending on the task at hand and the form in which the work was proposed - with the A3 paper formats, it was more obvious that the participants sat together, as they had more space to create together, whereas with the post-it notes and A4 sheets, they worked more individually. The A4 sketchbook was purchased after the test and all the materials were placed in it.

    Advantages of the format:

    The A3 formats allowed participants to work with more space to write, draw and create.

    Disadvantages of the support:

    The disadvantage was that without the sketchbook from the start, it was harder for the participants to see the materials they were creating as something collective, something that could be shared.

Appendices 3 to 7 and the
www.erasmuscenv.wordpress.com
website show the different formats used.

2.5 Content of a collective logbook

The content of the logbook is not set in stone, and the creative part is important. We'll remember that:

"Whatever the aim, a good logbook should resemble the project and resemble the authors. It will be a mine of information and an invaluable learning tool!

These words from Bastien Wagener (2013) were the guiding principles behind our research project on creating a collective logbook.

We can outline the basic architecture of a collective logbook. According to us, it should consist of:

- A personalised cover (produced as a group at the end of the training session)
- The charter for use of the blank collective logbook
- The training programme, including objectives and planned dates (optional, but a good post-training memo)
- Writing/compiling the logbook as the training progresses, using a variety of tools (specific activities presented in part 3 of this guide)
- Photos and other material can be added according to the group's experience and collective dynamics....

> It is essential that the instructions are clearly presented to the group in order to gather the required data. Using "I" or "we" allows participants to picture themselves into the tasks more easily. Similarly, if we suggest "I", this implies a personal experience, whereas if we suggest "we", we are pushing the reflection towards the group.

To produce the collective logbook, support activities are offered to enhance oral, written or drawing expression, in groups or individually.

Example of drafting guidance:

- At the end of the day, can you tell us how you feel about the group experience?
- What will you take away from this session, what did you learn?
- Can you tell us about two of your discoveries?
- Can you explain what you'll never forget about the session?
- How do you personally feel about the course content?
- What we liked
- What I didn't like
- What I understood
- What I didn't understand...

**Using the logbook
What participants had to say:**

"It's a great way to sit back and reflect, express your creativity and see how things are progressing",

"It's a time for sharing with the group, it's relaxing and allows you to share your experience, your point of view and your feelings with others".

(comments collected using the "expressive flower" tool).

The collective logbook allows for creative and recreational times, moments of collaboration and exchange between the members of a collective that remain anchored memories because they are so emotionally marked.

It has emerged that for long training days, the use of a collective logbook is a way of making a break with the past and providing a degree of freedom and creativity.

What's really interesting about the use of the collective logbook, which is intended to be a handwritten document, is **its power to establish sincere and constructive oral exchanges. In fact, the use of the guided collective logbook fuels group discussions and exchanges.** Depending on the group, the written work in the logbook leads to exchanges that are full of details and explanations that people don't want to or cannot write down.

The writing process can be difficult both for the participants in the module and for the facilitator/trainer. Answering certain questions can be complicated. "What didn't I like about using Forum Theatre", "my negative feelings" are all points that can bother the trainer or facilitator.

One of the principles of the charter is that everyone chooses what to share and what not to share. This applies to all participants. The facilitator can then find points that do not jeopardise his or her credibility as organiser and provider of the module. The logbook is part of an introductory course in assertive communication and Forum Theatre, and the fact that the trainer or facilitator shares a few emotions and feelings about the course is generally well received by the participants.

A possible option: To facilitate the process of writing the logbook, a facilitator other than the one or ones involved in the introduction to assertive communication can lead the logbook sequence, so that all the participants in the writing group are on an equal footing: follow the benevolent instructions of a facilitator who has not experienced the work sequence, so with a neutral position and a motivation to give of oneself in the design of the collective logbook (impossible to put in place in the 3 European structures, not enough human and financial resources).

PART 3:
HOW TO ANIMATE AND DESIGN THE COLLECTIVE LOGBOOK

We have created or adapted several support tools that can be used in a variety of ways to help implement the collective logbook. They are presented below in the form of explanatory sheets.

I. TEMPLATE FOR USING THE COLLECTIVE LOGBOOK

Let's imagine running the "Communication coaching based on Forum Theatre and assertive communication" module **over 4 full days, spaced out over time.** We introduce a framework for the design of a collective logbook associated with this schedule.

First day of initiation:

1. Framing of the logbook activity **through presentation of the charter**, input from participants as required + signatures.
2. Introduction of the material chosen beforehand (a notebook or sheets of paper, etc.) and the equipment available. Show an example of a previous logbook if available.
3. **Coat-of-arms/emotions activity and** (individual) **work** done during phase 1 of the module (working here on social and professional emancipation).
4. **Post-it activity:** session report (individually or in groups of 2, we are working here on the collective and individual journey + identification and recognition of the skills acquired by the members of the group during the learning periods + inner emancipation).

   - 1 sentence to sum up the session
   - Highlights of the session
   - 1 sentence about our expectations for the next session
   - What makes us wonder about
   - Free expression

Second day:

1. At the start of the session: **Free writing or free drawing** on the theme: have there been any changes in how I communicate since the previous session? (Inner emancipation + social and professional emancipation)

2. At the end of the session: **Expressive flowers group** activity:

   - **Option 1:** ask participants to choose the items themselves (4 maximum) at the end of the course to find out what they would like to talk about. Then fill in the petals individually or in groups of 2.
   - **Option 2:** the trainer chooses the items and fills them in by groups of two (not the same groups as the day before).
   - What we liked about the sequence (experiences shared during learning sequences).
   - What we didn't like (experience shared during learning sessions)
   - Group life (shared experience during learning sessions)
   - What will we remember (Facilitating the identification and recognition of group members' achievements)

Third day:

1. Beginning of session, **Free writing:** changes in how we communicate since the previous session (Group work with 3 participants, (inner emancipation/reflexivity; social and professional emancipation)).

2. End of session, **Spectator or actor** activity (individual) + sharing and formatting on support if necessary. (Inner emancipation for everyone + social and professional emancipation)

Fourth day:

1. Start of session: **expressive flower** activity (individual)

   - What I appreciate about using Forum-Theatre techniques (shared experience)
   - What was useful for me in the way I communicated or positioned myself (identification and recognition of prior learning)

2. At the end of the session: plan some extra time to finalize the report and the exchanges (photos or other creative ideas can be added at this point).

   - **End-of-session Coat-of-arms** activity (shared experience + identification and recognition of achievements + inner emancipation; social and professional emancipation)
   - Activities **General collective feeling + known and recognised flower gift** (identification and recognition of group members' achievements)
   - Activity **1 expressive flower**: collective (individual) logbook experience (shared experience + shared experience + reflexivity)

> This framework is infinitely adaptable, depending on the implementation of the module "Communication support for people with fewer opportunities, based on Forum Theatre and Assertive Communication methods".

II.   THE TOOLS

2.1 Charter for the use of the collective logbook in adult training.

2.2 Media consent of the participant.

2.3 Sheet 1: Flower tool, "a known and recognised person".

2.4 Sheet 2: "Expressive flowers" tool.

2.5 Sheet no. 3: "Post-it to say it" tool.

2.6 Sheet 4: "Coat of arms" tool: the start of the logbook.

2.7 Sheet no. 4 bis: "Coat of arms" tool: the end of the logbook.

2.8 Sheet 5: "Spectator or actor?

2.9 Sheet 6: "What we take with us" tool.

CHARTER FOR THE USE OF THE COLLECTIVE LOGBOOK IN ADULT TRAINING

The Group Logbook, combined with the communication support module based on Forum-Theatre and Assertive Communication methods, is a space where participants can share their discoveries, thoughts and feelings, and where they can express and develop their autonomy, motivation and creativity.

It is the creation of a tangible collective work that bears witness to shared experiences and singular personal experiences.

To create the collective logbook, support activities are proposed to encourage oral, written or drawn expression, in groups or individually.

The communication support module, based on Forum Theatre and Assertive Communication methods, is a module in which participants work on themselves, talking about their emotions and feelings or about situations that may have been oppressive. The logbook tools are also used to express personal feelings.

In order to ensure the safe and appropriate use of the "collective logbook" tool with a variety of audiences, we feel it is important to specify the essential commitments of both the trainers and the participants in a charter.

This charter for the use of the collective logbook must be read on the first day of the training session and signed by all participants as a proof of their commitment to the points listed below.

....

THE PRINCIPLES SET OUT IN THE CHARTER APPLY TO:

- The entire training team using the logbook
- All the teams in the organisation providing the training who are required to use the logbook
- All the course participants

THE MAIN AIMS OF THIS CHARTER ARE:

- To set out the values associated with the use of the collective training logbook.
- To clarify how the logbook is used within the training organisation, both by the training team and by course participants

I) OUR VALUES

In drawing up the logbook, we focus on individual well-being, dialogue and group cohesion.

1.1 RESPECT and TOLERANCE for a harmonious collaborative approach
- Respecting the individuality of each participant
- Respecting differences, taking all people into account, without leaving anyone out.
- Welcoming different points of view without judging or criticising
- Showing consideration for everyone's investment in written and artistic creation
- Having confidence in each person's ability to evolve
- Respecting people's privacy, not forcing them to open up to the others

1.2 FREEDOM

- To participate in full, in part or not at all in the proposed activity if someone is feeling difficult or uncomfortable
- For participants to say "no" to attitudes perceived as intrusive or disrespectful
- In the choice of different ways of expressions (writing/drawing)
- To express themselves in the logbook (dare to say what you want to say)
- To choose what can be said or not said.

1.3 EQUITY

Fairness is a fundamental value that reinforces respect for the particular characteristics of each individual. As this is the case, regardless of social class, race, gender or religion, all demographics has a place in the process of creating the logbook.

II) USES

The collective logbook is first and foremost a collaborative tool to unite and stimulate exchanges within a group of learners, as well as leaving a record of a shared learning experience.

- The original collective logbook will remain at the training centre
- A copy will be sent to each post-training participant in the format chosen by the organisation (paper copy, PDF copy, etc.).
- It is imperative that everyone in the collective logbook is anonymous to avoid complex post-training situations.
- It is essential to ask everyone to sign a media consent form at the start of the course if photos are to be used in the logbook or other media.
- The logbook can be used by the training centre to recruit new participants for a new training session of the module (to show and explain the work tool), and extracts can be used to promote the training and the logbook technique on the training centre's website.

III) ANY OTHER VALUES, IDEAS OR POINTS TO ADD TO THIS CHARTER?

Let's take a moment to talk together. What is important for the newly constituted group?

Note:

Names, forenames, and signatures of all participants

MEDIA CONSENT FORM

Full name: ....

Address: ....

In accordance with the provisions relating to Media consent of the participant,

- I authorise **[Name of the organisation]** whose registered office is at **[Address of the organisation]** and its technical service providers to take photographs, videos or recordings during my participation in the communication support module based on Forum Theatre and empathic/assertive communication methods, associated with the production of a collective logbook, which will take place on **[Date]** at **[Place]**.

The images may be exploited and used directly by the organisation to promote its training and support activities, without any time limit, in full or in part: at open days, on the website, etc.

The beneficiary of the authorisation will not use the photographs in any way that might infringe on privacy or reputation, and will also not use the photographs or videos in any way that might be prejudicial.

I acknowledge that my rights have been fully discharged and that I will not be entitled to any remuneration for the exploitation of the rights referred to herein.

I understand that I am not bound by any exclusive contract relating to the use of my image or name.

For any dispute arising from the interpretation or performance of these terms and conditions, jurisdiction is expressly assigned to the **national** courts (e.g. French, Italian, etc.).

- I do not authorise **[Name of the organisation]** whose registered office is at **[Address of the organisation]** and its technical service providers to take photographs, videos or recordings during my participation in the communication support module based on Forum Theatre and empathic/assertive communication methods, associated with the production of a collective logbook, which will take place on **[Date]** at **[Place]**.

Done at [location]..., the [date]... in 2 duplicate.

Signature preceded by the words "Read and approved"

SHEET NO.1:
FLOWER TOOL "A KNOWN AND RECOGNISED PERSON".

Objectives: Encourage team spirit and self-esteem.

Prerequisite: Participants must know each other. The activity takes place in a calm and friendly atmosphere. The activity takes place within a time limit set by the facilitator according to the number of participants. Allow sufficient time for wandering and gathering, depending on the number of participants.

Equipment:
As many reproducible "A known and recognised person" sheets as there are participants. The flower sheet can be drawn up by hand or in computer format.

Procedure: Estimated time: 10 to 15 minutes for a group of 6 people.
Write the name of a participant in the centre of each sheet. Distribute the sheets randomly. **The aim is to ask the other people in the group to write in the petals a quality attributed to the person whose name appears on the sheet.** Try to talk to as many people as possible to get as many qualities as possible. Add petals as needed. When the time is up, hand the sheets to the people concerned and give them a few minutes to look at them.

Note:
- As part of test phase 2 at the Comptoir Des Colibris, we used this tool at the end of the last session as a gift to others. The idea was to keep track of a group's positive view of oneself with a view to finding strength and courage in case of doubt by simply reading this gift again. The activity was greatly liked by the participants.
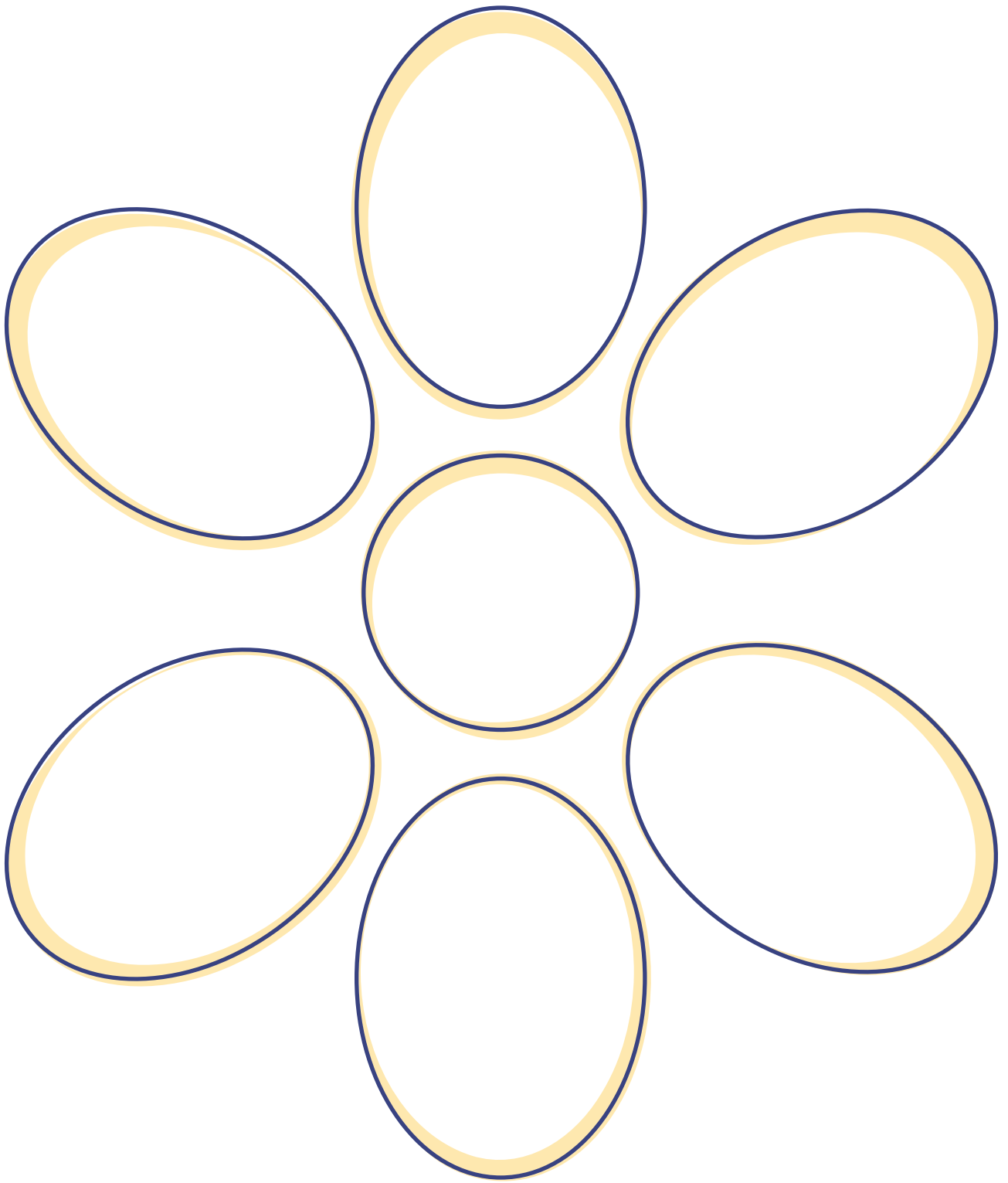
SHEET NO.2:
"EXPRESSIVE FLOWER" TOOL

Aims: to encourage written and oral expression on specific themes related to a training experience, creativity and sharing.

Pre-requisite: The participants know that the content of the activity will be used as a basis for the Logbook. Everyone is free to express what they want or don't want to share.

Equipment:

Ideally, the "expressive flowers" have a number of petals equal to the number of participants in the sequence (in our project: participants and facilitators included). The sheets are either prepared in advance, or drawn up on the day by computer or by hand. There is a choice of formats: A4 or A3 are perfectly feasible, especially if it is then pasted into a notebook, as are larger formats such as flipcharts, which can be photographed and used in other formats later on...
As many reproducible sheets as there are items. The items can be varied according to the subjects that the facilitator wishes to deal with in the logbook.
Pens, coloured or white paper...

Procedure: Estimated duration: 10 to 30 minutes, depending on the number of items, for 6 participants.

Several possible options

1. **Several flowers are** placed on one or more tables, or on notice boards or flipcharts (1 flower per item). Over a given period of time, the participants wander around and make their way to the different flowers as they wish.

2. Several petals of different colours for the different items dealt with are placed on a table. Each participant takes a petal of each colour and answers the question asked, then sticks the petal on the chosen surface where the heart of the flower is, with the item already specified is written.

For each item: each person answers succinctly to the question written in a petal. Anonymity is recommended.

Examples of items used:

- How I feel about the course content and the way it is given
- What I liked about the sequence
- What I didn't like
- What I understood
- What the sequence / session did for me
- What surprised me
- What I'm wondering about
- What I liked about using Forum-Theatre techniques
- The benefits of Forum-theatre
- What I won't forget
- What I have to say about group life

SHEET NO.3:
"POST-IT TO SAY IT" TOOL

Aims: to make a general summary, both personally and collectively, of the experience of a training session, and to encourage discussion, listening, team spirit and self-esteem.

Prerequisite: The participants know that the content of the activity will be used as a basis for the Logbook. Everyone is free to express what they want or don't want to share.

Materials: pens, "post-its" in a variety of colours, a surface to stick the post-it notes or hang them up (strings + clothes pegs), possibility of using recycled materials to generate a creative shape.

Procedure: Estimated duration: 10 to 30 minutes, depending on the number of items, for 6 participants.

1. At the beginning and/or end of the session, the facilitator asks questions associated with a colour-coded post-it note. Each participant responds to the questions on the appropriate post-it notes either with a key word or a sentence (the facilitator verbalises the expectations).

2. One by one, each participant then sticks or hangs their post-it notes and explains their choices orally. This activity is often a start for further discussion.

3. When the oral exchanges are over, the participants set about organising the collage in the logbook according to colours and questions, and can be creative by adding photos.

Examples of items used:

- What was my favourite activity?
- The activity that I found the most difficult, why?
- 1 word / 1 sentence about my expectations for the session
- 1 word / 1 sentence to sum up the session
- What do I think about the activity: Let's create our own group operating charter
- What impressed me
- One sentence to express how I feel after this training session
- What the sequence did for me

- What surprised me
- What am I wondering about
- What did I like about using Forum-Theatre techniques
- The benefits of Forum-Theatre
- What I will remember
- My feelings at the end of the session
- My needs
- My point of view on the mirroring activity....

SHEET NO.4:
"COAT OF ARMS" TOOL AT THE START OF CREATING THE LOGBOOK

Aims: This is a way for people to discover themselves and build a feeling of trust in the group. It is also a way to identify one's own emotions and those of others, and a way to approach the work context from a personal enjoyable angle (in line with the objectives of the introduction to Forum Theatre and assertive communication.

Pre-requisite: The participants know that the content of the activity will be used as a basis for the Logbook. Everyone is free to express what they want or don't want to share.

Materials: pens in multiple colours, a page with the coat of arms printed on it or a blank page for each participant to draw it on.

Procedure: Estimated duration: 30 minutes.

Distribute a blank sheet of paper to each participant and place the coloured pencils/markers on the floor or table. Ask them to draw the shape of the coat of arms to fill the whole sheet, then divide it into four equal parts. Each part will be for a drawing - answering one of the questions (or distribute the ready-made coat of arms document):

1. Which emotions do I start this workshop with?
2. What do I like doing at work?
3. What don't I like about my job?
4. What am I dreaming about?

Emphasise that the drawings can be very simple and symbolic; there are no artistic challenges. Make sure that the task is clear to everyone.

When the drawings are finished, ask each person to give their drawing to the person on their left. During the rest of the exercise, each person presents their neighbour, trying to interpret their answers. The person who drew the picture then has the opportunity to complete or correct the presentation if the interpretation does not match with their intention.

When the activity is over, participants can be asked to take back their coat of arms and answer the 5th question: **What did I think and feel about the coat of arms activity?**

The coat-of-arms can then be pasted in the logbook. In this way, participants can share their experiences of a group activity related to assertive communication (identifying emotions, positive and negative feelings in the workplace, interpreting a visual message).

1. The emotions with which I begin the workshop?
2. What do I like to do at work?
3. What do I dislike about my work?
4. What am I deaming about?

1

2

3

4

5

5. What I thought and felt about the Coat of Arms activity.

Activity to be carried out after the group discussion.

SHEET NO.4A:
"COAT OF ARMS" TOOL AT THE END OF THE LOGBOOK

Objectives: At the end of the design phase, this is a way of summing up the experience of a training session both personally and collectively, encouraging discussion, listening, building up team spirit and self-esteem.

Prerequisite: The participants know that the content of the activity will be used as a basis for the Logbook. Everyone is free to express what they want or don't want to share.

Materials: pens in multiple colours, a page with the coat of arms printed on it or a blank page for each participant to draw it on.

Procedure: Estimated duration: between 20 and 45 minutes for a group of 6 people. Distribute a blank sheet of paper to each participant and place the coloured pencils/markers on the floor or table. Ask them to draw the shape of the coat of arms to fill the whole sheet, then divide it into four equal parts. Each part will be for a drawing - answering one of the questions (or distribute the ready-made coat of arms document):

One word to describe my training experience
A drawing to express my feelings about the group
A drawing to summarise the content of the training
A drawing to represent my progress throughout the course
What I want to say

Emphasise that the drawings can be very simple and symbolic; there are no artistic challenges. Make sure the task is clear to everyone.

When the drawings are finished, each participant will in turn show their coat of arms to the other participants. For each question asked, the members of the group explain their interpretation of the drawing. The author of the drawing then has the opportunity to complete or correct the message if the interpretation does not correspond to his or her intention.

The coat-of-arms can then be added to the logbook. In this way, the participants bear witness to their personal experiences as part of a group on a global training course, reflecting a personal and collective journey, with the possibility of saying what they wish.

1

2

3

4

1. One word to define my training experience.
2. A drawing to express my feelings about the group.
3. A drawing to express my assessment of the content.
4. A drawing to represent my progress throughout the course.
5. What I want to say.

SHEET NO.5:
„SPECTATOR OR ACTOR?

Objectives: This is a way to summarise the experience of a session, a sequence or a complete training module both personally and collectively, and to encourage discussion, listening, team spirit and self-esteem.

Prerequisite: The participants know that the content of the activity will be used as a basis for the Logbook. Everyone is free to express what they want or don't want to share.

Materials: pens of multiple colours, one page with the window and one page with the door for each participant.

Procedure: Estimated duration: between 20 and 45 minutes for a group of 6 people. Put the window and door sheets on a table. After explaining the instructions for carrying out the activity, the participants choose either a window sheet or a door sheet to express where they are in their personal journey. Participants can then go round the table to talk about their achievements.

CHOOSE YOUR POSITION AFTER FOLLOWING THIS SEQUENCE

Do you want to be a spectator?

If you think that what you've learned might be useful, but you'd rather keep the knowledge and not act on it (because it might be difficult for you, or for any other reasons), fill in this window.
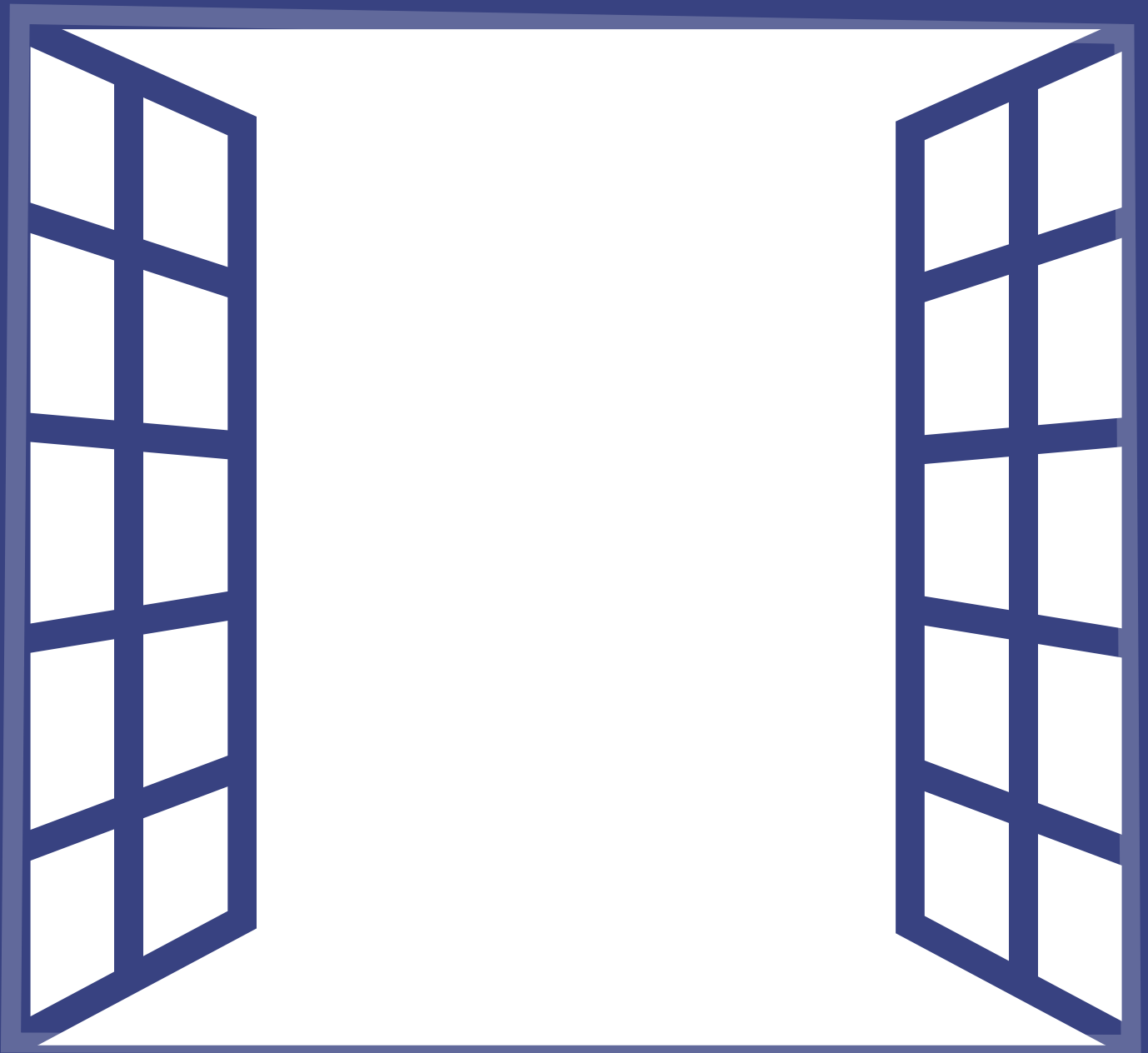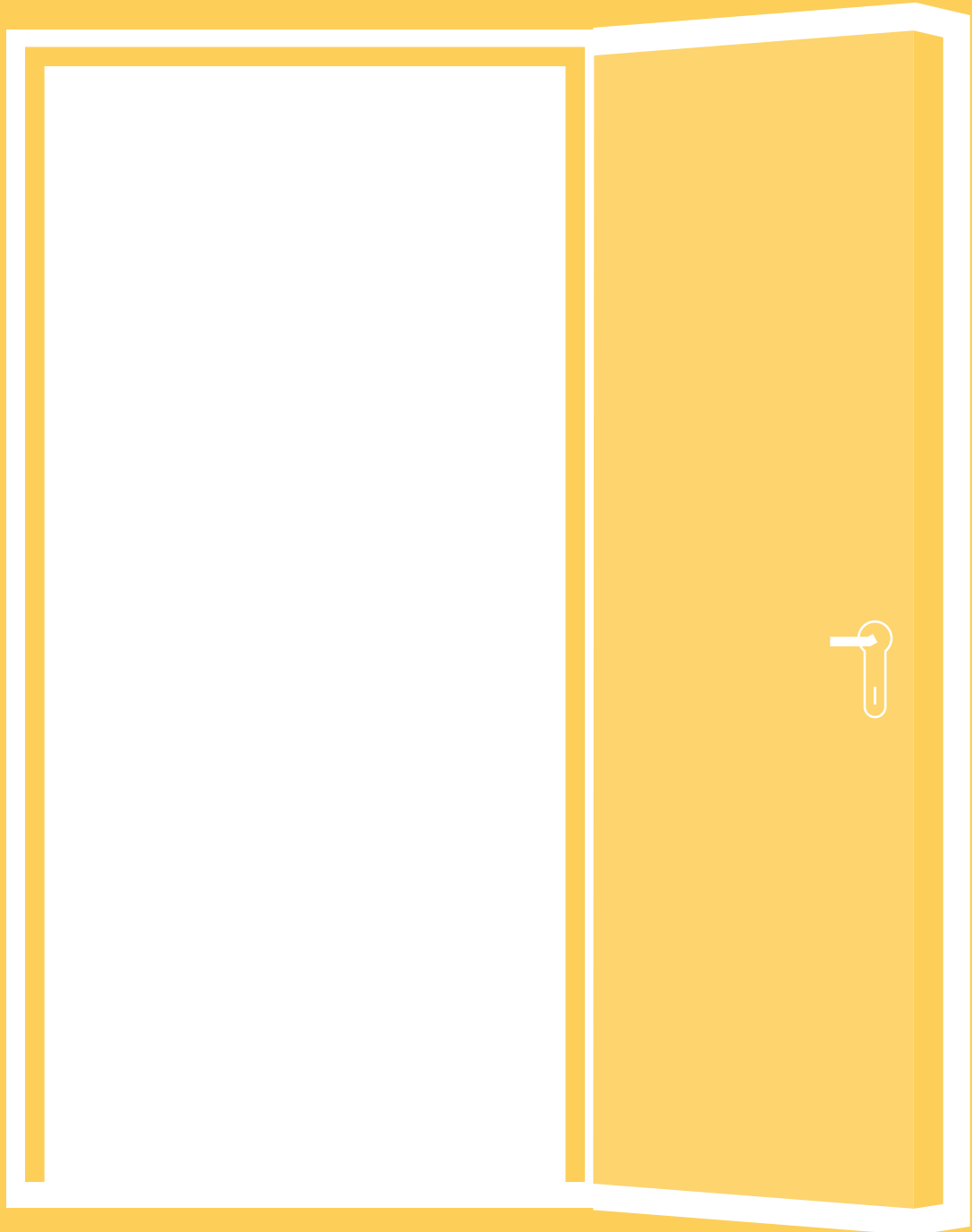
Imagine what your future will be like after taking this course and fill in the picture with whatever comes to mind.

CHOOSE YOUR POSITION AFTER FOLLOWING THIS SEQUENCE

Do you want to be an actor?

If you think that what you have learnt will be useful to you and that you will put it into practice in your daily life, fill in this door.

*Imagine what your future will be like after taking this course and fill in the picture with whatever comes to mind.

SHEET NO.6:
"WHAT WE TAKE WITH US"

Aims: At the end of a module, this is a way of making a collective or individual assessment (depending on the use of the tool) of the training experience. It can encourage discussion, listening, team spirit and, above all, self-esteem.

Prerequisite: The participants know that the content of the activity will be used as a basis for the Logbook. Everyone is free to express what they want or don't want to share. They also know that **the original will be kept by each participant as a souvenir. The scope of the activity is similar to the flower "a known and recognised person", experienced as a gift.**

Materials: pens of multiple colours, a blank sheet on both sides or on 2 separate pages.

Procedure: Estimated time: 30 minutes.

Write a participant's name at the top of each sheet. Each participant completes the first part of the activity on what they will take away with them from the course. Then in the second part, the other participants **write down what they will take away from the person whose name is specified.** When the time is up, hand the sheets back to the people involved and give them a few minutes to look at them.

Note: At the Comptoir des Colibris, as we had already used the flower tool for a well-known person, we changed the activity to group work. Several participants wrote a summary of what they remembered. Then they specified what they remembered about each other without naming them directly but putting an initial to respect the anonymity principle of the charter.

Name of a participant

"What we take with us"

In this section, the participant must reflect on all the aspects of the module that he or she has internalised and which, in some way, have produced a significant change in him or her.

What I leave to the others

In this section, each participant and trainer (only if they feel like it) is asked to reflect on certain aspects that they have learnt from the person whose name is specified at the top of the page.

CONCLUSION AND LESSONS LEARNT FROM THIS PROJECT

The collective logbook for our project is:

- **An easily accessible document.**
- **Effort directly linked to affect:** participants employ thoughts, feelings and collaborative effort into the logbook and can experience a sense of pride upon completion.
- Able to **be duplicated for documentation with the ability to continue with personal writing in the future.**

The collective logbook is a shared experience of a learning module that can:

- Be a tangible souvenir that can be consulted when required.
- Encourage others to follow the training program with which they are associated.
- Give trainers ideas for events

The collective logbook enables participants to reflect individually on their experiences and learning. This supports the development of skills that they may not have been able to develop elsewhere such as the skills of self-reflection and self-assessment, which are useful for progressing in their journey. Sharing individual reflections with the rest of the group promotes a constructive environment for feedback which encourages collective reflection, enables enriching discussions and facilitates exchange of different perspectives. This helps participants to improve their knowledge while simultaneously building skills of active listening and empathy. In addition, thanks to the distancing effect, the collective logbook encourages participants to reflect more deeply on the process and on reality - enabling them to imagine a larger amount of possible options.

The questionnaires administered during the course of the module "Communication support for people with fewer opportunities, based on Forum Theatre and assertive communication methods", showed that before starting the course most people had never worked with an individual or group logbook and were unsure if it would help them to improve their learning. During the course of the module the opinions of the participants began to change - most found that working with the logbook was appropriate and reported that it could help collective learning.

At the end of the modules most participants found the work with the logbook useful and that it helped their ability to reflect alongside improving their collective and personal learning. A majority also found that the time devoted to this activity was sufficient, although some would

have preferred additional time. In general, most participants were satisfied with the final results of the logbook and were willing to use it in future activities, workshops and courses.

The change in opinion over time suggests that the use of this tool was effective in educating participants on the use and benefits of a logbook. The fact that most participants were willing to use a logbook in the future suggests that the activity was successful in generating interest and enthusiasm for this learning tool.

The added value of the guided group logbook compared to the individual logbook in our project:

It's about sharing and being open to others in a safe and caring environment.

It is a record of the group's experience, both individually and collectively, of the work carried out and the training content. The content of the group logbook, like that of the individual logbook or diary, remains subjective, depending on the participants' choice to say or not say what they wish and on the items proposed by the training team. It is a tool for transmitting and sharing, for learning or for remembering practical or theoretical aspects of the module or training session.

The collective logbook is a great help in deepening reflection. Listening to the experiences of others helps to identify more nuances in each person's individual experience.

By proposing guided activities but leaving it up to the participants to choose how to express their feelings and points of view, aspects other than writing can be used, such as drawing and rebus. **All the written and visual communication methods chosen were used for oral communication, and it is in this sense that the collective logbook contributes to the development of communication skills at work and in personal life.**

During the discussions, the participants realised that they could express their personal points of view without fear of being judged. **The discussions around the design of the logbook also provided an opportunity to put into practice the concepts of assertive communication discovered during the module, following on from the Forum-Theatre exercises.**

What's important to note is that the activities around the logbook were appreciated in the majority of cases. And even if for some people it was initially difficult to get involved in drawing up the logbook, at various stages, the time devoted to the collective logbook led to spontaneous collaboration within the group, bringing to the fore unsuspected skills that were not always fully appreciated or recognised by the participants themselves, such as organisational skills, a sense of colour harmony, humour and the ability to reflect....

These aspects made a major contribution to the participants' self-confidence, firstly in the group and then in their own personal development.

However, we would like to warn you about using the logbook:

In our view, it fosters self-reflection and collective learning, it also fosters the acquisition of social skills, it reinforces self-efficacy and strengthens the links and support between peers, thus fostering a nurturing and collaborative learning environment. However, we have also found that the lack of confidentiality associated with sharing can prevent some participants from freely expressing their personal thoughts and experiences. In addition, feedback from peers can lead in some situations to constant comparison and affect the self-esteem of some participants. To avoid this pitfall, the facilitators need to adopt a benevolent stance, and use the charter for the use of the collective logbook!

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APPENDICES

Appendix 1: Survey of professionals and potential module participants

Appendix 2: Report on the organisation of the test 1 and test 2 phases

Appendix 3: Extracts from the logbook: post-it tool

Appendix 4: Logbook extract: Flower tool

Appendix 5: Extracts from the logbook: coat-of-arms tool

Appendix 6: Extracts from the logbook: Spectator or actor tool

Appendix 7: Extracts from the logbook: a tool for what we take with us.

APPENDIX 1:
SURVEY OF PROFESSIONALS AND POTENTIAL MODULE PARTICIPANTS

I. Presentation of the questionnaire and our intentions: all data included in the questionnaire can be seen below in grey, followed by an explanation of our intentions in black.

This questionnaire is aimed at both training beneficiaries and training teams.

Unifying the training beneficiaries and the training teams ensures people are not divided into "knowers" and "learners" in this project. It also considers that every person has been a learner at some point in their lives and will continue to learn regardless of their position in a project.

*Presentation of the logbook: As part of an ERASMUS project, we are planning to create a learning sequence **using a collective logbook.** The logbook will follow the progress of the training course and will be kept during the training days.*

This is where we set out the framework for our research and project. The notion of a collective logbook is highlighted for clarity.

1. **What do you think a logbook used in training is?** *(Several answers possible)*

   - *A logbook of her training experiences*
   - *A tool that links theory and practice*
   - *A tool that takes time*
   - *A tool for learning*
   - *A tool to share*
   - *Other:*

Here we do not specify the collective logbook as we are aware that a logbook is generally used as an individualised tool. Our aim is to find out how the logbook tool is currently perceived by the interviewees.

2. **Have you ever followed a training course that uses the logbook in its teaching approach / have you ever used this tool in your training practices?**

   - *Yes*
   - *No*

   A. If yes, in what context:

   B. And what did it bring you?

3. **Did you enjoy using this tool?**

   - *Yes*
   - *No*
   - *Why*

In questions 2 and 3, we are seeking to find out whether respondents have already had experience of using a logbook, in what context, and whether this was a positive experience.

4. **In the future logbook that we'll be setting up for our project, do you think it's relevant to include:** *(Several answers possible)*

   - *Feelings and emotions related to the course content*
   - *Feelings and emotions linked to the way the training sequence is run*
   - *The discoveries and changes this will bring about in you professionally*
   - *The discoveries and changes this brings about on a personal level*
   - *A report on the learning sessions*
   - *Participants' needs*
   - *Others:*

We want to know what people are prepared to write in the logbook in relation to what we think is important in supporting emancipation and building self-confidence.

5. **How do you imagine this collective logbook will look:** *(Several answers possible)*

   - *Condensed version of several individual logs (selected and grouped extracts)*
   - *Creation of a joint multi-voice logbook*
   - *Use of photos*
   - *Using drawings*
   - *Use of video*
   - *Paper logbook*
   - *Digital logbook*
   - *Other :*

Here we are interested in the design of the collective logbook to find out how people are prepared to participate when completing the logbook.

6. **How do you see the trainer's role during the group logbook design sessions?** *(Several answers possible)*

   - *The trainer has a distant attitude (does not intervene)*
   - *The trainer's attitude is one of involvement (he or she is with the learners, encouraging them and motivating them to produce the logbook).*
   - *The trainer takes part in the writing of the logbook by giving an account of his experience in his role as a trainer.*
   - *Other*

This question is important because it enables us to highlight the expectations in terms of participant experience and involvement of the support staff. At this stage, many of the people interviewed are unaware that we are planning to set up a collective logbook that will also be completed and viewed by the support staff.

7. **Finally, what do you see as the ideal collective logbook?**

This open-ended question may support logbook innovation or elements that we haven't yet thought of at this stage of the project.

II. Analysis of questionnaire results
Number of completed questionnaires received: 11 ff which 6 instructor participants and 5 public participants.

The partners sent their surveys to the participants and then forwarded them to CDC staff for processing. Each time, they told us how many participants were in the two categories.

Question 1: What do you think a training logbook is?

Several possible answers:	Number	Percentage
A logbook of individual training experiences	6	54.54%
A tool that links theory and practice	5	45.45%
A tool that takes time	4	36.36%
A tool for learning	5	45.45%
A tool to share	2 and 1 person to add "to share".	18.18%
Other:	Reflection tool (for the individual and the group)	

Analysis of research and project: For most of the people interviewed, the logbook is considered to be **a private logbook for oneself** that takes time and can be utilised for **learning**. This is in line with **the logbook's view of the individualisation of training pathways. Sharing seems to be out of the question** for all participants except for 2. **This suggests that trainers or support professionals will have to explain and clarify the design and writing of a collective, shared logbook to participants at the beginning of the logbook experience.**

Question 2: Have you ever followed a training course that uses the logbook as part of its teaching approach / have you ever used this tool in your training practices?

Answers	Number	Percentage
Yes	**1**	**9%**
No	**10**	**90.90%**
if so, in what context :	Leadership training (DJEPS)	
And what did it get you?	State Diploma in Youth and Education	
	Sports	
	"Traces of past events (memory), actions taken and paths travelled".	

Analysis of research and project: The majority of respondents had never used a logbook as a trainer or as a learner. Interestingly one participant used a logbook during a training course in **animation** and **popular education.** This demonstrates the lively, dynamic nature of the logbook and the possibility of supporting memory retention.

Question 3: Did you enjoy using this tool?

Answers	Number	Percentage
Yes	**1**	**9%**
No	**1 (linked to the no in the previous question)**	**9%**
Why	"Practical tool, helps with memory, keeps track of project progress, rigorous".	

Question 4: In the future logbook that we'll be setting up for our project, do you think it's relevant to include :

Several answers possible	Number	Percentage
Feelings and emotions related to the course content	7	63.63%
Feelings and emotions linked to the way the training sequence is run	5	45.45%
The discoveries and changes this will bring about in you professionally	10	90.90%
The discoveries and changes this brings about on a personal level	7	63.63%
A report on the learning sessions	3	27.27%
Participants' needs	5	45.45%
Other :	"The feedback from trainers, the expectations of participants, the tools used, a user charter".	

Analysis of research and project: Most people felt that the logbook was **the place to identify and analyse discoveries and changes on a professional and, to a lesser extent, personal level.** The people involved have grasped the importance of using this tool in training linked to professional life. Emotions are also a key issue, both in terms of training content and facilitation- **being able to pay attention to, and criticise, experiences linked to emotions. Very few include a report on the learning sessions, so it's all about analysing the experience and distancing yourself from the learning sequence. The participants also wanted to express their needs as course participants. This implicitly suggests that the trainers should at least read the completed logbooks and details submitted by the participants.**

Question 5: How do you imagine the form of this collective logbook?

Several answers possible	Number	Percentage
Condensed version of several individual logs (selected and grouped extracts)	1	9%
Creation of a joint multi-voice logbook	9	81,81%
Use of photos	5	45,45%
Using drawings	4	36,36%
Use of video	3	27,27%
Paper logbook	5	45,45%
Digital logbook	5	45,45%
Other:	"Extracts from some personal JDB pieces with 1 comment, touching on the key points that emerged. Chapter by theme: the day's weather, feelings, discoveries". "The joint logbook must have a predefined structure, created together with the aspects of each session that must be reported collectively in the JDB".	

Analysis of research and project: The answers to question 1 showed that the participants saw the JDB more as an individual tool, almost like a logbook not to be shared. Here, the **Collective JDB** is imagined as **a written medium developed by several voices:** more on paper, with the possibility of creativity (drawings and photos). For two people, **the possibility of guiding the JDB** with themes to tackle and a predefined structure emerges. Paper and digital format suggestions had an equal response from participants. During our project, we will place emphasis on the creative and paper aspects, without neglecting the digital aspect where possible.

Question 7: Finally, what do you consider to be an ideal collective logbook?

- Focusing on **work progress. Gather people's experiences, emotions and needs.** In the final JDB it should be possible to read everyone's experiences, without exception, without fragments or extracts. **It is important that everyone has a say in this process.**
- A place where we can write about **our experiences, recount our trials** and **serve as a learning tool for everyone, including ourselves.**
- A tool used throughout the **course to create a collective learning and sharing environment** (needs and difficulties can be discussed and then put forward), **followed by a detailed compilation** at the end of the course of what was experienced and learnt.
- **Responsibility for input could rotate** (alternating authors): for one lesson, there could be 5, then another 5 at the next stage and so on. The rough work must be done by everyone. The 5 people responsible for a lesson have the task of assembling and shaping everyone's contribution. **Will the trainer read the collective paper or not? Negotiate with the trainees whether or not they will, and also the relationship between the collective logbook and the assessment.**
- A JDB in which each participant makes a brief note on a sheet of **paper at the end of each session of** their main ideas, discoveries and needs. Annotations can be added the session discussed by the participants **under the guidance of the teacher.** The aim is to **establish a comparison** that will be useful in the short and long term.

- JDB in which we write down **our experiences, our emotions and our progress.** So that we can see into the future and know where **we're going.**
- A logbook recounting **the progress of the project**, the **evaluation of positions, the questioning and changes brought about, as well as the difficulties encountered and the way in which they were overcome, both from the point of view of the participants and equally the position of the trainer.**
- I'll have to experience the JDB before answering.
- I've never worked with a JDB before, so it's difficult to define: **the important thing is that it's free**, diverse in terms of form (drawings, photos...) and **voices**.
- An essential tool that summarises the content of the course and helps us to better define our professional and personal project.
- Participation by all, free of judgement, that helps everyone to move forward, to learn, both the best and the most difficult.

Analysis of research and project: There's a lot of richness in the questions and proposals suggesting that the collective JDB could be structured in an abundance of ways. In this project we propose an example of how the JDB could be held with the consideration of possible alternatives. **What is important to us is the ethics of holding the JDB and the emancipation objectives we are aiming for.**

On reading the proposals, we have identified several items in bold followed by direct quotes of interviews in inverted commas. These are key items that we will pay attention to when working with the collective logbook:

- **An account of the work and content/experience of the training:** "progress" quoted twice; "experiences" quoted 4 times; "trials"; "questioning"; "the main ideas and discoveries", "needs" expressed twice; "progress"; "changes brought about"; "summarises the content of the training".
- **A tool for transmitting and sharing, for learning:** "Reading everyone's experiences"; "useful for everyone"; "creating a collective learning and exchange environment"; "for learning, including ourselves".
- **Freedom of expression and tolerance with oneself and others:** "Non-judgemental"; "No fragmentation of writings"; "Needs and difficulties can be expressed"; "Difficulties encountered, the way they were overcome"; "Free" cited twice; "Diversified voices"; "Emotions" cited twice; "Participation by all";
- **A tangible tool with several targeted results:** "a beautiful collection"; "a place to write"; "a tool for comparison"; "knowing where we stand"; "a tool for measuring progress", "The relationship between the collective logbook and evaluation"; "Evaluation of postures"; "Summarises the content of the training"; "Helps everyone to move forward and learn".
- **An organisation or organisations:** "throughout the course"; "alternation of authors"; "directed by the teacher"; "trainer with equal posture"; "diversified in the sense of form (drawings, photos)"; "participation by all"; "throughout the course"; "alternation of authors"; "directed by the teacher"; "trainer with equal posture"; "diversified in the sense of form (drawings, photos)"; "participation by all".

APPENDIX 2:
REPORT ON THE ORGANISATION OF TEST PHASES 1 AND 2

Reminder: A learning sequence is often made up of several sessions. The aim of the sequence is to acquire one or more skills. The skill in question should be achieved by the participants after several sessions. To find out about the sequences proposed in the module, please refer to the documents entitled "Implementation of the testing phase" and "Cultural and scenic module".)

1. INTRODUCTION TO THE PARTICIPANTS WHO TOOK PART IN THE TWO PILOT TESTS

For Stop Klatka:

The module was run in pairs (2 trainers) for the first and second tests. One of the trainers was the same for the first and second tests, which enabled him to monitor the differences and similarities between the two processes.

For test no. 1, the organisation launched an open call to women who suffer from oppression in their working environment or a lack of stability in the workplace. 13 women applied for the test. We organised individual telephone/video sessions with each of them to get to know them better and to explain the whole process in more detail. In the end, 6 of the 13 women took part in the test phase:

- 1 unemployed woman
- 5 women fighting oppression in the workplace (areas: business, school, office).

For test no. 2, the organisation established a non-formal partnership with a local activity centre, which made it possible to promote the opportunity to participate in the second process among the target group. The target group was the same as for the first process - women experiencing oppression and difficult situations in their working environment. This time, 30 women asked to take part in the course. The trainers therefore decided not to contact each of them individually, but to offer a joint online session to all applicants. The final participants were selected on the basis of their availability and the ease of communication with the trainers. The fact that some participants were not present for the entire process (even though it was stressed that presence for the entire process is crucial) posed a problem during the first test; the trainers therefore decided to invite 14 participants for the second test:

- 10 female employees (different areas of work). They all said they wanted to change something in their situation: change jobs, become stronger to face difficult situations.
- 4 unemployed women who are looking for work and would like help, advice and support in this process.

All the participants stated that they had a strong need to know their weaknesses and resources to better understand the difficult situations they had encountered in the labour market.

For Futura Gestiona:

For test no. 1, out of a total of 14 requests for access, we recruited the 9 candidates best able to take part. These were people who did not know each other.

- 2 employees (administrative staff and a nurse).
- 7 unemployed. All the unemployed had been looking for work for more than 2 years.
- The level of education was intermediate, with 7 participants having higher or university education and 2 having completed secondary school.
- 8 women and 1 man.

People had a variety of reasons for taking the module:

- For an employee: Finding tools to help her establish correct relationships. She wants to improve her communication and assertiveness skills at work.
- One woman is hoping to find tools to help her overcome communication barriers at job interviews. She also thinks it will be useful if one day she finds a job teaching children.
- A female employee must find new ways of communicating at work. Her current way of communicating is causing her problems with her colleagues and boss.
- One woman is hoping to find tools to help her overcome communication barriers at job interviews. She also thinks it will be useful if one day she finds a job as a children's teacher.
- A woman needs to find new ways of communicating to present herself at job interviews. She also wants to learn everything about the course so that she can apply it to her future work as a social integrator.
- A woman wants to try out new techniques for communicating with others and with herself. She has been to a number of job interviews and feels that her shyness and social situation prevent her from communicating properly.
- After hearing about the CENV course, one woman was very interested in learning about NVC and working with the logbook. She thinks it will be useful in her professional life in general.
- The man thinks that NVC and the other tools in the course can help him solve his problem of reactivity towards others. He had lost several jobs because he spoke inappropriately to his superiors, colleagues and customers.

For test no. 2, out of a total of 17 requests for access, we selected the 8 candidates we considered most suitable to take part. On this occasion, two couples knew each other.

- 3 people in employment (2 national police officers + a sports representative).
- 5 unemployed. All the unemployed had been looking for work for more than 2 years. Among them, 1 person had a visual impairment of 81%.
- The level of education was low-intermediate, with 2 participants having higher education, 5 participants completing high school and 1 participant with no education.
- 4 women and 4 men.

The reasons for taking the course were varied:

- The two national police officers wanted to learn new, more effective ways of communicating in their work. They also disagreed with the strict structure of the work in their environment.
- They needed to learn new ways of communicating and apply them in their personal lives.
- They had to learn to manage their emotions as a result of various problems linked to their personal and professional situation.

For the Comptoir des Colibris.

The module was run in pairs (manager + trainer) for the first test, and the trainer ran the second test alone.

For test n°1, recruitment on a voluntary basis on the structure, 6 participants are distributed as follows:

-   2 people employed in the restaurant and supported by the structure's integration advisor. These two people work side by side.
-   3 professionals from the organisation interested in the topic (the training co-ordinator, who also wants to take part in the training course so that she can explain it properly afterwards during the recruitment and enrolment phases; a technical supervisor and head chef who accompanies employees on integration schemes; the communications officer),
-   1 person assisted with integration into the catering trade (by the company's integration advisor), referred by partners (Department).

For test 2, recruitment as part of an additional option in a training course leading to a qualification in catering, 6 participants were recruited as follows:

-   1 person on a training course leading to a career change in the catering industry (referred by Pôle Emploi)
-   5 people working in the restaurant and supported by the structure's integration advisor, who work alongside each other and are required to work together, in training leading to a qualification in catering (2 took part in phase 1 of the test. Their presence enables the changes made following their feedback from the first test to be tested and the trainer to assess what has been incorporated during the first phase).
-   The integration advisor, who will then run the workshop module at the facility with the people she is helping to integrate into the labour market.

Comments: The professional participants took on the role of learners in the same way as the other participants. There is no doubt that those in charge of supporting the public filtered personal data in the exchanges or were careful to maintain professional ethics and reserve during the exchanges on the work situations expressed. On the whole, however, the mix of participants was achieved without too many difficulties and enabled them to get to know each other from a different angle, which helped them in their subsequent support work.

2. ORGANISATION OF TEST PHASES

TEST PHASE No. 1: Use of the logbook in the module's learning sequences.

Timeframe for creating the logbook during test phase 1:

Organization	Module duration full	Hours dedicated to the JDB	Description of the JDB usage phases
CDC	**30.5 h** spread over 10 sessions of around 3 hours each between November 2022 and January 2023	**5.50 h**	- For Sequence 1 (6 hours), spread over 2 sessions: activities linked to the module will be used to **create the logbook, which will take around 70 minutes to complete.** - For Sequence 2 (6 hours) spread over 2 sessions: no time to use the flowers and other tools provided. Instead, the participants were given an alternation assignment in connection with a 15-day break before the next session. Unfortunately, only 3 out of 8 participants will do this at home. - For Sequence 3, spread over 2 sessions: 75 minutes devoted to the logbook - For sequence 4: **15 minutes** at the end of the sequence. - For sequence 5: **10 minutes** at the end. - For Sequence 6, spread over 2 sessions: 150 minutes
FG	**24 h** spread over 6 sessions of 4 hours each in November 2022	**5.25 h**	Sequence 1: 40 minutes at the end. Sequence 2: 15 minutes at the beginning and 40 minutes at the end. Sequence 3: 15 minutes at the beginning and 30 minutes at the end. Sequence 4: 10 minutes at the beginning and 40 minutes at the end. Sequence 5: 15 minutes at the beginning and 40 minutes at the end Sequence 6: 40 minutes at the end of the session.
SK	**27h** with one hour of individual consultation at the beginning, and 5 sessions with different working hours between October and November	**3.5 h**	For Sequence 1: **approximately 90 minutes** of design time during the first session. For Sequence 2: **approximately 30 minutes** of design during the second session. For Sequence 3: **approximately 30 minutes** of design during the third session. For Sequence 4: **approximately 30 minutes** of design during the fourth session. For Sequence 5: **approximately 30 minutes** of design during the fifth session.

EVALUATION REPORT TEST PHASE 1 of the participants concerning the use of the logbook.

On the basis of the evaluations obtained, we can identify certain points that could be improved for the application of this tool in training:

1. Clarify the objectives for using the class logbook: Some participants expressed doubts about the usefulness of the class logbook for collective and personal learning. The objectives of the tool were perhaps not clear enough. It would therefore be useful to focus the explanation on collective and personal learning and on the way in which the logbook can help with these two aspects.

   Resolutions: create the charter, take time to present the tool and show past logbooks to the participants at the start of the activity.

2. Plan time for collective reading and reflection after completing this activity each day with the intent to help users internalise the transformative capacity of this tool in any activity inside and outside the classroom.

3. Encouraging creativity in the creation of the collaborative logbook to promote reflection and critical thinking: This can be done by starting the activity each day by showing different examples, exchanging work between participants every 5 minutes (so that everyone adds their own point of view to the main idea of the others), or even encouraging the participation of trainers in this activity (by preparing something inspiring beforehand).

TEST PHASE 2: use of the logbook in the learning sequences

The breakdown planned for the creation of the logbook during test phase 2 is explained in part 2.

Organization	Module duration full	Hours dedicated to the JDB	Description of the JDB usage phases
CDC	27h	5h	Sequence 1 and 2 /Day 1: presentation of tool + charter in the morning (30 mins)/writing and preparation (collage of coats of arms and post-it activity) 30 mins Sequence 3 /Day 2: morning writing activity 30 mins/ afternoon 45 mins From session 3 onwards, we had to make some adjustments because the schedule did not allow us to organise the whole day. The activities planned for day 3 were spread over days 3 and 4. Sequence 4 and 5/ Day 3: 30-minute dressmaking Sequence 6 /Day 4: Making up and activities 45 mins Sequence 6 /Day 5: Making up and activities 90 mins
FG	24h	5.25h	Day 1: 40 minutes at the end. Day 2: 15 minutes at the start and 40 minutes at the end. Day 3: 15 minutes at the start and 30 minutes at the end. D 5: 15 minutes at the start and 40 minutes at the end. D 6: 40 minutes at the end of the session.
SK	27h	3.5 h	Day 1: Approximately 1.5 hours to decide on the charter, exercises on the coat of arms, Day 2: approx. 1 hour Post-it tool, individual written reflections Day 3: approximately 30 minutes flower tool, reflections on A3 format Day 4: approx. 30 minutes post-it tool,

3 different expériences :

At the Comptoir Des Colibris, we used the same material as for test 1, which we showed to the group on day 1. At the end of the initiation, the collection was scanned and emailed to all participants.

All the participants took part in drawing up the logbook and in the activities proposed to add to it over the course of the module. The process was difficult for one person who found it difficult to open up in the written group setting. However, orally she participated well and did not dwell on her writing.

All the activities linked to the making of the logbook were appreciated by participants and the organisation amongst the participants for the formatting of the logbook came seamlessly and naturally.

The advantages and disadvantages were consistent and the tool was appreciated by the participants. Feedback from participants using the flower tool include:

At the Stop Klatka: As the group was larger than in the first test, a lot of exercises were completed individually - sitting together in front of a sheet of paper and creating something together was seen as challenging and rather difficult than inspiring.

After the individual writing/drawing, some exercises were shared orally to create a more collective experience. However, some exercises required more intimacy, so they were not shared and remained at the individual level.

The same tools were used as those used in the first test: post-it notes - in different forms, with different questions, coats of arms at the beginning, flowers, and individual free writing (or guided writing). There was not enough time to test the Spectator or Actor tool. A3 paper sizes were also used after initial testing as this format worked better visually than A4.

At the Futura Gestiona, at the start of the test, the trainers explained the logbook methodology and the purpose of the tool. They made sure that the students understood the functionality of the tool and created a contract together.
At the start of each activity, participants were asked to reflect on what they had learned that day, and then asked to answer specific questions so that they could start inputting their logbook entries.
In general, each person carried out an individual activity and then chose what they considered to be the most important one to contribute to the collective blog. Participants were informed that any individual exercise can be taken home so that everyone can continue to create their own blog if they desire. This was a personal choice for each participant.

The "Expressive flower", "Coat of arms", "Spectator or actor?" and "What we left behind" tools. Benefits of the activity:

The main advantage we observed was that the students had the opportunity to reflect individually and collectively. This isn't always possible when students go home after completing the sessions. That's why a tool like the blog 'forces' you to stop and think.

Group reflection allows individual ideas to be explored in greater depth.

Another benefit we've observed is that it's a moment of relaxation, which helps to end the session with positive energy.

Generally speaking, the only drawbacks we have observed are the following:

- Sometimes the additional activities took time away from the group logbook.
- A lack of creativity and initiative was observed on the part of some participants. For some this disappeared after a few sessions however for others it remained until the end.

Comments:

The logbook encourages self-reflection and collective learning. It also fosters the acquisition of social skills, reinforces self-efficacy and strengthens links and support between peers, thereby fostering a nurturing and collaborative learning environment.

We found that the lack of confidentiality can prevent some participants from freely sharing their personal thoughts and experiences. In addition, feedback from peers can lead to constant comparison and affect the self-esteem of some participants.

In general, there was always good participation. Some participants also found it difficult to develop their contributions, but they generally did so by writing down their thoughts, which gave them extra support.

When the activity was over on the last day, we had a great time reading the group logbook together.

We have found that the collective logbook is a great help in deepening reflection. Listening to other people's experiences allows us to identify more nuances in each person's individual experience.

3. OBSERVATION AND ANALYSIS ON THE CREATION OF THE COLLECTIVE LOGBOOK

At the Comptoir Des Colibris:

Several participants (including one in particular for whom this was almost identical in test no. 1 had fun writing on envelopes that they had taken care to fold and tie for the reader to open the envelopes and discover the messages. It's as if the participants had a sense of modesty in expressing their feelings: "I'm revealing myself and hiding at the same time". Or "I'm revealing myself to you, but you have to make an effort to access my feelings".

The logbook of the first experience is essentially based on personal and group experiences in connection with the proposed activities, as well as a description of the progress made with regard to the communication and Forum-Theatre techniques covered during the module. On the other hand, as there wasn't enough time, there are few accounts of concrete communication situations and changes in postures linked to the experiences, particularly in the professional field.

The second logbook focused more on group writing activities. The idea was to encourage people to talk and express themselves, and to see how they could put into practice the tools of assertive communication. Even though there were differences of feeling and opinion about how the module was perceived, all participants were able to express their point of view and no one was excluded from the group feedback.

The logbook provided encouraging feedback on the use of the collective logbook and Forum-Theatre techniques in the assertive communication support module.

At Futura Gestiona:

In general, all the participants wanted to take part in the activity and enjoyed writing in the collective logbook. At first, it was difficult for each participant to write and to open up to others, and they revealed a lack of comfort in publicly exposing their feelings. In this sense, the participation and dynamic nature of the facilitators was fundamental during the earlier sessions. As the courses progressed, almost all participants opened up to show their feelings and experiences to the group.

In our first logbook, we aimed to identify all the relational factors that were hindering our relationships with the environment and with ourselves. We also focused on the development of communication skills and the feelings and emotions experienced during the sessions. This group was very fluid in the creative process and their participation was dynamic.
This group presented a greater predisposition to expose feelings than the test 2 group and was also, on average, younger than the participants working on logbook 2.
In the second logbook there was a focus on the emotions and feelings experienced before and after each lesson. There was also a group reflection on the conclusions reached during the debates. In this group, we notice a less creative capacity, where writing was the preferred mode used to express their conclusions.

Except for a few participants, it took longer for this group to express their emotions and feelings. Some participants continued to write and erase their thoughts before finalising their writing suggesting the feeling that they were exposing themselves too much.

Using the logbook was a revolution in the way we conceived the end of an educational session. It enabled us to reflect in depth and to obtain collective feedback that allowed all the participants to internalise more fully what they had learnt during each session or sequence. It was also a moment of relaxation for everyone.

At Stop Klatka: During each logbook exercise, the task was stated and participants were given time to reflect and complete the exercises. Participants were free to participate in exercises as they preferred and the trainers allowed additional time for the completion of exercises - particularly during the first session - to help build the participants' comfortability and choice. For some exercises music improved focus and relaxation, and participants were able to chat amongst themselves, whereas some exercises required more concentration and silence.

Advantages of the collective logbook:

The participants' reflections are documented , which enables us to evaluate different aspects of the training process (what is retained, what raises questions, feelings in the group, etc.).
Members of the group were able to get to know each other - for example, the Flower tool demonstrated to the group their diversity.
For some of the participants, writing and drawing are easier ways of expressing their thoughts and feelings than the spoken word - this tool encouraged these participants to open up more than when using only the spoken word.

Disadvantages:

Participants need different amounts of time for these exercises - for those who are ready earlier, it can be boring to wait for the others.

Most participants preferred to talk and discuss rather than write, so it was sometimes difficult to ask them to do writing exercises.
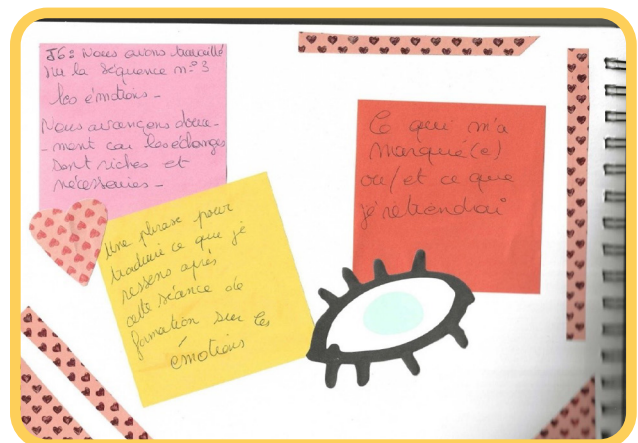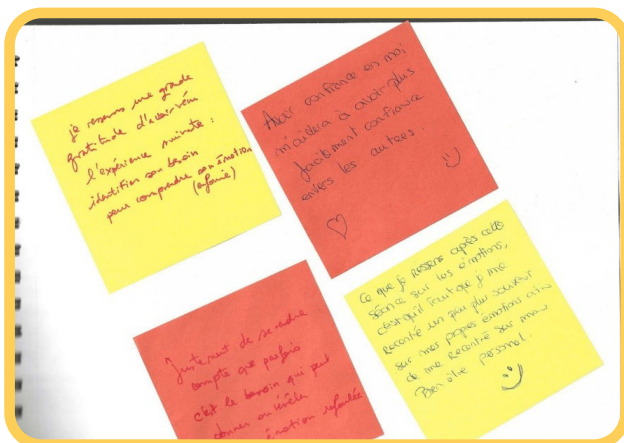
EXTRACTS FROM THE LOGBOOK: POST-IT TOOL

Examples from LE COMPTOIR DES COLIBRIS :

The colours correspond to a specific item.

Examples from STOP KLATKA

Examples from FUTURA GESTIONA:

Example of expressive flowers at FUTURA GESTIONA:

Examples of expressive flowers at STOP KLATKA:
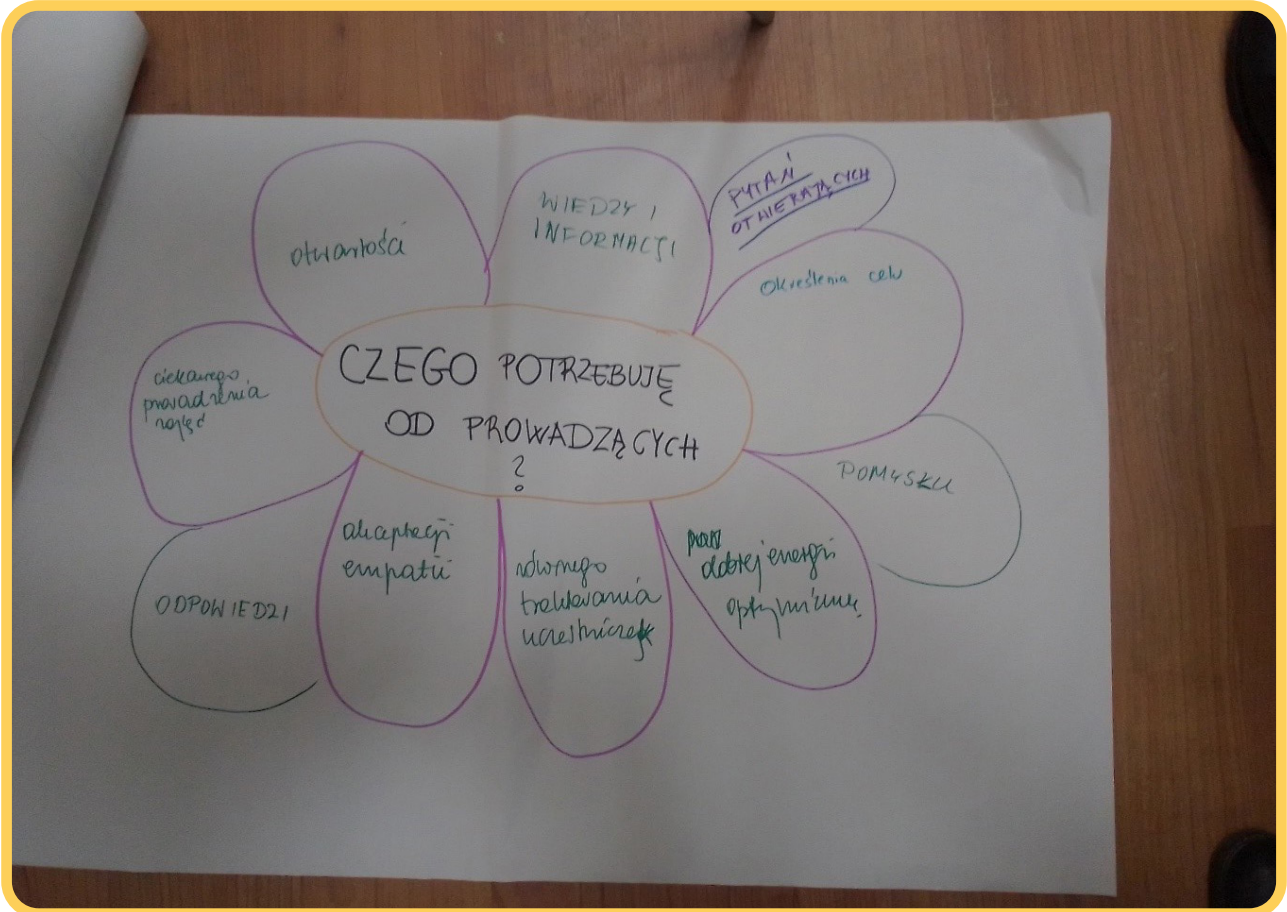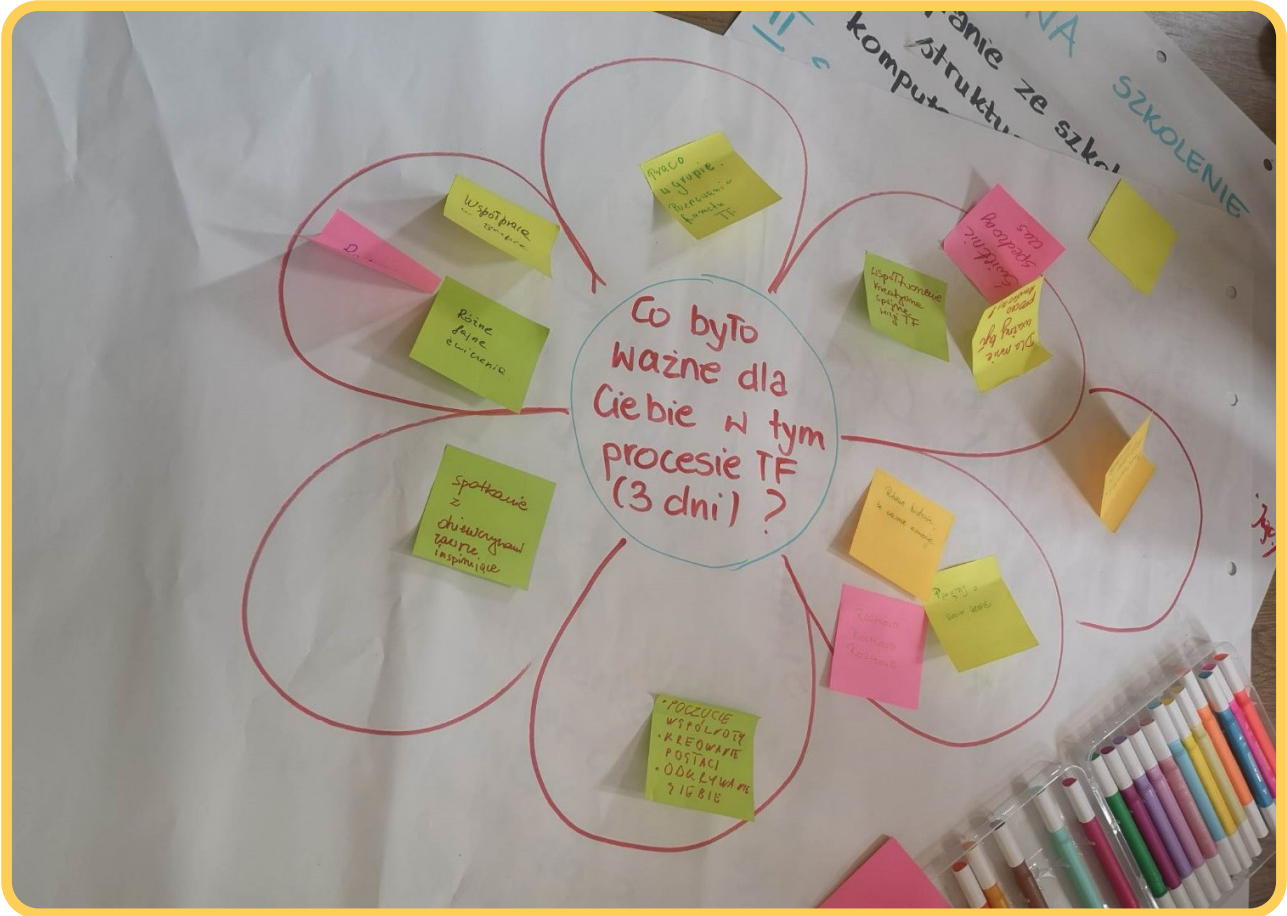
Examples of expressive flowers at LE COMPTOIR DES COLIBRIS
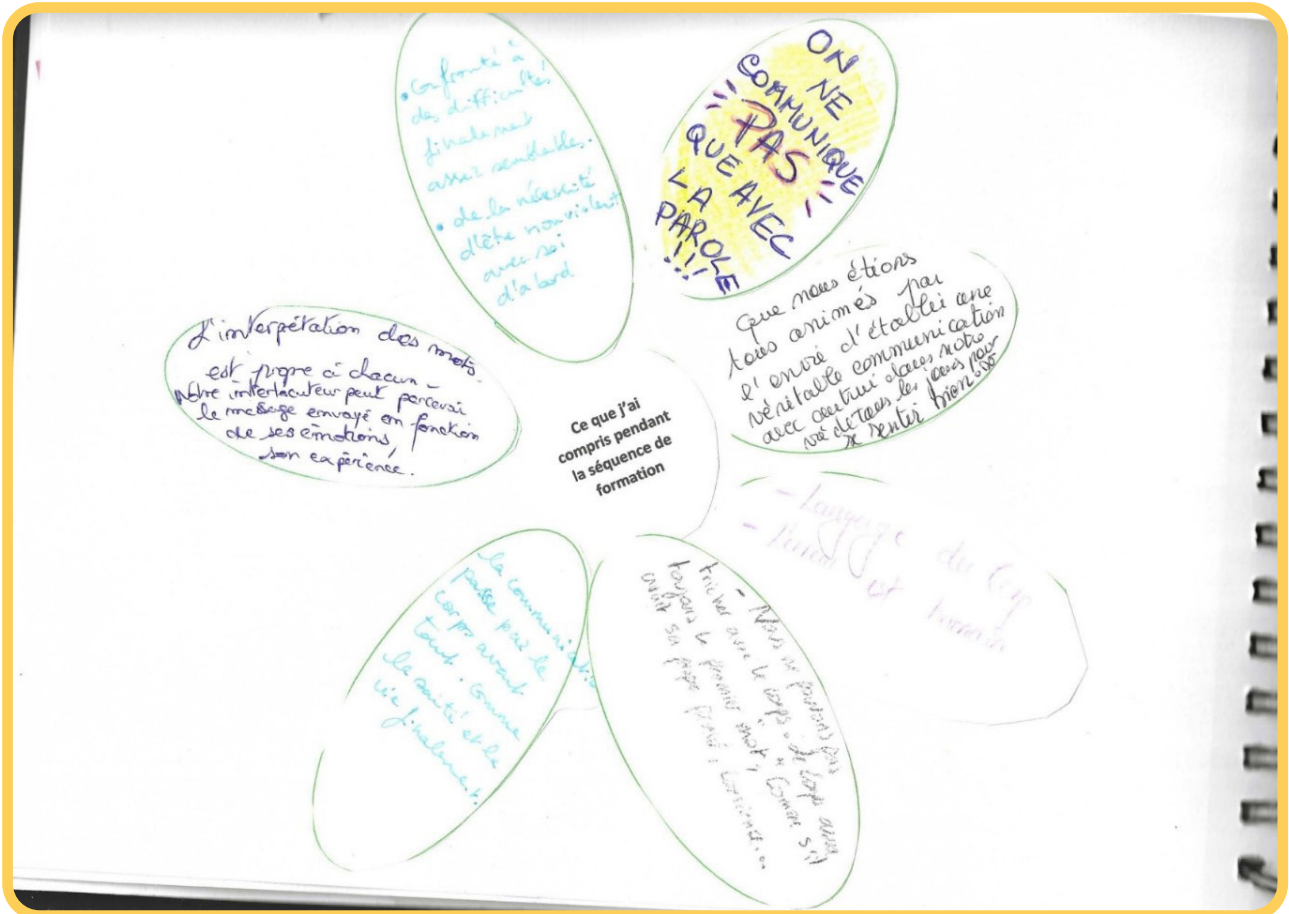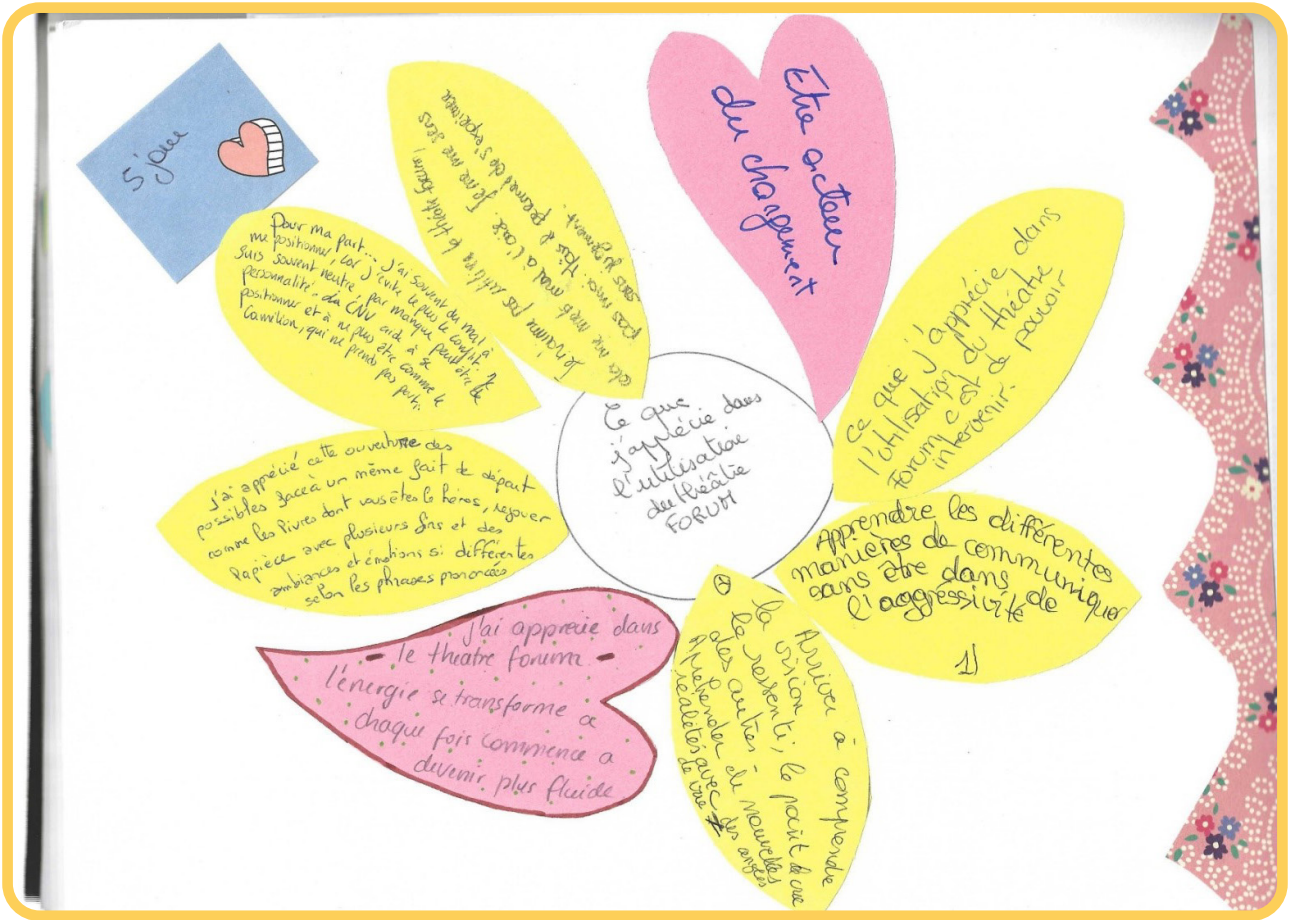
EXTRACTS FROM LOGBOOK: COAT OF ARMS TOOL AT START AND END OF MODULE

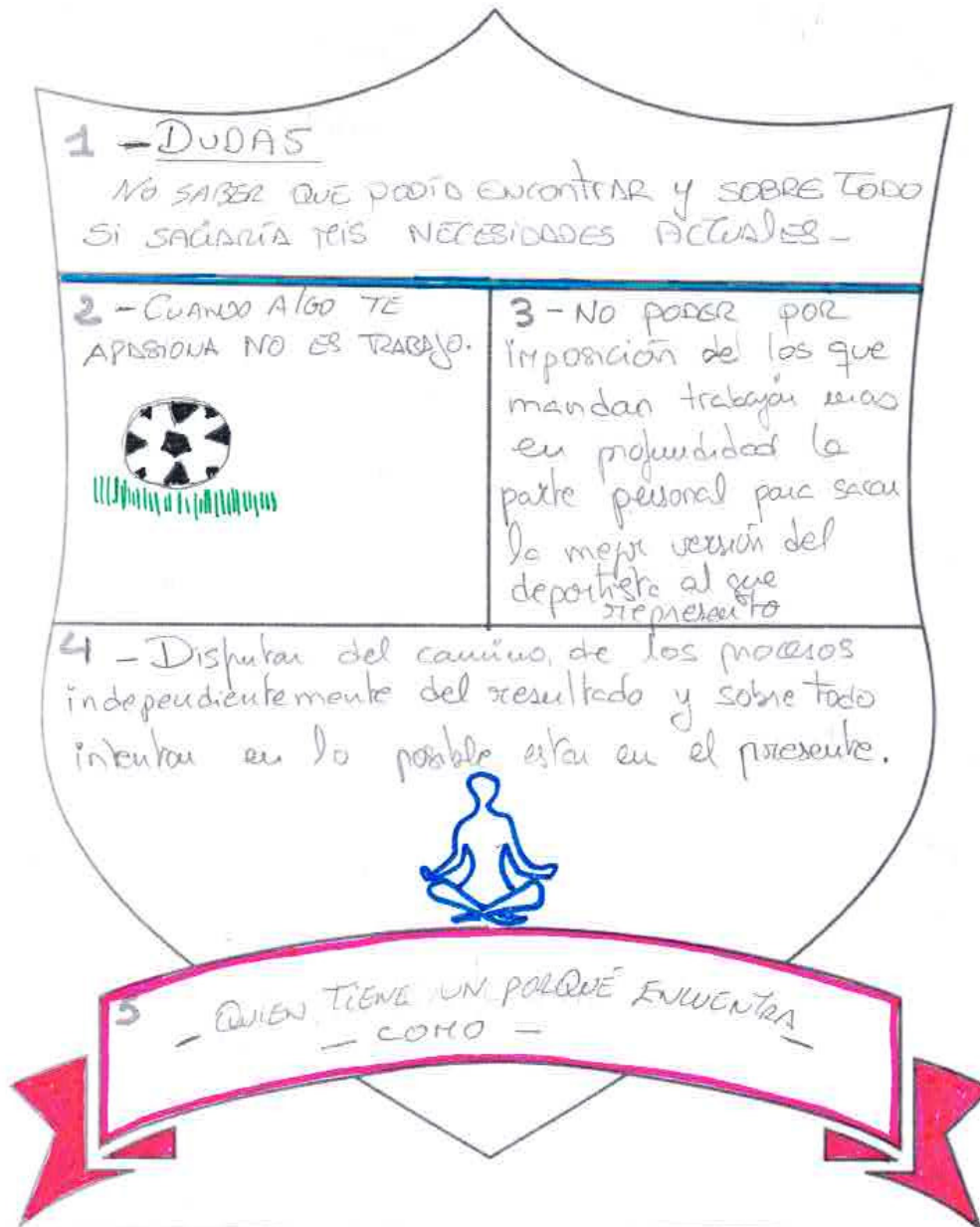**Example of a coat of arms during test 2 at the LE COMPTOIR DES COLIBRIS:**

This activity seems to have allowed the person to calm down between the emotions felt at the beginning of the activity and at the end of the Coat of arms activity. The group discussions changed things.
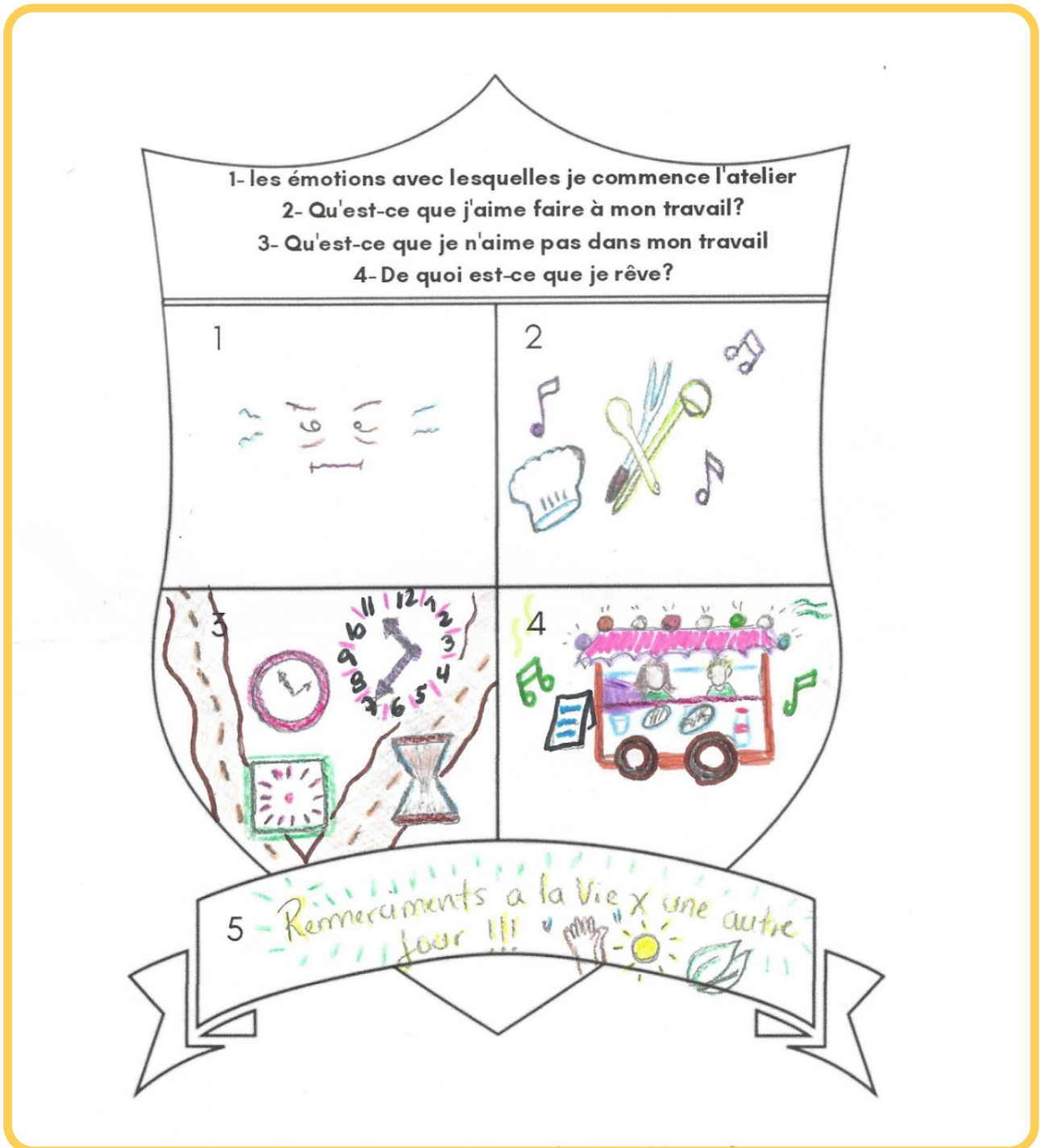
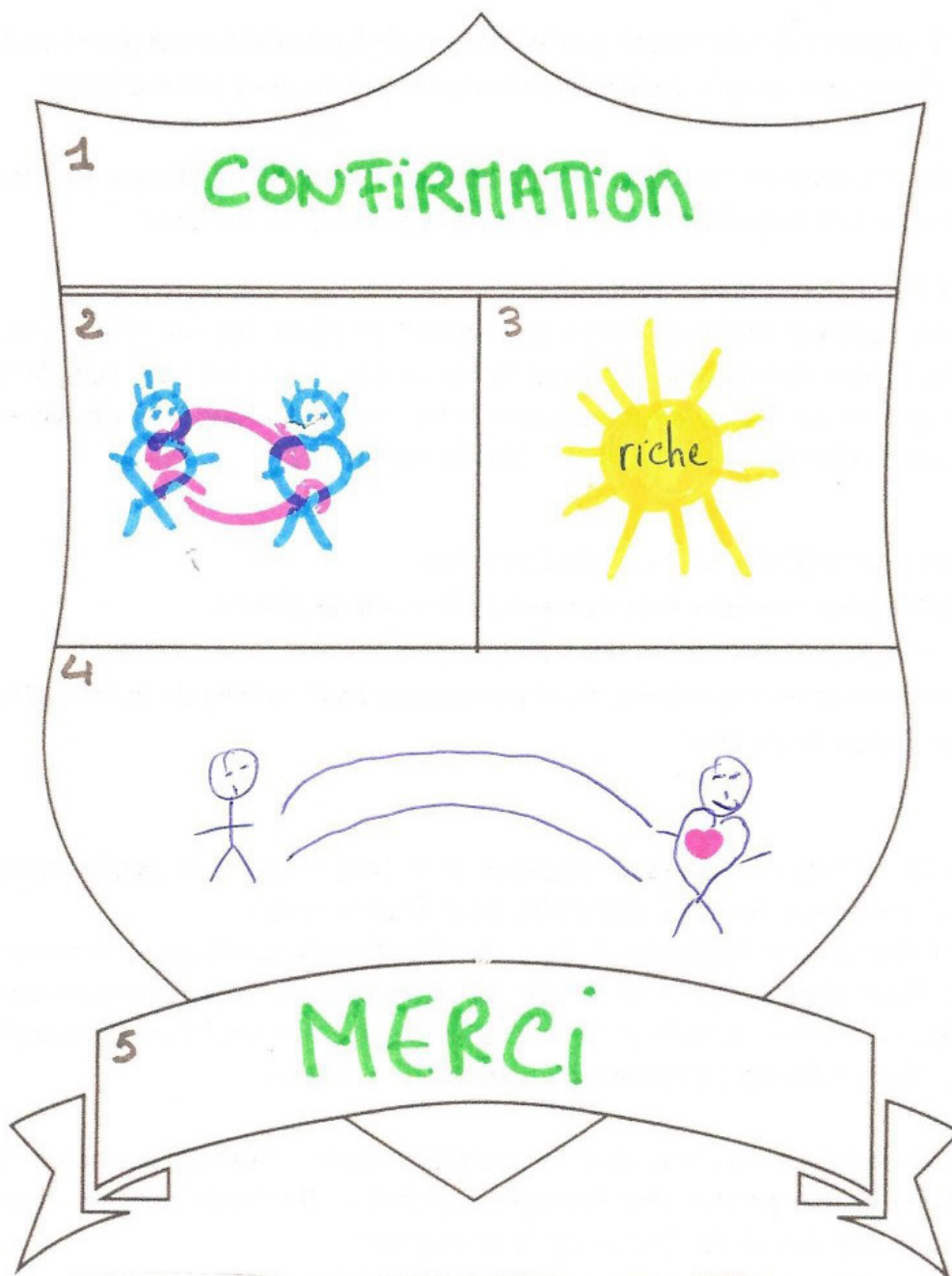**Example of a coat of arms in test 1 to STOP KLATKA:**

Example of a coat of arms in test 2 at FUTURA GESTIONA:

1 — DUDAS
NO SABER QUE PODÍA ENCONTRAR Y SOBRE TODO SI SACIARÍA MIS NECESIDADES ACTUALES

2 — CUANDO ALGO TE APASIONA NO ES TRABAJO.

3 — NO PODER POR Imposición del los que mandan trabajar mas en profundidad la parte personal para sacar lo mejor versión del deportista al que represento

4 — Disputar del camino, de los procesos independientemente del resultado y sobre todo intentar en lo posible estar en el presente.

5 — QUIEN TIENE UN PORQUÉ ENCUENTRA — COMO —
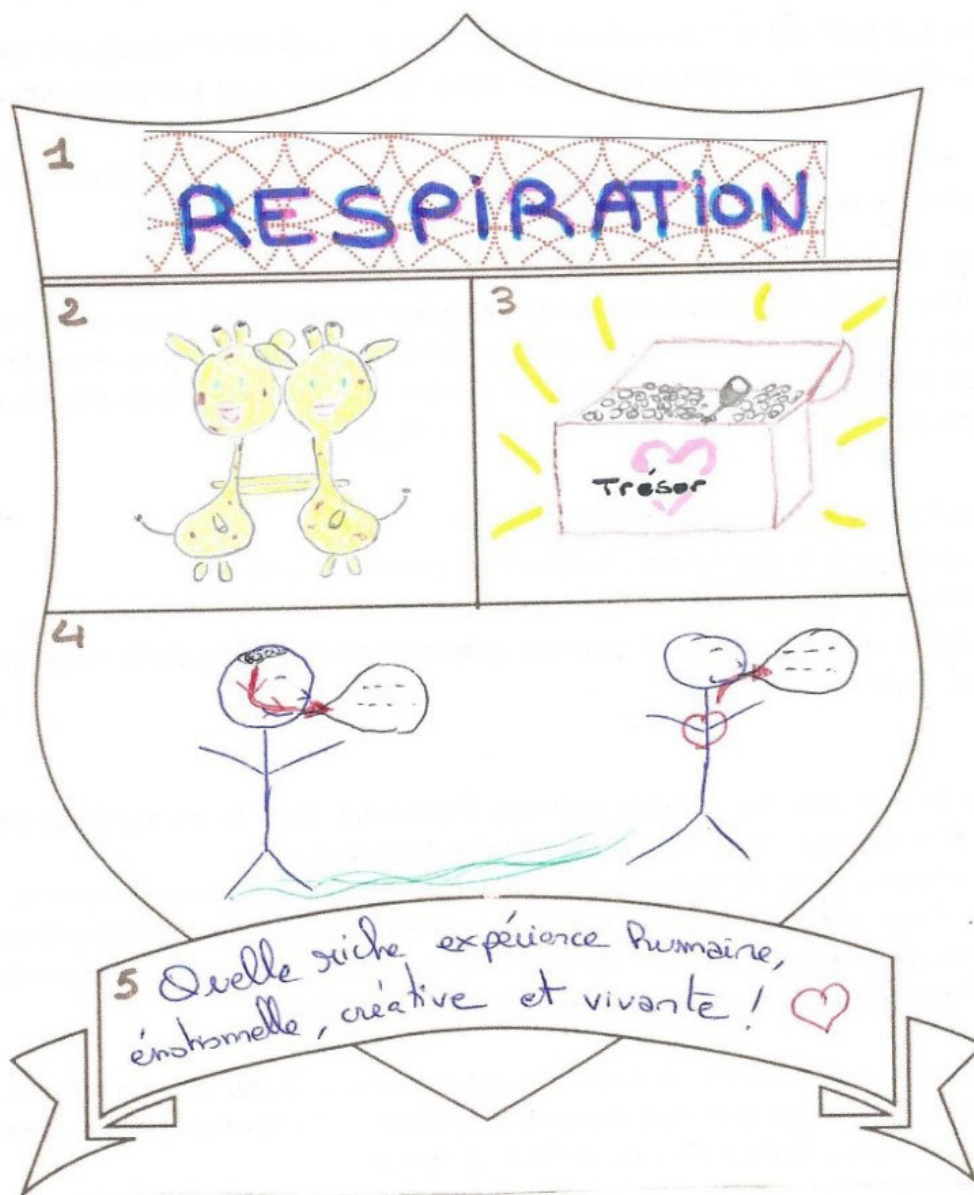
1) ¿Con qué emociones empiezo este taller?
2) ¿Qué me gusta de mi trabajo?
3) ¿Qué es lo que no me gusta de mi trabajo?
4) ¿Cuáles son mis objetivos/sueños?
5) ¿Qué título le pondrías?

Example of a coat of arms during test 2 at the COMPTOIR DES OLIBRIS :

1 CONFIRMATION

2

3 riche

4

5 MERCI

1- Un mot pour définir mon vécu de formation
2- Un dessin pour traduire mes ressentis vis-à-vis du groupe
3- Un dessin pour exprimer le bilan du contenu
4- Un dessin pour représenter mon cheminement tout au long de la formation
5- Ce que j'ai envie de dire :

1 RESPIRATION

2

3 Trésor

4

5 Quelle riche expérience humaine, émotionnelle, créative et vivante ! ♡

1- Un mot pour définir mon vécu de formation
2- Un dessin pour traduire mes ressentis vis-à-vis du groupe
3- Un dessin pour exprimer le bilan du contenu
4- Un dessin pour représenter mon cheminement tout au long de la formation
5- Ce que j'ai envie de dire :

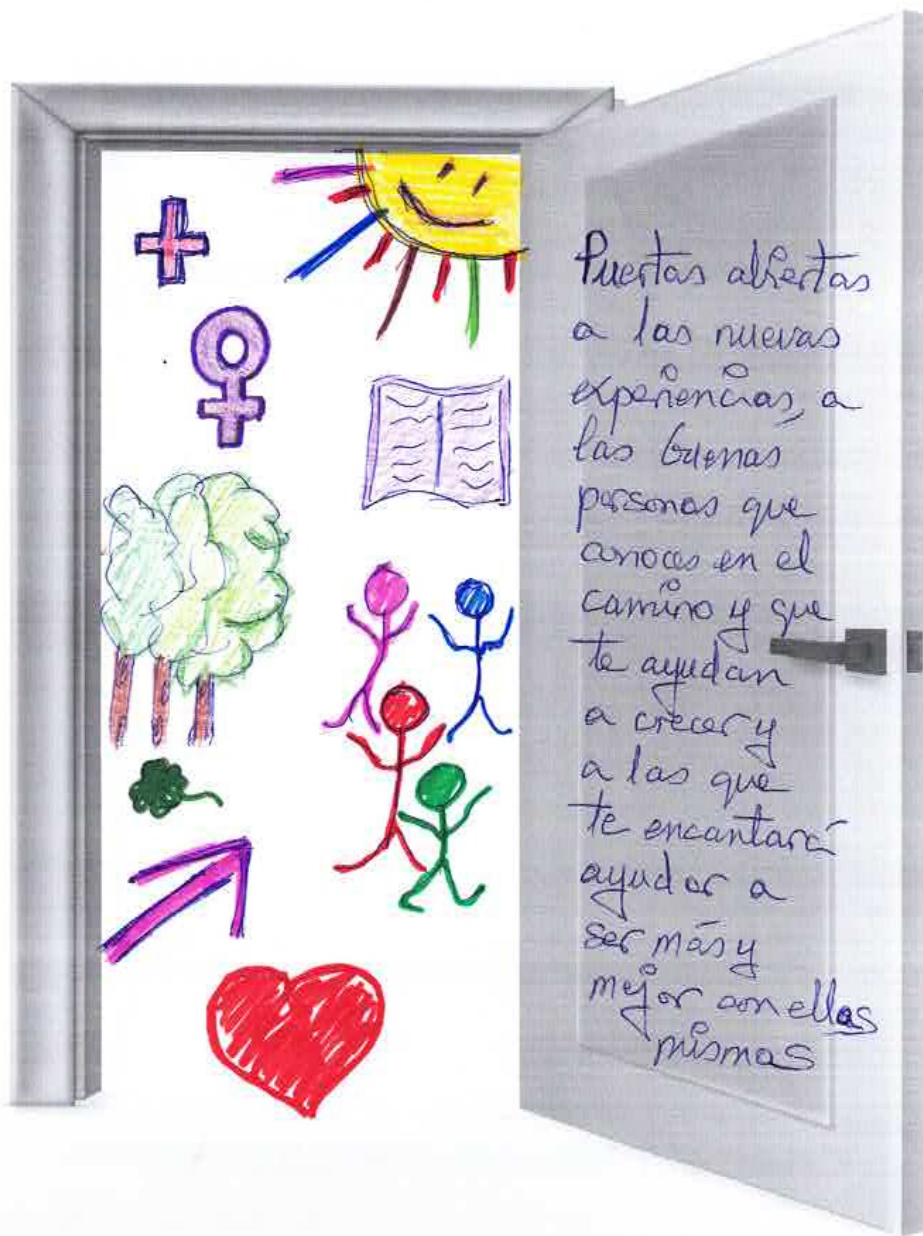**Use of the FUTURA GESTIONA tool**

Puertas abiertas a las nuevas experiencias, a las buenas personas que conoces en el camino y que te ayudan a crecer y a las que te encantará ayudar a ser más y mejor con ellas mismas

ELIGE TU POSTURA

¿Prefieres ponerlo en práctica?

Si piensas que lo que has aprendido es útil y, además de los conocimientos, sabes que lo vas a poner en práctica, completa esta puerta.

Imagina cómo será tu futuro después de realizar este curso y completa el dibujo con todo lo que se te ocurra.

Using the tool at CDC :

CHOISISSEZ VOTRE POSITION APRÈS AVOIR SUIVI CETTE SEQUENCE

Voulez-vous être un praticien ?

Si vous pensez que ce que vous avez appris vous sera utile et que vous le mettrez en pratique dans votre vie quotidienne, remplissez cette porte.

la communication DE LA GIRAFE.

ouvert langage du coeur

J'E

Exprimer Besoins

Emotions Demande
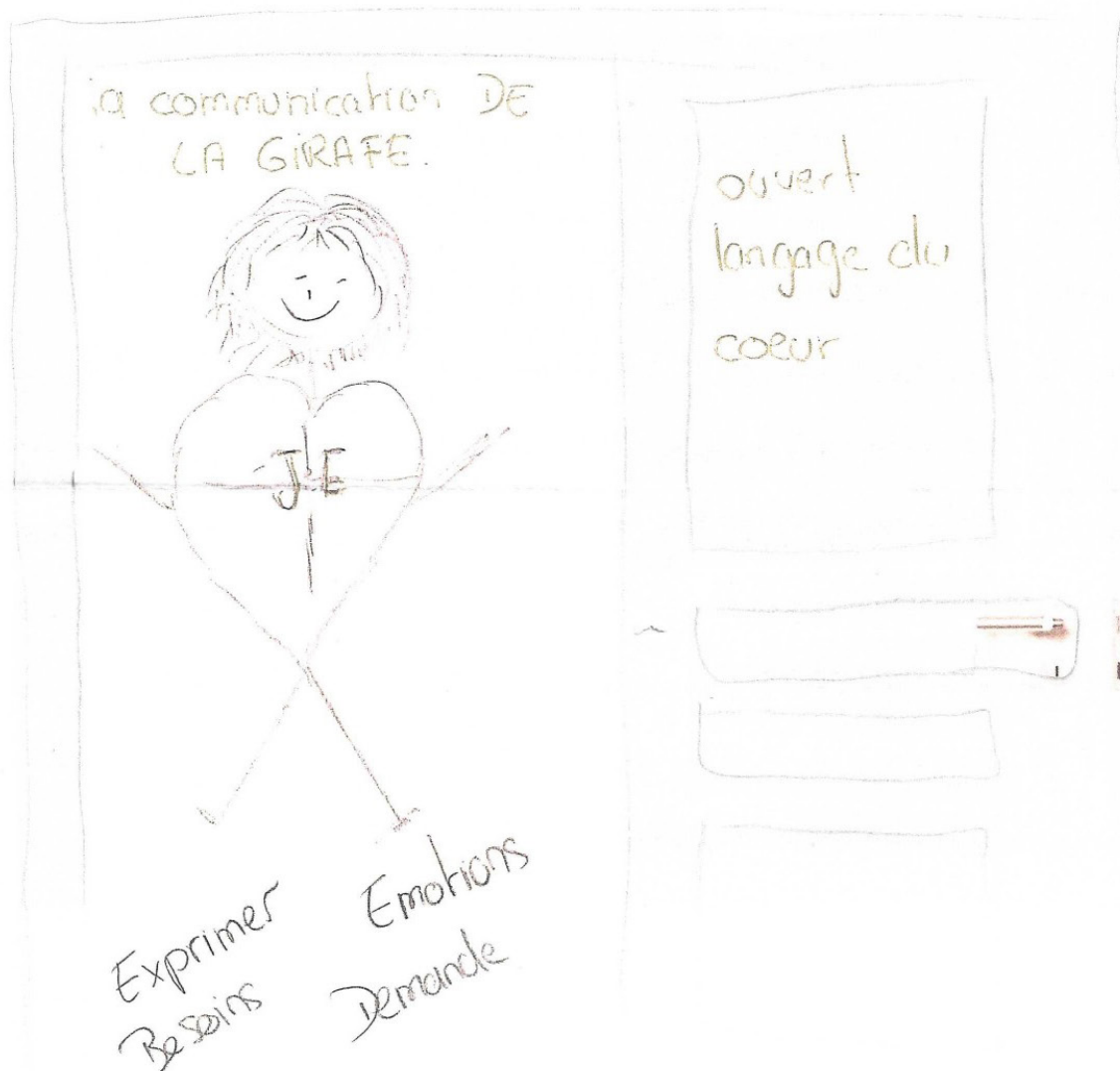
*Imaginez ce que sera votre avenir après avoir suivi ce cours et complétez le dessin avec tout ce qui vous vient à l'esprit.

EXTRACTS FROM THE LOGBOOK: "WHAT WE'RE TAKING WITH US".

Use at FUTURA GESTIONA:

CRISTINA

Lo que me llevo:

Mayor seguridad en mí misma, no dejar que los momentos malos me absorvan, que los conflictos no son negativos siempre que ponga el corazón por delante, a pensar en la realidad de las otras personas cuando tienen un conflicto contigo. Aprender a escuchar de forma activa, sin pensar en que voy a responder. De los errores se aprenden, no pasa nada por cometerlos.

Lo que dejo:

Es muy agradable que ... mostraras que la capacidad ... reflexionar profundamente no es una ... ción de edad. Gracias por regalarme cada ... ... ses reflexiones que me replantearon un ... futuro mucho más positivo para todos ... la gente como tú es la esperanza de la humanidad!
Saúl o

Alegría, sabiduría, ganas de avanzar y de vivir a tope; y me encanta tu pelo
Katy

Observadora, analítica, en busca de sus sueños, metas. Sigue adelante ¡¡ lo conseguirán!!
Jesi.

Ella es un alma linda confundida por sus emociones, me encantó refugiarte en mi abrazo y poder decirle que vale lo que ella ahora mismo no consigue saber. Dulzura infinita deseo que tu camino se cubra de corazones como el tuyo.

Me he identificado mucho contigo. Ver una persona con las mismas necesidades que yo me hizo sentir que no era un bicho raro. Nos vemos en el Risco
Sara
(guiño)

DESI

Lo que me llevo:

Hay que observar todo, personas, situaciones para empatizar y no juzgar~~las situaciones~~. Entender que cada persona actúa, habla y se manifiesta según las necesidades que tenga. Aprender a escuchar para saber ayudar. Controlar los pensamientos para no sufrir por cosas que no han pasado

Lo que dejo:

...cia Charles Bukowski, el problema es que buscamos a alguien con quien envejecer mientras el secreto está en encontrar a alguien con quien seguir siendo niños. Gracias por demostrarme que no hay edad para vivir la vida como un niño y que, además, es la mejor de todas las opciones. Saúl

Equilibrio y buenas vibraciones y que la edad no es límite para nada, estás en constante movimiento para aprender y hacer cosas para ayudar a la comunidad y a los que te rodean, siempre con equilibrio emocional. Sara
(PARA DOMY)

¡Ay! corazón como dueles a veces, mi Desi y su tristeza protectora que ha ido haciéndose fuerte en cada clase. Me llena de buena vibra y saber que las personas rotas siempre arreglan a otras.

Energía pura. El punto de locura que todos que todos necesitamos en nuestra rutina del día a día. Sara

La motorhamé; energía, alegría, expresión, sinceridad un placer conocerte. Katiu

Espero poder hacer y decir lo que me de la gana como tú, sin pensar en el qué dirán. Eres alegría y energía!

At the COMPTOR DES COLIBRIS: In this example, three people were involved in the writing process. First there were discussions and then they decided what they wanted to write.

Ce que nous emportons avec nous

Dans cette section, les participants doivent introduire une réflexion sur tous les aspects du module qu'ils ont intériorisés et qui, d'une certaine manière, ont produit un changement significatif en eux.

Un nouveau regard sur notre communication et l'impact sur l'autre.

Le "parler Je " car le "Tu tue Tu "

participer à une expérience créative , danse, rire, dessin, mimes, chant ... pour oser le mettre en pratique dans toute situation à désamorcer ou à défendre ---.

alignement et lien

Here, individual work is shared in the same space, taking turns...

Ce que nous emportons avec nous

Dans cette section, les participants doivent introduire une réflexion sur tous les aspects du module qu'ils ont intériorisés et qui, d'une certaine manière, ont produit un changement significatif en eux.

En ce qui me concerne, j'emporte avec moi quelques connaissances en plus sur la communication avec les autres. C'est-à-dire, par exemple savoir gérer un conflit (qui parfois peut être dû à un malentendu). Employer le "je" et non pas le "tu"

La communication assertive, qui m'était inconnue jusqu'alors, m'a fait l'effet d'une bombe. Je réalise qu'il existe d'autres moyens de communication que "le chacal". Je sais que dorénavant que je prendrai davantage part des ressentis des autres. Il n'existe pas qu'1 seul point de vue, mais autant que d   acteurs de la situation

THANK YOU!

To all the participants in the pilot projects, professionals and volunteers.

The production of this teaching and practical tool would not have been possible without their sincere and full involvement.

Merci!

A tous les participants et participantes des expériences pilotes, professionnels et personnes bénévoles volontaires et accompagnées. La réalisation de cet outil pédagogique et pratique n'aurait pas pu se concrétiser sans leur participation pleine et entière.

Thank you for your support!

To all the participants in the pilot projects, the professionals and volunteers who volunteered and were supported. The production of this educational and practical tool would not have been possible without their full involvement.

Dziękujemy za wsparcie!

Wszystkim uczestnikom projektów pilotażowych, profesjonalistom i wolontariuszom, którzy zgłosili się na ochotnika i otrzymali wsparcie. Stworzenie tego edukacyjnego i praktycznego narzędzia nie byłoby możliwe bez ich pełnego zaangażowania.

¡Gracias por su apoyo!

A todos los participantes en los proyectos piloto, a los profesionales y voluntarios que se ofrecieron voluntarios y recibieron apoyo. La elaboración de esta herramienta educativa y práctica no habría sido posible sin su plena implicación.

Grazie per il vostro supporto!

A tutti i partecipanti delle esperienze pilota, ai professionisti e volontari, a coloro che hanno dato e ricevuto supporto. La realizzazione di questo strumento pedagogico e pratico non sarebbe stata possibile senza la loro piena partecipazione.

Le Comptoir Des Colibris, France, www.lecomptoirdescolibris.fr

Futura Gestiona, Spain, www.grupofuturagestiona.com

Stowarzyszenie Praktyków Dramy STOP-KLATKA, Poland, www.stop-klatka.org.pl

La Xixa Teatre, Spain, www.laxixateatre.org

Giolli Cooperativa Sociale, Italy, www.giollicoop.it