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Designing dialogues for complexities with marginalised youth: processes and tools

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Designing dialogues for complexities with marginalised youth: processes and tools

Culture, lifestyles, resources and conditions offered by complex realities create challenges but also ignite opportunities for a meaningful dialogue between facilitators and marginalised youth that enable empathy, learning and empowerment. We propose a dialogue model that has helped to identify opportunities to motivate and potentially empower youth to be/become involved in service innovation and local dialogue with stakeholders. Through a case study, we demonstrate how we apply this model while working with indigenous San youth in vocational training or higher education courses in Windhoek, Namibia. By taking into account the complexities, tools are adapted, developed and introduced for enhancing dialogue. Reflections are made on both the outcomes and the ways that designers restructure their roles as facilitators to enable peer-to-peer exchanges and ongoing dialogues with youth and potentially catalyse a transformative process in unlocking situated knowledge, developing the skills and capacities of the youth who are part of the fabric of change.

Keywords: co-design; participatory development; youth empowerment; marginalised youth; dialogue

Introduction

Research in co-design, which may also be called participatory design (Mattlemäki & Visser, 2011), advocates for design methods to be adapted to local conditions (Winschiers-Theophilus, Bidwell, & Blake, 2012). Designers and organisations must understand that they will be working under different circumstances when carrying out participatory design in developing countries rather than in developed countries. The success of co-design projects in developing countries and with marginalised people may depend on the total integration of two aspects: (1) design a product or service to fix a current problem; and (2) develop participants' capacity to participate in the design process (Byrne & Sahay, 2007; Hussain, Sanders, & Steinert, 2012). This suggests that there is a strategic role for designers to influence the participatory process for so-called

active citizen engagement or service user involvement. It is important to recognise this broadening role of design to catalyse transformative processes into unlocking of situated knowledge, developing people's skills and capacities, and moving them to make their own futures (Akama, 2014). However, few studies address the real-life challenges of co-designing service solutions with marginalised people in developing countries or how design processes and methods are or can be adapted to local conditions.

This chapter reports on the findings of a series of workshops conducted as part of a research and innovation researcher exchange project: Participatory Tools for Human Development with the Youth (PARTY). The project focuses on working with indigenous San youth in Namibia. During the first two years of the project, a series of workshops was run with local non-governmental organisations (NGOs) currently working with San youth, including the South African San Institute (SASI) in South Africa and a local San Trust in Namibia. In the PARTY project, service design is applied as a critical, reflective and dynamic process and provides a safe space in which a dialogue between design researchers and practitioners as facilitators and marginalised youth could occur. The purpose of using dialogues was to establish conversations, as between friends, to enable sharing ideas and learning dynamics of those participating towards a common meaning (Senge, 2006). While culture, lifestyles, resources and conditions offered by complex realities can be challenging, they can also offer opportunities for meaningful dialogue whereby empathy, experiential learning and empowerment can be created. We identified four factors contributing to engagement challenges, including trust issues, language and cultural barriers, formal learning, and aspects of engagement and commitment. This chapter presents a model that enables such dialogue and supports the engagement and empowerment of youth in innovation around challenges in their everyday life at three levels: individual (Me), family/friends

(Me+) and within a community (Me++). Through a 'training the trainers' (TTT) case study, we demonstrate how we apply the Me, Me+ and Me++ (MMM) model in co-designing the training with the youth. Tools adapted and developed in the field for enhancing dialogue that required taking into account complexities are introduced. This case study also shows how dialogue was successfully used in preparing the local dialogue between the San youth and stakeholders, thus contributing to transformations in the community.

Engagement challenges and opportunities

The San comprise approximately 2% of Namibia's population (Dieckmann, Thiem, Dirkx, & Hays, 2014). They are the earliest inhabitants of Namibia but unfortunately remain one of the poorest of all the Namibian groups and are discriminated against by other Namibian groups. One of the key factors in uplifting San communities is involving them in their own empowerment process (Dieckmann et al., 2014). We interacted with San youth from the beginning of the PARTY project. Creating local dialogue between the project designers and the San youth during the initial workshops was challenging. The four factors contributing to engagement challenges, including trust issues, language and cultural barriers, formal learning, and engagement and commitment aspects, are considered below.

Trust

Trust is an essential value when working in marginalised communities. Due to some of the injustices experienced on a day-to-day basis, marginalised groups who are discriminated against tend not to trust those outside their communities. It is in the best interest of both the facilitators and participants to establish trust before true collaboration can occur. Trust can grow over time through various interactive exercises.

Language barriers

The San youth who participated in the PARTY project in Namibia all come from different parts of the country as well as different tribal groups, although the majority were !Kung and Khwe. Due to the remoteness of some of the areas from which San youth come, their exposure to English in everyday life can be quite limited. As a result, many of them have limited written or spoken ability in the English language.

Learning

From the perspective of the colonial regime of South West Africa (now the Republic of Namibia), it was a waste to educate the San, and the regime thus built very few schools in the areas where the San resided and made no effort to encourage formal education amongst the San (Dieckmann, et al., 2014). After gaining independence in 1990, the new government offered equal education opportunities to all Namibians in an effort to eradicate racial segregation (Dieckmann, et al., 2014).

Even with the education policy, San communities still experience a high dropout rate in formal schools. The United Nations Educational, Scientific and Cultural Organization (UNESCO) says less than one percent of San learners obtain a school completion certificate despite the government's inclusive education policy (Hays, 2012). Some of the reasons for the high dropout rates include a lack of support structure in some instances, lack of qualified San teachers, long walking distances to schools, discrimination from teachers and learners, high poverty levels and lack of food (Dieckmann, et al., 2014). Some of the parents of the learners do not have an understanding of the importance of education and thus remove their children from school. Others go back to their nomadic way of living, as they find it challenging to

remain in school. Earning even a minimal wage also contributes to some San learners dropping out.

Empowerment and commitment

Several San organisations have been established in Namibia, driven by the need and desire expressed by the San communities to learn more about their history, practice their own traditions and promote their culture and languages (Jat, Sieck, , Muyingi, Winschiers-Theophilus, Peters, & Nggada, 2018). San communities have expressed their intention to participate in modern development and allow their children (the youth) opportunities to revitalise their traditional life supported by tourism revenues, in addition to obtaining the necessary skills to enter the modern workforce and live in dignity (Jat et al., 2018).

Dialogue

Isaacs (1999) defines dialogue as 'a shared inquiry, a way of thinking and reflecting together' (p. 9). This stands in contrast to the word 'discussion', which indicates that people are bouncing ideas back and forth so as to convince others of an opinion. Dialogue is a means of enabling 'inquiry into, and understanding of, the sorts of processes that fragment and interfere with real communication between individuals, nations and even different parts of the same organization' (Bohm, Factor, & Garrett, 1991). The essence of dialogue is mutual learning through which attitudes about relationships with others are shifted from making one's particular point prevail to achieving a greater understanding and fellowship among participants. As Isaacs pointed out,

> Dialogue is a conversation with a centre, not sides. It is a way of taking the energy of our differences and channelling it toward something that has never been created

before. It lifts us out of polarization and into a greater common sense, and is thereby a means for accessing the intelligence and coordinated power of groups of people. (p. 19)

Therefore, dialogue studies focus on the provision of a space which allows participants to give their attention to the content of thought and enables the subtle unfolding of the process of creative participation. Bohm (1996) identifies four principles of dialogue: participation, coherence, awareness or proprioception, and enfoldment. Isaacs (1999) relates Bohm's principles to four key practices for dialogue, including listening, respecting, suspending, and voicing.

Although dialogue is considered an endless process without a predetermined purpose or apparent agenda other than the dialogue itself (Bohm et al., 1991), in practice, there is a need to reach consensus by including all participants' voices. Senge (2006) points out two types of consensus: 'focusing and down' to seek the common denominator in multiple individual views, which is a collection of commonalities, and 'opening and up' to look at a larger reality that absorbs multiple perspectives, revealing new ideas participants have not seen alone. Bohm (1996) suggests that dialogue has the potential to drive profound change because it uncovers assumptions and reveals incoherence in thoughts that include not only intellect but also people's feelings, emotions, intentions and desires. Such dialogue informs an ethical approach that engenders dignity, honesty and trust built upon equitable personal relationships. It is also a valuable approach that could break the vicious cycle of action, nourish new thoughts and create joint solutions by suspending judgment and respecting all contributions.

The PARTY Me, Me+, Me++ model

In the traditional participatory design model, designers work jointly with users and

stakeholders, often in workshops, in a process referred to as co-design (Sanders & Stappers, 2008). All of the participants have abilities and skills to contribute to the design process. They are able to collaborate at an equal level to identify user needs and problems with existing products or services and subsequently generate new solutions. However, it was evident from the beginning of the PARTY project that the traditional model would not be efficient in its peculiar ecosystems.

Given the engagement challenges identified above, we propose a new model composed of five phases guiding a progressive empowering action from an individual perspective (Me), to a family/friends perspective (Me+), and finally to a community perspective (Me++) as illustrated in Fig. 1.

Figure 1. PARTY "Me, Me+, Me++" model.

The empowering actions occur in five main dialogue phases:

(1) Collect stories: designers initiate the dialogue to give the youth confidence, develop empathy and gain trust through exchanging personal experiences and collecting stories.

(2) Build a common vision: designers move to deeper dialogue to build a common vision of opportunities and challenges by using artistic and creative design methods and activities adapted to participants' own skills and level of development.

(3) Look for resources: designers continue the dialogue to identify resources and co-design the product/service solutions and capacity building programme for and with the youth.

(4) Let's make it: designers transfer the skills of 'dialogue' and design methods to the youth through training and co-design activities.

(5)   Let's begin a dialogue: designers facilitate dialogue that is led by the empowered youth to have an impact on the community.

Case study: PARTY training the trainers

Training the trainers (TTT) was one of the approaches developed by the PARTY project. TTT applies the MMM model in co-designing the training for capacity building with the youth. PARTY workshops were implemented to achieve a more comprehensive educational programme that could bring effective results and create impact via the TTT model focused especially on San youth.

Participants

The participants in the Windhoek workshops were predominantly from the !Kung and the Khwe San tribal groups and resided in Windhoek most of the year mainly for educational reasons such as attending school to access vocational studies for skill training and further education in colleges or universities. The participants were recruited through Namibia University of Science and Technology's collaboration with a San organisation. Thanks to the strong relationship built with the organisation over the years, the PARTY project ran eight workshops between 2015 and 2017, with group sizes varying between 7 and 27 participants depending on their availability and willingness to participate in specific sessions. A core group of seven members between the ages of 18 and 34 years participated in all the phases of the process. The language used in the meetings and workshops was English with the support of interpreters speaking Afrikaans and materials written in Afrikaans when needed.

TTT approach and training co-development process

The TTT approach is based on strengthening the organisational capabilities and trainers'

professional roles when running training activities with youth through service design and other creative methodologies. The model has a direct effect on San trainers that are learning service design methods as well as a secondary effect on the San youth being trained by the San trainers with service design methods in their own communities. The TTT model is frequently used in a variety of contexts in developing countries (Weiler & Ham, 2002; Hiner et al., 2009). The benefit of the model is in the ability to scale up and spread the methods into communities at a much faster rate and larger scale than through external input only. Local trainers have a strong contextual understanding that can be utilised when developing the model and they have good contacts and credibility within communities. The novelty in the PARTY TTT approach is that it connects academic organisations, San organisations and grassroots actors in the co-design activities. Further activities in the TTT programme have enabled subsequent south-to-south collaboration between institutions that participated in the project.

Figure 2. PARTY training-the-trainers (TTT) approach and training co-development process.

As illustrated in Fig. 2, the design of the TTT model and youth involvement followed the five phases of the PARTY MMM dialogue process (Fig. 1). The training programme was aimed at aiding youth in becoming self-aware, having healthy self-esteem and developing soft skills. The developed programme was divided into seven stages, as shown in (Fig. 3).

Figure 3. Training-the-trainers programme development process, stages and selected tools.

The approach was participatory in nature. After each workshop, the needs and wants of the youth were discussed and taken into account in planning and running the

next workshop. As facilitators, we reflected on our own experiences, interpersonal dynamics and the intersection between these dynamics and the tools used. By examining the situated practices of designers in relation to the participants, new methods for enhancing dialogue and training that took into account the complexities were developed.

The new model's objective was flexibility, allowing different participant needs to be considered while also allowing different researchers and practitioners doing their mobility to contribute to the training programme. The TTT model allows different participants an entry point into the project activities as well as guiding different stakeholders together through a mutual theme. The model reinforces the message that the youth can be empowered through their involvement in participatory service design practices and can empower others to be/become involved in service innovation by acting as change agents in their communities.

Tools for enhancing empathic dialogue

A range of tools have been adapted, developed and applied to the different stages of the PARTY TTT programme when co-designing with the San organisations and youth, as shown in Fig. 3. In the first stage (S1), 'inform', potential participants were identified through an Internet search, and stakeholder event leaflets were created as part of an email recruiting campaign directed to interested NGOs by the participants. Data documentation and field diary templates were developed with consideration of research ethics and reporting for observation and reflection during the 'consult' stage (S2), and multiple sets of data were generated and collected, including (1) planning and development of the workshops, (2) implementation, (3) outcomes and impact of the activities, and (4) personal field diaries. In stage S3 'involve', we started with a series of workshops related to the first phase of the MMM process, 'collect stories', through

which we explored the following:

- young people's dreams, aspirations, fears, statements and commitments;

- places and people youth usually met within their daily lives;

- behaviours and feelings in different contexts (e.g. at their school, their village or other meeting points, like bars) and with different people (e.g. teachers, family members, friends, unknown people);

- awareness of their skills and characteristics;

- value systems in relation to their own traditions, stories and cultural backgrounds; and

- capacity to creatively link an understanding of themselves and their current obstacles/daily challenges to their knowledge of their roots and values.

'My super power is…' is an example of the tools that were developed using skills and characteristics of each person, as declared during the energiser activity, in which each participant tried to define their own superpower. Facilitators had a key role in helping participants understand what a superpower is, how it works, and how they might use it. Each participant created an accessory or costume piece that demonstrated their superpower. By creating an accessory, participants analysed why and how his or her superpower is important and useful to their community. The facilitators' role was to help each participant understand the meaning of the superhero accessory. Before offering ideas about how to create this item, the facilitators supported the analytical process through which the participants became aware of their best skills and the potential to add value to themselves and their communities. It was important that the participants understand the significance of their accessory.

The second series of workshops was related to the second phase of the MMM process, 'building a common vision', which focused more on the ME+ dimension and S4 in the TTT approach. The youth brainstormed as a group to explore challenges related to their families, home villages, education and employment and more generally about the future of Namibia. We developed artistic and creative design methods and activities that were adapted to the participant's own skills and level of development. After mapping these collectively, we asked the youth to choose one challenge they wanted to work on. They decided to focus on how to bring skills and knowledge back into their villages, which are presently isolated from larger cities. Participants worked in groups throughout the design development process and generated three design solutions to overcome the challenge:

(1) Time to Give Back: A service/system through which students could offer their community free knowledge when they returned to their villages for a short period of time. The service/system would help villagers to acquire the knowledge, skills and attitudes they need to tackle the common problems faced by community members living in the city.

(2) Water Issues within the Villages: Community groups led by the youth and aimed at raising awareness about water issues within villages, such as ways to purify, collect, distribute and save water.

(3) Promoting Literacy Skills: Raising awareness of the importance of literacy education in villages, focused on the elderly and the youth.

One interesting tool used during this phase was 'In five years' time'. The tool was created to understand youths' perception of five key topics in relation to themselves: my country (Namibia), my village, my family, my job and my education. The topics were presented in the form of a question i.e. 'How do you see your job in

five years?' Participants chose a topic and created a discussion group, moderated by one facilitator for every three people. This tool works best with groups of four to six people, so smaller groups were clustered together or unattractive topics were discarded. The discussion followed a three-step procedure: (1) participants individually wrote on sticky notes about what they wished to happen in five years' time and then attached the sticky notes to a poster, explaining their perspectives to the others; (2) after a full round (or a few rounds) was concluded, each sticky note was re-interpreted as a challenge, and a group discussion was held to identify factors constituting barriers to the realisation of the challenge being analysed; (3) wishes and challenges were finally clustered together to determine dominant and common factors. At the end of the discussion, each group presented their thoughts and conclusions to the other groups.

In the 'look for resources' stage (S5), the youth developed their ideas in detail, defining step by step how the services/systems should work, which stakeholders to involve and resources needed for implementation. One of the tools used in this phase was the 'simplified service blueprint'. This tool was created to help with the development of the details of the solution proposed by the youth in phase 2. To better identify each step in how the service worked, participants wrote on sticky notes all the actions and arranged them in chronological order. For each action, they then identified the main stakeholder involved and wrote the name on a new sticky note that was placed under the related action. A third line of sticky notes was then placed below the stakeholder notes detailing the resources (financial or physical) needed for each action.

In the fourth stage, 'let's make it' (S6), the youth presented their ideas to stakeholder representatives. A series of workshops was organised to help the youth to prepare their materials for the pitch to the stakeholders. The San organisation decided which stakeholders to invite and sent invitations via email. The pitch was successful,

and at the end of the event, an informal discussion started where stakeholders gave suggestions and tips about how to develop and implement the pitched ideas. A tool used during this 'let's begin a dialogue' (S7) stage was the 'presentation' tool, which was divided into three parts:

- The context in which the youth work, which must be represented with drawings and words;
- The problems the youth are trying to solve, which must be represented by acting; and
- The solutions proposed, which must be represented with drawings, words and acting.

During the two-year project, evidence emerged that the San youth have become more confident and empowered (Sarantou, Kontio, & Miettinen, 2017). One of their ideas was running holiday schools in their respective villages. In November 2016, the PARTY project and San organisation's youth focused on a full-day workshop in which San students co-designed week-long programmes for holiday schools that they would run in their home villages during December 2016. They also practised facilitating the planned activities, which included fun games, dancing, storytelling and bible reading as well as drama. The San youth were seeking funding to support and implement the holiday school programme. This workshop contributed to the TTT model in three ways:

- San students learned facilitation skills which would help them to plan and run different kinds of small collaborative development activities in the future.
- The workshop focused on the youth's own idea of a holiday school. Prototyping and testing the idea gave the students a sense of what it might be like to run a

holiday school in a village. The workshop gave students an understanding of the tasks that were related to running a holiday school.

- Through the workshop, students built a holiday school with three programmes that they could run in their villages. The participants learned facilitation and design skills as well as built a concrete holiday school idea that they could implement further.

Impact on local community through dialogue

A young San woman, one of the founders of the local San organisation, felt that the first PARTY workshop in 2015 was thought-provoking. It allowed the San youth to start thinking about their personal lives, communities and country at large. The San youth were initially very shy and had trouble taking up leadership roles due to the strong discrimination they had encountered in the past. Another founder of the local San organisation said the following:

> Now the students always ask us about the next workshop of the PARTY project. From the beginning of 2015, I can now see the progress of the San students in Windhoek in the workshops – they participate more and are more engaged. They are always willing to volunteer when it comes to outreach at their respective villages to motivate and encourage their fellow San students to come to school and study for a better future.

The San organisation trainers were interviewed about their workshop experiences in March 2017 in Windhoek. The interviewees had both taken part in the PARTY workshops and run workshops based on training they had received during two workshops in their own communities. The outcome of the interviews with the San youth trainers was very positive. They had applied design thinking and service design methods learnt through TTT workshops and passed these skills to others through training workshops in their own communities.

Discussion

The role of materials in the dialogue

In the workshops, different tools and materials were used, sometimes simultaneously, with the intention of creating artefacts and representations that could be used to prompt dialogue. All the tools leveraged the storytelling abilities of the participants and shared a progression from analysis of an existing situation (who and what am I now, how is my house, how is my city) to a future desirable life (myself in five years, my future home, my new town). Different materials were adopted to support the tools:

- Cardboard, paper and magazine cut-outs

- Electronic devices (mobile phones)

- Props

Different outcomes resulted from the use of different materials. In the first instance, using cardboard, paper and images cut from commercial magazines resulted in drawings and sketches. As a result, the participants' artefacts aligned to the mainstream vision of success endorsed by commercial magazines, bringing the discussion more to what the media was proposing as a successful future as opposed to intimate expectations and aspirations of the participants. This fact was less visible with the use of paper tools with the drawing and sketches, which gave participants the option of using their graphical abilities to create their personal stories. In this case, dialogue inspired by their work was centred on reflections and considerations with regard to their then-current living situation and future.

The use of electronic devices such as cell phones showed the youth's mastery of these media as tools of self-expression, especially with respect to short videos. Likely as a result of the emphasis on the use of electronic media, participants' stories related to

futuristic scenarios, driving the discussion more towards the role of technology in making life changes or outlining the current needs within their communities (no internet connections and similar issues).

Finally, the use of props – hats, glasses, jackets and fabric adapted as clothing – allowed the participants to transform into their future selves. In this case, the participants needed more time to react and to understand how to perform. The participation of the designers in the action – pretending to transform into their future selves as well – helped to speed up the process. The dialogue arising from the performances between designers and participants was on a very personal and emotional level. This allowed for a very in-depth discussion about the reasons for their transformations and opened new scenarios of investigation into the advantages of having designers as participants as well as facilitators.

The empathic role

The role of empathy in the activities described above changed from 'the ability to put yourself in someone else's shoes' into an honest effort to mutually share aspects of everyday life by visualising participants' sincere interest in common projects. It represented a crucial step in revealing 'what makes us similar', beyond cultural and social bias. It is a way to show 'we have different lives, we live in different contests, but we all share a human nature, the same capability of facing problems and of creating solutions'.

The facilitators were able to reflect on their participation and on the differences their actions made during the workshops. The props resulted in much deeper conversation at a personal level for the participants.

The impact of these actions was very visible in term of 'self-awareness', both on the side of the designers, who collected insights on the potential and possibilities of the

group in a creative session, and on the side of the participants, who gained self-esteem and more positive attitudes toward their own potential. All the activities that were intended to create trustful relationships were performed with sincerity and with the care and responsibility needed when working with sensitive information and marginalised communities.

The participatory development process

One of the important findings of the field study was that our expectations as participatory designers about causes of change can be naïve when working with marginalised people in developing countries. It takes longer to run a true co-creation activity where designers work with users and other stakeholders as equal design partners in this unfamiliar and complex context. As Hussain et al. (2012) suggested, it is unethical to put a socially marginalised user group together with other stakeholders in a workshop without preparation. Fig. 4 shows how the project enabled youth empowerment and local dialogue through dialoguing with the youth.

INSERT FIGURE 4

Figure 4. Enabling youth empowerment and local dialogue through dialoguing with the marginalised youth (San youth in this case).

The slow and uneven progress started with co-design activities led by the designers to build trust, to understand the youth, their knowledge and talents and the local culture and challenges, and to train the participants. The dialogue process between the designers and the marginalised youth was the main prerequisite enabling local dialogue towards discovering one's self-awareness, worthiness and sense of self-pride as well as ability and courage to engage in collaborative action. We developed artistic and creative tools and methods that made participation more accessible and attractive

for all participants, regardless of their formal education level or experience. Feelings of power were gained through self-control and recognition of the importance of resources available in the surrounding environment. From the self-awareness of individuals to the collaborative awareness of the San youth, the youth were positively encouraged to become agents of change in their communities (Sarantou, Kontio, Miettinen, 2017). The group of people, all sharing the same life challenges and wishes, were able to express more complex solutions than a single young person alone. The participants then took the lead in the co-design activities to a larger extent in the next phase. Through this work, the participating youth generated expressions, stories and innovative service ideas in response to the problems in their communities and they identified local resources and relevant stakeholders. Designers then facilitated a workshop event where the San youth could have a voice and gain exposure and experience. Becoming change agents in their communities put the youth in prominent roles in front of the rest of their community, but more importantly, in front of the local stakeholders, who could then recognise the significant active role of the youth. It was important to be flexible and adapt the design process and tools to the local situation and cultural context, especially when working with people from marginalised and fragile communities. The same conclusion was drawn by Hussain et al. (2012), who argued that 'it should not uncritically be assumed that gathering all types of participants in one workshop or design activity is always the ultimate goal'. The dashed lines in Fig. 4 suggest those steps that might not be appropriate for all projects.

Through the preliminary research, we created 'environments' for and with young people that promoted the development of their skills and capacities and revealed their local, situated knowledge, preparing them to become change agents in the continuous process of making and designing their own futures. The work described

herein enabled the facilitators to create empathic connections and a better understanding of the circumstances of the San youth in Windhoek, Namibia. Opportunities were identified to motivate and empower the youth to be/become involved in service innovation and act as change agents in their communities. Both participants and facilitators reflected on the outcomes and the ways in which designers restructured their roles as facilitators to enable peer-to-peer exchanges, on-going dialogues and transformative processes that mutually impacted both the participants and facilitators. The mind-shift in the design community described here encouraged genuine participatory development with the marginalised youth. It focused on the potential value of dialogues as an ethical approach that can engender dignity, honesty and trust built upon equitable personal relationships, as well as breaking the vicious cycle of action, nourishing new thoughts and creating joint solutions by suspending judgment and respecting all contributions.

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