ART 4 ACT

ART-BASED EDUCATIONAL PRACTICES AND METHODOLOGIES FOR AN INCLUSIVE SOCIETY

A GUIDE BOOK FOR YOUTH WORKERS

SUMMARY

HOW TO USE IT

It could be that you approached this guidebook because you want to fight discrimination and racism through artistic means, and are interested in finding ways to transfer your idea into a quality inclusion project or performance. Or it might be that you are a youth worker or teacher that wants to do innovative activities with his*her group.

Whatever your reason, go through each chapter and see how it matches with your search!

Chapter 1: Discrimination, diversity and the arts.
Here the context and the theoretical framework of the Art4Act project are presented.

Chapter 2: Art4Act – Art practices for an inclusive society
Art is a tool for social transformation! We selected a set of energisers/practices that we believe can be applied in your youth work. For each activity presented, you can find clear instructions, practical tips and hands-on information.

Chapter 3: Resources for anti-discriminatory arts projects
For those who want to explore some of the issues more in depth we inserted links to other projects which show the variety of effective art-based approaches to combat discrimination and racism in the different EU contexts.

Chapter 4: Art4Act – The project
In order to drive you through the whole story of the Art4Act project, we present here the frame in which the proposed practices were tested and validated in each country, and the partners involved.

Have fun!
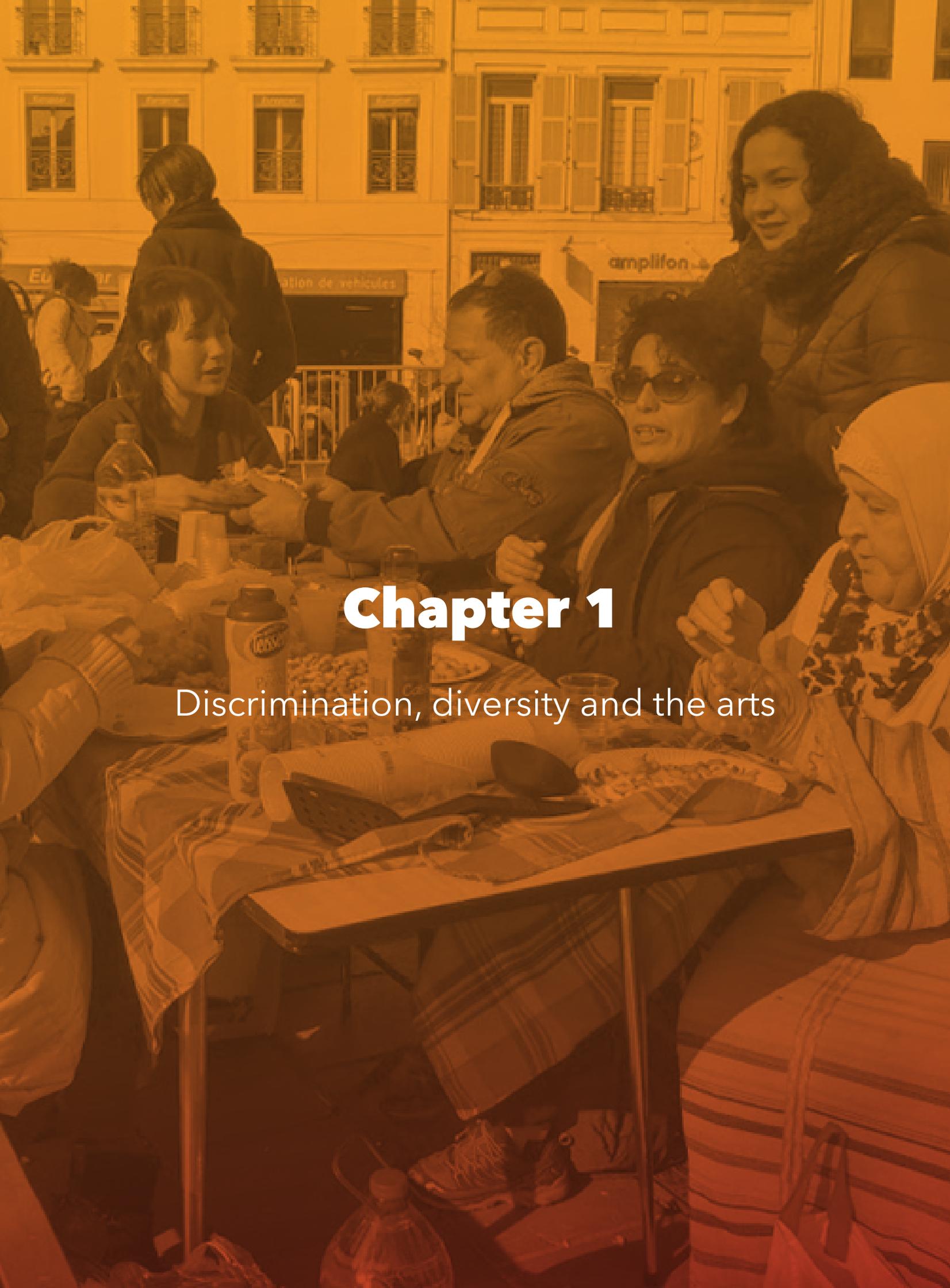
Chapter 1

Discrimination, diversity and the arts

RECENT XENOPHOBIC DEVELOPMENTS IN EUROPE

a summary based on the findings of the European Network Against Racism (ENAR) 2015-16 Shadow Report

In 2015-16 Europe has been faced with one of the largest migration flows in the continent's history, over one million people sought refuge in the EU in that time. In several Member States (Estonia, Hungary, Poland, Lithuania) governments have made it quite clear that irregular and in particular Muslim migrants are not welcome in their nation-states, labelling them as "economic" or "illegal" migrants. The anti-migrant sentiment correlated with a growing support to far-right political parties and groups which resulted in anti-migrant policies, including the use of the term "migration crisis". Ethnic profiling and discriminatory policing of migrants has been widely reported. Numerous barriers to integration such as discrimination, labour market restrictions, and language pose a challenge to migrants.

The countries that have the highest total number of asylum seekers and refugees are Germany, France, Sweden, UK, Italy, Netherlands, Greece, Spain and Austria.

2016

2017

Number of (non-EU) asylum seekers in the EU and EFTA Member States, 2016 and 2017 (Source Eurostat)
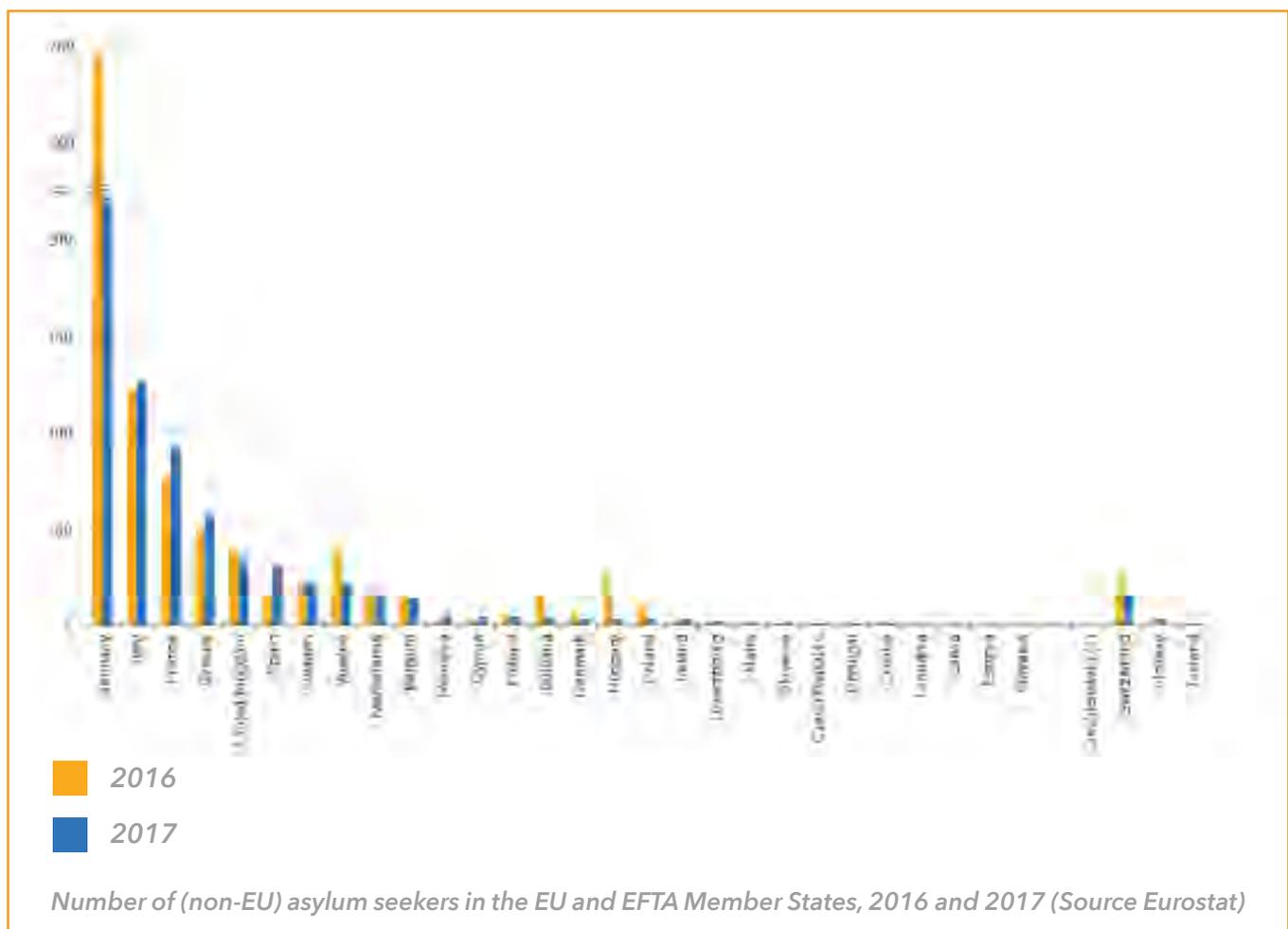
The countries that have most third country nationals as percentage of the population are Estonia, Latvia, Sweden, Croatia, Luxembourg, and Austria.

The Middle East has been the source of most immigration into the EU, particularly Syria which faces war and political instability. The EU was unprepared to deal with the mass migration of 2015/2016 due to the lack of structural policies regarding immigration and aid. Countries that have dealt with the migration flow have predominantly focused on emergency management instead of multidimensional plans for integration. Numerous nations such as Croatia, Hungary, Italy, and Greece have vowed to only be transit countries, and differed the development of long-term integration strategies for third country nationals. Nativism, the political practice of protecting and privileging the interests of natives, has been the policy of many countries regarding immigration policies and national security laws.

Politicians and political/media commentators have delivered anti-migrant statements and racist hate speech in the protection of their impunity, so despite the indignant reactions no consequences or sanctions came up. Advertisements in countries such as Denmark, Hungary, and Sweden have broadcasted the message that the migrants are not welcome under any circumstances. Members of the European Parliament have been criticized for racist hate speech and the Parliament had to implement new Rules of Procedure to strengthen hate speech sanctions.

Terrorist attacks in France and Belgium in 2015 and 2016 saw a rise in Islamophobia and anti-migrant rhetoric and hate speech. Not only are Muslims and Islam subject to racism and discrimination, the Roma migrant community are also targeted by hate speech and violence; laws against begging have specifically targeted Roma migrants.

The far-right political parties have been very successful in communicating with the general public, and have been largely setting the tone on the debate on immigration. Sympathy towards migrants by the public has dropped and support is also falling. Right-wing extremist groups have committed racist crimes and assaults in the name of protecting their national and cultural borders. Demonstrations against migration have turned violent many times and counter-protests were launched in response to 'refugee welcome' marches and demonstrations.

The mainstream media has also spread hatred and racism with racist and xenophobic positions which are evident in their reporting. The political establishment that uses hateful tactics is relatively unchallenged in the media. Journalists often do not have the needed knowledge on migration and present biased and misinformed reporting. Migrants and minorities are also underrepresented in the field of journalism.

Many countries have refused quotas to resettle refugees for racist and discriminatory reasons. Cyprus said they would prefer their share of the quota to be Orthodox Christian refugees because it would be easier for them to adjust to life in Cyprus. The Czech government accepted Christian refugees from Iraq but the programme was a failure and only half of the refugees remained in Czech territory. There has also been discrimination between different migrant groups regarding processing visa applications. Countries with majority white populations have significantly lower rates of denied visas than other countries, mostly in the South. Family reunification, a human right, has been impacted by excessively bureaucratic processes that feature discriminatory practices and exclude certain groups.

Major source countries of refugees | 2014 - 2015 (end-year)
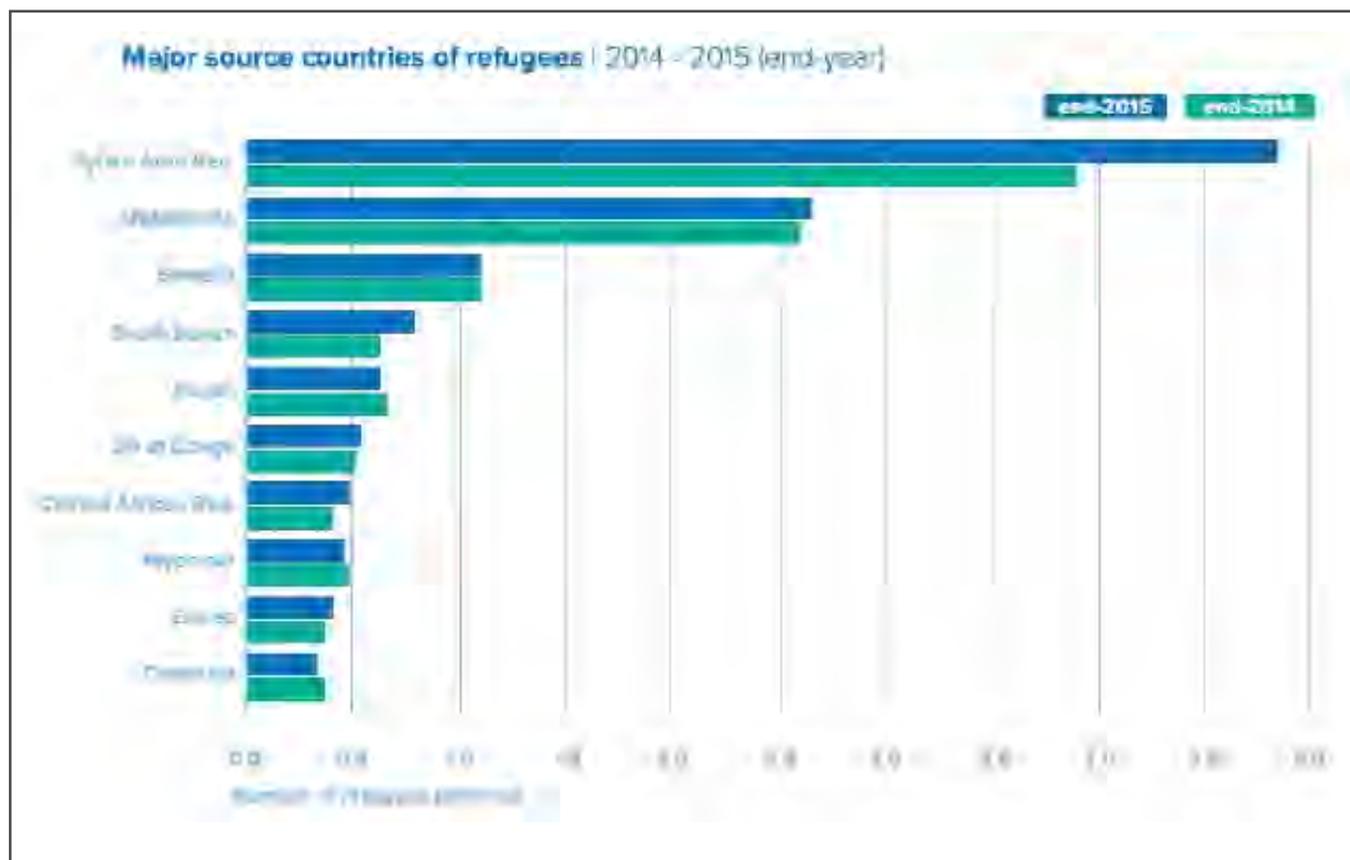
Racial discrimination is a significant barrier to labour market integration for migrants. Diversity and inclusion are seen by many not to be important in the workplaces. Standards can be set too high for how fast migrants must learn the new language and begin working, especially as many of them went through traumatic experiences.

Unfortunately, with the mass migration of 2015-16 there has been a rise of xenophobia and racism in Europe. This is reflected almost everywhere in society from politics, borders, integration, workplaces, and everyday interactions.

Summary by Marcell Lőrincz, based on ENAR resources www.enar-eu.org

ARTISTIC PRACTICES TO CHALLENGE DISCRIMINATION: A SPACE OF WELCOME

"... cultural diversity is as necessary for humankind as biodiversity for the nature"[1]

We somewhat live in an age of enlightenment. Scientific and technologic development is advancing at fast pace, paving the way for significant discoveries as well as multi-sector synergies to be explored. Modern neurosciences have revolutionised the way we conceive the human being. Debates have been triggered over the origin of human morality and have shed new light on our way to act as social beings and, consequently, as citizens. Inspired by a wave of remarkable illumination, an increasing number of voices have started talking of culture and the arts as important elements in society; while the notion of diversity has been endowed with positive connotations in institutional discourse. The UNESCO's Universal Declaration on Cultural Development (2002)[2] and its Convention on the Promotion and Protection of the Diversity of Cultural Expressions (2005)[3] were echoed, at European level, by several affirmations. They culminated in the Council of Europe's Faro Framework Convention on the Value of Cultural Heritage for Society (2005)[4] and in the White Paper on Intercultural Dialogue 'Living together as equals in dignity' (2008)[5]. These resolutions all asserted the great value of dialogue between cultures – together with the latter's intrinsic interrelation with cultural diversity – hence contributing to the establishment of a widely-diffused policy approach to the matter of diversity based on the principle of intercultural dialogue[6].

Yet, in spite of good intentions, diversity can still be perceived as "general 'foreignness'"[7] (be it based on difference of age, gender, taste, race, religion, etc.) and engender social conflict and discrimination[8]. As illustrated earlier in this work, this has become particularly evident in the last few years, as discriminatory behaviours towards immigrants started to spread in much Europe[9]. A period of economic austerity, the progressive establishment of intra-Europe migration trends and, since 2015, the increase in migrant arrivals from the Southern and the Eastern Mediterranean regions resulted in a heightened sense of competition with, and concern of, the newcomers[10].

These factors remind us that much work is still to be done to put the principles of interculturality and inclusiveness into practice. In this perspective, projects such as Art4Act acquire particular relevance, since they explore the ways in which artistic practices may be employed to spread the spirit of dialogue widely. Yet, we may wonder "why art?"; what assumption makes the arts suitable for achieving such a goal? The answer might be as simple as that: they trigger regeneration.

Building on Evans and Shaw, the England Arts Council (2006) recognises the potential of the arts in stimulating three main kinds of regeneration: "economic, environmental (physical) and social"[12].

In line with this assumption, we may mention the 10.5 million visitors to Essen for the Ruhr 2010[13] who generated an additional economic impact of 90 million Euros in 2010[14], when the Ruhr region (and the city of Essen as its representative) hosted the European Capital of Culture Programme. Essen for the Ruhr 2010 stands as a rare example of synergic collaboration among cities and local and European stakeholders whose implementation of the ECoC programme included a structured social and economic approach. Some key investments allowed the refurbishment/creation of cultural facilities and the transformation of disused buildings into creative spaces[15]. This generated a virtuous circle resulting in more businesses being opened, upgrading of neighbourhoods and properties as well as in an increased sense of pride in the population[16].

A close collaboration among local actors, also allowed the revitalisation of the eighteenth-century Anselmetti chapel, in the heart of the ex-industrial area of Mirafiori in the city of Turin (Italy). Following the principle of democratisation of the artistic patronage supported by the organisation a.titolo[17], the artist Massimo Bartolini brought forward into reality the need of a group of teachers for a space of activity for their pupils. To the amazement of both the commissioners and the citizens, the previously decaying chapel adjoining the school changed its original appearance – and nature. It now hosts a space for reflection, an archive and some multi-function areas where school children can carry out creative educational activities[18].

Then, in the town of Vitrolles (France), a longer path of creation, workshops and residencies brought together school children, teenagers, teachers, adult and elderly people as well as theatre and music professionals to produce a musical piece of 50 minutes. The collective work explored new narratives of identity to overcome generational stereotyping for the good of the participants and the community[19].

Some may argue that, in all these cases, positive change might have happened alike by employing means other than the arts, such as, for instance, infrastructural investments, construction works or advertisement. However, there is a peculiar characteristic that distinguishes art from "other forms of leisure or community development – it deals with meanings"[20].

Following this statement, interpreting regeneration as a three-type process entailing economic, environmental and social changes might not be enough. A further type of regeneration should be taken into account, which is intrinsically intertwined to, and has no less importance than, all the others: the regeneration of the self.

In the mentioned examples, positive transformation became possible because the perception of the individuals who participated in the projects changed. Indeed, suspicion and fear may be overwhelming feelings when we are faced with something unfamiliar, "other", or not in line with the standard characteristics we usually ascribe to a certain place, behaviour, group or community[21]. Lack of knowledge or empathy can be barriers, negatively influencing people's readiness to accept unfamiliar situations or characteristics.

This is the reason why many have emphasized that education should be a lifelong process, a journey which should start at school and continue through all phases of human and professional development.[22] In reality, what contemporary societies are called for is a whole cultural revolution: education is not just a matter of learning data, but also systems of relationship; the way to recognize and deal with emotions; how to dialogue and think critically. According to this vision, art becomes more relevant than ever for it deals with values by taking the "individual" as a starting point. In fact, paraphrasing AiCE (2011), most artists would instinctively work with people as "individuals" rather than "types".[23]

By creating opportunities for personal research and questioning, art would thus allow diversity to emerge at an individual level, overturning stereotyping and discrimination.[24] In so doing, a space (both tangible and intangible) of trust would be built, where individuals and groups are able to communicate, to exchange and grow. Borrowing the term from Voices of Culture (2016), but in a larger sense, this could be called a "Space of welcome"[25]: an environment which stands as both a safe place where diverse identities are allowed to thrive and a tool to either tackle or prevent discrimination. Today, much anecdotal evidences and testing seem to confirm such a view, when, for instance, art activities are used to help people in redefining themselves in a new home or, rather, in the eyes of those who hold a much "solid" position in society.

That precise thought seems to have inspired the project "Ariadne" (art for intercultural adaptation in new environment). It was designed to produce knowledge on artistic methodologies facilitating people with different nationalities (i.e. migrants, refugees and asylum seekers) to establish themselves in new societies. Conceived by a consortium composed of six organizations from France, Hungary, Spain, Greece and United Kingdom, it combined theoretical analysis and practical activities based on dance, theatre of the oppressed, fine arts, and ecological arts. During a total of eleven 30-hour workshops held in the five countries, the participants created new meanings to define everyone's identity; they built human networks and learnt to deal with the feelings of uncertainty and anxiety deriving from their conditions[26].

Another example is provided by "El Aers – The Wedding Project", initiated by the Tuniso-Italian collective Corps Citoyens. It started in 2015 with a series of multidisciplinary workshops delivered to young Tunisian people. The ateliers were held in a number of suburbs of the capital and in small seaside villages, allegedly known as the places of immigrants' illegal departure. The experience was followed by an artistic residency in the medina of Tunis: it resulted in a site specific performance which has, since then, toured around several artistic festivals. It was based on, and nourished by, the encounter of individuals; disciplines (e.g. physical theatre, video animation, photography, SLAM poetry); knowledge and the nationalities animating the work, which is carried out between the two shores of the Mediterranean. While calling for the right for people's freedom of movement, the still-ongoing project engages the participants coming from disadvantaged socioeconomic background in an investigation of the self and of their place in society[27].

The projects mentioned in this work are just a small subset of how artistic practices may contribute towards inclusiveness. Even though some might think this is an old story, major recent world events remind us that a great effort should still be made to allow diverse individuals and communities to live together in dignity. The arts may serve this purpose since they trigger regeneration at multiple levels.

The individual stands in the foreground in this process either as participant or audience. In fact, through the creation of "spaces of welcome" and trust, artistic activities become useful educational tools which may free people from oppressive social categorisations and help them to see the reality, and the "other(s)" from an unexpected angle. This was the case of the young participants of "El Aers", whose sense of pride grew a great deal when they performed in front of hundreds of people. And so it was, even, for the larger majority of the Ruhr region's inhabitants, who benefited from stronger intercultural-exchanges and a considerably improved image of the area after it hosted the ECoC programme[28].

In this perspective, regeneration becomes both a result of the artistic process and an intrinsic aspect of practicing art. Indeed, not all art is as appropriate to trigger positive change, nor are all artists good educators. Nevertheless, we could dare say that the higher artistic practices will be employed for community development, the more effective methodologies to spread inclusiveness could be refined, for the good of both the artists and the communities.

Valeria Meneghelli

1   UNESCO, 2002, "Universal Declaration on Cultural Diversity", *Records of the General conference, Paris, 15 October to 3 November 2001*, Art. I, p. 62. Available online: http://unesdoc.unesco.org/images/0012/001246/124687e.pdf#page=67

2   idem.

3   UNESCO, 2005, *Convention on the Promotion and Protection of the Diversity of Cultural Expressions*. Available online: http://unesdoc.unesco.org/images/0014/001429/142919e.pdf

4   Council of Europe, 2005, *Council of Europe Framework Convention on the Value of Cultural Heritage for Society*. Available online: https://rm.coe.int/1680083746

5   Council of Europe, 2008, *White Paper on Intercultural Dialogue: Living Together As Equals in Dignity*. Available online: http://www.coe.int/t/dg4/intercultural/source/white%20paper_final_revised_en.pdf

6   European Agenda for Culture, 2014, *Report on the role of public arts and cultural institutions in the promotion of cultural diversity and intercultural dialogue,* Work Plan for Culture 2011-2014. Available online: http://ec.europa.eu/culture/library/reports/201405-omc-diversity-dialogue_en.pdf

7   idem, p. 38.

8   A definition of the term can be found in: UNESCO, 2017, "Discrimination", *Glossary of Migration Related Terms*. Available online: http://www.unesco.org/new/en/social-and-human-sciences/themes/international-migration/glossary/

9   Human Rights Watch, 2017, "European Union", *World Report 2017*. Available online: https://www.hrw.org/world-report/2017/country-chapters/european-union

10 European Council against Racism and Intolerance (ECRI), 2017, *Annual Report on ECRI's Activity, covering the period from 1 January to 31 December 2016*. Available online: https://www.coe.int/t/dghl/monitoring/ecri/activities/Annual_Reports/Annual%20report%202016.pdf

11 SETA, 2016, *European Islamophobia Report*. Available online: http://www.islamophobiaeurope.com/reports/2016-reports/

12 England Arts Council, 2006, *The Power of Art, Visual Arts: Evidence of Impact, Regeneration, Health, Education and Learning*, p. 16. Available online: http://webarchive.nationalarchives.gov.uk/20160204101926/ http://www.artscouncil.org.uk/media/uploads/documents/publications/phpTpuDh1.pdf

13 The definition "Essen for the Ruhr" was adopted to designate the 53 municipalities that compose the Ruhr region, with the city of Essen as the ECoC title's leading bearer. This to comply with the legal basis for participating in the ECoC programme requiring a single city to act as the main leader/coordinator of the event.

14 Data referred to the visitors' overnight stays retrieved in: ECORYS, 2011, *Ex-post Evaluation of 2010 European Capitals of Culture*. Available online: https://ec.europa.eu/programmes/creative-europe/sites/creative-europe/files/files/capitals-culture-2010-report_en.pdf

15 Wirtschaftsförderungmetropoleruhr GmbH, 2013, *Creative Economy Ruhr*. Available online: http://business.metropoleruhr.de/fileadmin/user_upload/Dokumente/Publikationen/Kreativwirtschaft/Creative_Economy_Ruhr_02.pdf

16 ZfKf, ICG Cultureplan, 2011, *A Metropolis in the Making*. Available online: http://www.metropoleruhr.de/fileadmin//user_upload/metropoleruhr.de/01_PDFs/Regionalverband/Kultur_Sport/Kulturkonferenz/Evaluationsbericht_Ruhr.2010.pdf. And Garcia B., Cox T., 2013, *European Capitals of Culture: Success Strategies and Long Term Effects,* European Parliament. Available online: http://www.europarl.europa.eu/RegData/etudes/etudes/join/2013/513985/IPOL-CULT_ET(2013)513985_EN.pdf

17 A.titolo organisation is the Italian representative of the Nouveaux commanditaires (*the New Patrons*) programme, which was launched in the 1990s by the Fondation de France. It is based on the principle that every citizen should be able to act as the first player in the artwork's commissioning. The artwork is thus conceived in direct collaboration with the artist so that the needs of the communities are addressed in the specific area they live in.

18 The project was realized in the frame of the European programme Urban 2 for the regeneration of the North Mirafiori area. To know more please visit: http://archive.atitolo.it/ITA/2_1_1torino.htm

19 Art-Temps Réel, *Raconte moi un mouton*. Online source: http://www.a-tr.org/rmm.html

20 Matarasso F., 1997, op. cit., p. 47.

21 European Economic and Social Committee, 2016, *Cultures, Cities and Identity in Europe*. Available online: http://www.eesc.europa.eu/resources/docs/qe-01-16-463-en-n.pdf

22 Council of Europe, 2008, op. cit.

23 AiCE Programme, 2011, *Artists in Creative Education*, p. 10. Available online: https://www.dropbox.com/s/jnpzx0ktjz3tyyk/AiCE%20Practical%20Guide.pdf

24 European Agenda for Culture, op. cit.

25 Voices of Culture, 2016, *The Role of Culture in Promoting Inclusion in the Context of Migration*, *Brainstorming Report*. Available online: http://www.goethe.de/ins/be/pro/voc/VoC_full%20report_Final_kleiner.pdf

26 Ariadne Project, 2012, *Art of Adaptation, Manual of Artistic Tools for Migrants*. Available online: file:///C:/Users/Valeria/Downloads/Ariadne+ENG_felt%C3%B6lt%C3%A9sre.pdf

27 Corps Citoyens, 2014, Facebook page: https://www.facebook.com/corpscitoyen/

28 ECORYS, 2011, op cit., p. 39.

DIVERSITY CONSCIOUS YOUTH WORK:
WHY AND HOW

In the last years, as immigration to Europe accelerated, many immigrants, especially refugees escaping conflicts in the Middle East, have been focused a lot by media and politics. Youth work is expected to play a leading inclusive role through formal and non-formal learning environments in order to fill the linguistic, vocational and cultural gaps between the "old" Europeans and the more recent ones.

But, the current immigration has unfolded while Europe is still struggling with the effects of the recent economic crisis and high youth unemployment. A large part of young citizens especially in the European South began to feel the threat or the reality of social exclusion. An informal battle for limited resources tends to start inside the heart of Europe. In the context of its preparation, large parts of the young people choose radical and extreme beliefs in order to make their lives meaningful, to find a way to being accepted and supported in our society. According to the ongoing online research "Generation-What?" (http://www.generation-what.eu/en/) among the three things that scare youth most are: 'Being alone' and 'Not finding my place in society'. These findings have been accompanied by a lack of confidence in the European idea.

Discrimination, racism and xenophobia are just symptoms of the crisis of disconnection that is happening all around us. We have created human societies where it is easier for people to become cut off from all human connections than ever before. The war of everyone against everyone – competition and individualism – is the religion of our time, justified by a mythology of lone rangers, sole traders, self-starters, self-made men and women, going it alone. For the most social of creatures, who cannot prosper without love, there is no such thing as society, only heroic individualism.

This individualistic religion creates victims. By trying to fit into a very narrow, superficial model of social inclusion we often abandon, ignore and reject those who are different from us. The prejudice against exteriority has by no means disappeared in our contemporary world. We find many popular media narratives promoting paranoia by anathematizing what is unfamiliar as 'evil'. Such tales reinforce, once again, the idea that the other is an adversary, the stranger a scapegoat, the dissenter a devil. It is this tendency to demonize otherness as a menace to our identity that so easily issues in hysterical stories about invading enemies. At this point, populism and extremism find a welcoming environment to be further developed and become the contemporary narrative of European youth.

Of the many attempts to interpretively approach otherness, we could distinguish two basic approaches that can be used as analytical tools in youth work. Each of these is an extreme interpretative attempt of the stranger, the unfamiliar, the other, which rarely occurs in our complex everyday world. Using them as analytical tools and not as undeniable truths, we can flexibly reconstruct the theoretical framework that fits every social situation in order to explain in depth the modern, complex social phenomena that produce and reproduce racism, xenophobia and hostility against otherness.

Deconstructive approach to Otherness

This approach starts with the thought of Immanuel Kant that the world may belong to everyone, but within the boundaries of a particular social space, the world belongs more to some than to others. It belongs more to those who are identified with a particular social space and less to others, who, because of this non-identification, are considered as the Others. This specific social space may be the state, the society, the community, a social group, a caste, a family, generally whatever may have a system of common settings (discourse/logos) which characterizes the members that share it and take from it a sense of common identity that distinguishes them from others (Derrida calls this separation system logocentric).

With this approach, the difference is defined by the similarity, the Other is undermined in favour of the Same. The forced coexistence of similar and different requires a kind of tolerance in consciousness that Derrida defines as the 'law of hospitality'. According to Derrida, when you accept someone in your home, you require them to disclose their identity, to define the relationship and their distance from you. Identification involves a certain degree of violence, and allows the host to control the process of evaluation, screening, selection and exclusion. This process takes place because the host is afraid that some others will threaten to invade his*her space which turns him*her from a host to a hostage. According to the followers of this approach, it is assumed that a form of immigration law is inevitable. However, they consider that there is something above law: Justice. Hospitality is truly just when it resists the temptation to discriminate between similarity and otherness.

Psychoanalytic approach to Otherness

This approach is based on the concept of the uncanny (das Unheimliche) by Freud. Das Unheimliche is the name for everything that ought to have remained secret and hidden, which, however, became visible. In the psychoanalytic approach of diversity there is a quirky relationship between two categorically opposing concepts – the familiar and the unfamiliar. Julia Kristeva argues that the characteristics of a stranger who frightens us and whom we act against with sanctions is what is within us and its visibility to someone who is outside us. Our reaction towards the other is due to the fact that we are strangers to ourselves. In this way, the unfamiliar is the otherness that dwells within our own identity, so that Other resulting from the Same, the other being the mental image of "I". Sociologist Richard Sennett claims something similar and states that the fear of 'otherness' that someone does not know is exactly the same as what people fear for themselves and their own strengths. The hostility towards the stranger is the feeling for ulterior and secret elements of ourselves that are displayed by the unconscious, which consciously we do not want to admit and which makes us feel alienated from ourselves. To the extent/degree that we exclude outsiders we deceive ourselves thinking that simultaneously we disengage from the feeling of alienation. Fooling ourselves by believing that we are cleansed from that unique feeling of anxiety that Freud calls 'the uncanny'.

Otherness and art-making

The deconstructive and the psychoanalytical approach to otherness are composed of two extremes. On the one hand we approach the foreign as a completely external factor and on the other hand as completely internal. In the attempt to approach otherness we should keep in mind that the social world is not characterized by the chromatic contrast of black and white but of unlimited shades of grey. Therefore, an intermediate approach is recommended. It is not enough for someone to be simply open towards the 'other' that lies beyond us and within us, although essential. The interpretation is that the other is neither absolutely transcendent nor absolutely immanent, but something between the two.

One can now say: all these theories are fine, but how are they practiced in youth work?

Art-making can be a safe space for experimenting with ourselves. By creating in groups, young people face and overcome individual challenges by using knowledge, skills and attitudes they have already acquired in their lifetime. Interacting with other people, all these transferred resources are in constant negotiation and are changing. Instigating young people to become familiar through art-making with their perception of similarity and distance, as well as with what is unknown and strange within them, we basically invite them to play with their beliefs, the beliefs of others, and through this game to change their reflection about the world.

Diversity and inclusion in youth work

Cultural youth work and art-making do not happen in a vacuum, but in heterogeneous societies with their historically arisen power structures. So how can cultural youth work contribute to an inclusive society that gives equal rights to all its empirical members?

In his work on interculture, Mark Terkissidis puts focus on two aspects:
• Shifting the focus away from various – internally supposedly homogenous – cultural groups to a diversity on the level of the individual.
• Structural changing institutions and organisations to make them inclusive: Designing for diversity.

This aims at thinking societal cohesion not based on a shared past (history), but rather on collective processes of building the community of the future. According to Terkessidis, it requires a thorough review of organisational structures to make arts and cultural youth work inclusive for people with diverse backgrounds; on the levels of:
• Rules, procedures and leadership: Which rules and procedures are in place? Who participates in decision-taking?
• Resources: What places are used, what financial means are available for which purposes, what societal groups are represented in the staff?
• Communication: How does an institution/association communicate – to participants in the work, to funders, to the public?

To successfully implement diversity-conscious youth work, especially in the field of culture / art-making, we thus recommend some criteria:

1. Awareness for power structures and structural discrimination / readiness to listen

As a youth/cultural worker, especially if I am a member of a dominant societal group coming from universalist humanist values, I should be aware of my own position in society, my privileges, and I should be ready to listen to people with different experiences and to critically reflect own blind spots. As youth/cultural organisations, we should strive for being inclusive; which includes questions of rules, procedures, leadership, resources and communication in our work as described above.

2. Avoid reproduction of stereotypes

Arts projects dealing critically with discrimination often tend to reproduce stereotypes and clichés that they allegedly want to deconstruct. Re-creating discriminatory stereotypes in artistic productions, even with the intention of parodying, exposing and debunking those stereotypes, will often entail the risk of strengthening the stereotype in public discourse; it may even re-traumatise recipients of this artistic production who have experienced discrimination themselves.

3. Accepting individuality and avoiding othering

Persons categorised as members of societal minorities often experience "othering": being constructed as "the other" by dominant groups in society. The dynamics of otherness described in the beginning of this text often resonate in cultural projects in a way that people who are identified with a certain minority are invited, sometimes even pushed to represent that minority: To represent "their country" (which might be a country where they have never been), "their ethnic group", to tell stories about their life. Cultural/youth workers should be extremely careful in listening to what people want to represent, who they want to be in an artistic production; and to not corner people by labelling them.

4. Art as means and end

The second formulation of Kant's categorical imperative says: "Act in such a way that you treat humanity, whether in your own person or in the person of any other, never merely as a means to an end, but always at the same time as an end". – With art being a fundamental part of human existence, experience and expression, we suggest to extend this formulation to art: Never merely use arts as a means, but always at the same time as an end.

While we may want to contribute to societal cohesion with art-making projects, we should always consider: Cultural youth work and art alone cannot solve structural societal problems that may be deeply grounded in economics and politics. Art should not be exploited as a tool for social engineering – rather should cultural youth work empower individuals to experience the full potential of arts and culture, and to express themselves and to communicate through arts.

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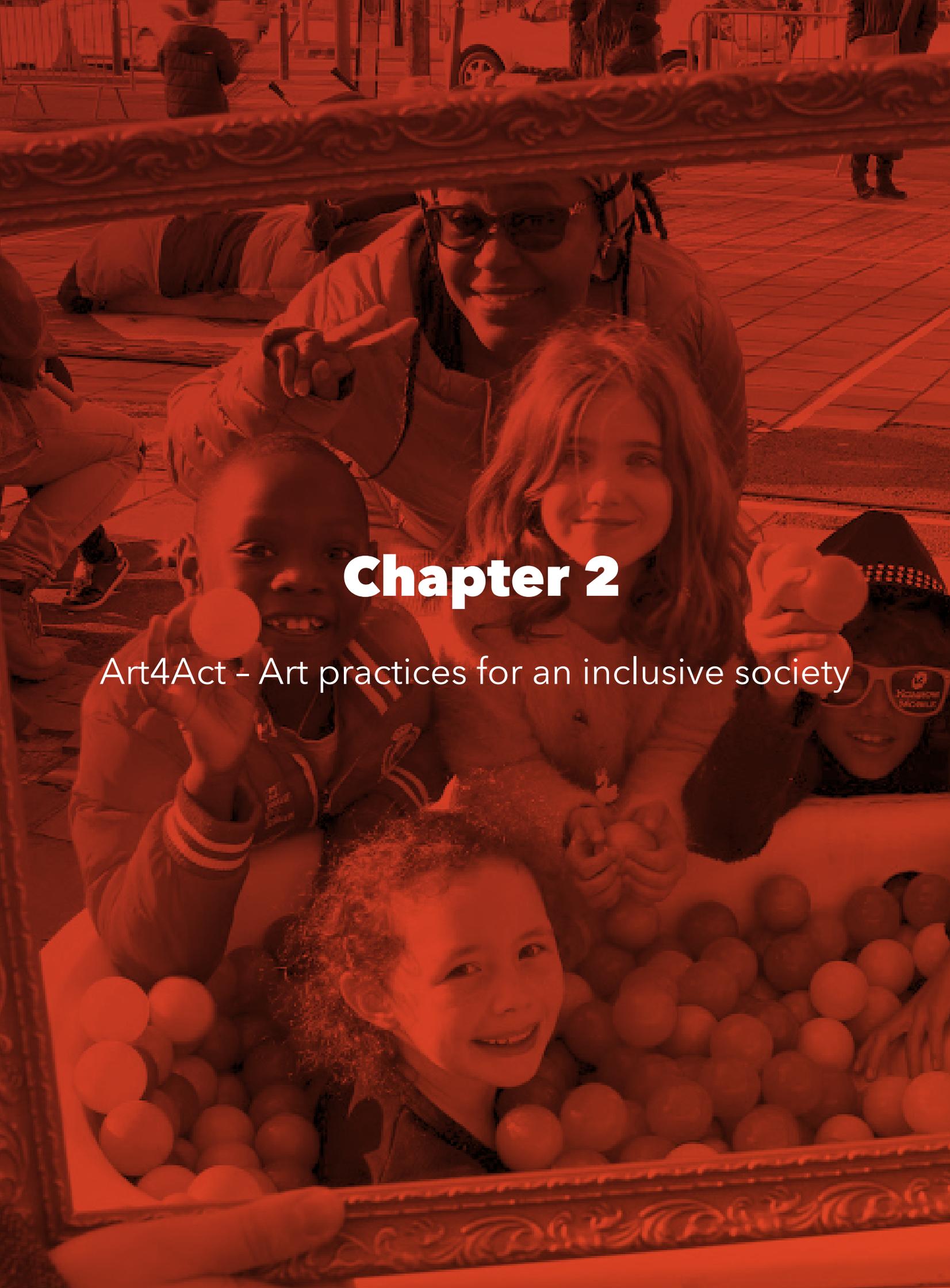
Chapter 2

Art4Act – Art practices for an inclusive society

DISTANT NEIGHBOURS 1

When to use: It is best performed when the participants are already acquainted with each other. Then, it provides them with an effect of surprise. However, it can also be performed in a new group.

Aims & subject: The aim of this practice is twofold: at the beginning, it triggers participants' awareness of people's differences and a feeling of distance among the group; in the end, and as a consequence of the first process, it makes participants feel the fraternity of others through some humoristic, precise and clever questions based on what the participants have learned from, and about, each other, during the practice.

Material: Blue, red, yellow and white scotch tape. The questions should be written on red, yellow and blue paper.
A photo camera to shoot pictures is also required. It should remain in the same place during the whole exercise and shoot the three to-be-created areas of work

Setting: In a wide space, three coloured (active) areas (red, blue, yellow) and one white (passive) area are marked on the floor with the scotch tape

Time:
20-40 minutes

Target group:
It is more effective in a big group (10 to100 participants) of all ages

Verbal / non verbal:
Basic language skills needed

Artistic disciplines involved:
Performance art, Theatre, Visual art

PROCEDURE

20-40 min

Warm-up
Before the exercise begins, three coloured areas (red, blue, yellow) and one white are created in the room with the use of some scotch tape. The coach may actively participate in the exercise with the group, or just supervise the performance of the practice. In case the group is composed of young participants, the coach might better not to take part in the activity.

When the working space is set, the coach asks a closed-ended question. The only possible answer is positive. Every question is written on papers of different colours, which correspond to the colours of the three areas designed on the floor. All participants who feel they want to answer "yes" to the asked question should move to the coloured zone corresponding to the colour of the question.

The questions are structured in such a way that, at the beginning, answers will let participants witness people's differences. Later on, with the help of humour and different kind of questions, the situation would overturn.

This practice was tested during a number of projects e.g. Santa Croce sul mondo - Art practice in a public school, and the Art4Act pilot training held in Pontassieve (Florence), from October to December 2017.

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DISTANT NEIGHBOURS 2

When to use: It is best performed when the participants are already acquainted with each other. Therefore, it would be preferable not to propose it after the very first days of a group's work.

Aims & subject: To allow participants to reflect on the concepts of "unknown" and "new" and to open up to new cultural attitudes.

Material: Objects brought by participants

Setting: Any place

30 + 60 minutes (two separate sessions)

2-25 participants aged 10 or older

Basic language skills needed

Performance art, Theatre, Visual art

PROCEDURE

30 min | **Cultural practice**
During the first step, the participants are faced with a cultural practice, a habit that, in certain socio-cultural contexts, people might do regularly. As a matter of example, it can be as simple as the practice of "making coffee". It should be introduced by the coach in a performative and provocative way before revealing the rules of the whole exercise, so to trigger the group's reactions and thoughts.

In the discussion that will follow, the participants are guided to reflect on their reactions to the habit's representation. In some cases, they could discover that their way to see it was based on stereotypes.

In the end, the coach asks the participants to think of their own cultural practice, a habit they feel familiar with and are ready to share and present to the others during the following meeting. The latter should preferably happen after some days.

60 min | **Step 2**
Very often our fears are based on the lack of knowledge about something or someone. When we get in touch with cultures different from ours, we start familiarizing ourselves with the "unknown" which, progressively, becomes something "new" and "friendly" the more we get to know it.

During this exercise the participants "teach" and "learn" from each other different cultural habits and attitudes. In fact, when people "teach" they often open themselves to others, they reveal their secrets, they give. When they "learn", they get ready to listen and receive from the others.

Here, each participant will be invited to present his*her own habit to the group, either with the help of the objects they have brought with them, or just by playing an action or saying words. Following this first exchange, each participant writes the "recipe" of his*her habit (i.e. what s.he thinks necessary to perform that customary action) on a hexagonal cardboard shape. Those shapes will be assembled together, resulting in a honeycomb shaped structure evoking the image of a hive: the symbol of a diverse and to-be-discovered collectiveness.

This practice was tested during the Art4Act pilot training held in Pontassieve (Florence), from October to December 2017.

« The practice of self-narration has been very profound; it allowed us to get closer to each other, to respect and give importance to each one's narrative, to have the courage to reveal pieces of our lives and to realise also different aspects of ourselves »

Naima, 46-year-old youth worker

copyright Claudia Gori

FIVE FAMOUS PEOPLE

When to use: In groups that express opinions similar to the "Islam cultural invention" argument or in groups that need to experience the under-representation of the Muslim element in contemporary western culture.

Aims & subject: Raising awareness of different truths within societies when recognising the co-existence of different perspectives.
Making the participants reflect on "blind spots" in their own cultural background.

Material: 1 piece of paper and a pen per participant

Setting: A room with chairs set in a circle

60 minutes

Up to 20-25 participants aged 15 or older

**Advanced language skills needed
Writing and reading skills needed**

PROCEDURE

20 min

Quiz
Using the game in the form of a quiz, every participant is asked to fill in nine names of famous people they know into the following categories. Therefore, the coaches need to hand out the sheets provided for every participant.
For this task, participants have about 90 seconds of time for each category.

Categories:
1. 5 famous people in general
2. 5 famous men
3. 5 famous women
4. 5 famous male or female Americans
5. 5 famous Catholics
6. 5 famous Muslims
7. 5 famous people from Syria
8. 5 famous black people
9. 5 famous people speaking Russian

In many cases, the participants have less than 5 people in mind for each category. It does not matter, they can write what they remember. In general do not give more time than 90 seconds for each category. The spontaneous respons is a valuable part of this practice.

20 min

Working in small groups
In small groups of 3 or 4 people, the participants discuss their findings. Moreover, they should put a specific focus on the following points:
- What did you recognize concerning your own choice? (for example: what is the social status of men and what the one of women? What is the profession of the chosen persons? Which is the level of popularity of each chosen person? etc.)
- Why was it sometimes easier and sometimes harder to find five names?
- How much cultural/social/political influence do the chosen people have?
- Who has got the opportunity to be famous in our society?

The coach could add and/or adapt questions in order to guide the gorup discussion into other social/cultural issues.

20 min

Reflection
The coach focuses on structural aspects of the task as well as on consequences in everyday life. This timely-limited situation needs to be close to the participants' reality. The term "famous" used in this session can also be referred to as "influential in our society", the restriction line does not need to be drawn at the degree of being known.

Questions concerning evaluation may be:
- Which types of people do we remember in situations of stress? (Stereotypes etc.)
- Which kind of people remains "invisible" in our society?
- Which consequences does this have for diversity and integration in our society?
- Which consequences does this have on structures of power?
- To which categories are positive and negative connotations ascribed?
- Which image of Muslims do the participants have in their minds?
- What do we need to change for having a different image of Muslim culture in society?

To go further

Bertelsmann Stiftung / Bertelsmann Forschungsgruppe Politik (ed. 2002). Eine Welt der Vielfalt Moderationshandbuch, in der Adaption von Regina Piontek, Susanne Ulrich, Angelika Weber, Florian Wenzel und Czarina Wilpert. Gütersloh, p. 131ff.

This practice was tested during the pilot training addressing youth workers/trainers/adult artists held in Larissa (Greece), from 26th February to 7th March 2018. It was presented as well during the Art4Act Capacity Building Workshop in Cologne (Germany), from 16th to 22nd April 2018.

It is part of the Curriculum of the OutSideIn project and it was implemented during the OutSideIn Short Training Event in Larissa (Greece) organised from 20th to 27th October 2016 by Susanne-Verena Schwarz on behalf of the Institute of Didactics of Democracy of Leibniz University of Hanover.

GUIDED CREATION IN SMALL GROUPS

When to use: This practice is rather a "meta practice": a structure for intense residency projects, such as international youth exchanges or topical holiday camps.

Aims & subject: Providing a framework fostering creativity; artistic work on a certain topic; participants' individual development and social/intercultural learning.

Material: Lots of materials such as: pens; markers; paper; a flipchart and/or a white board.
Plus, materials for the artistic disciplines involved (e.g. if you do music, you will need music instruments and/or recording and production equipment).

Setting: A separate working room for each small group.
Small groups should not include more than 7 people. Depending on the artistic disciplines involved, there may be special requirements (e.g. a suitable floor for dancing; a suitable room for a loud band etc.)

This process was tested with activities over 10+ days. 14+ days are recommended

Young people aged 16 or older

Basic language skills needed

Any artistic discipline (a dedicated coach per discipline is recommended)

PROCEDURE

1 day	**Getting started** The first step in a residency project like this is to get started together. This includes: A. Getting to know who is the team/who to ask for help in case of problems; B. Getting to know each other as a group; C. Agreeing on/setting group rules; D. Collecting the expectations of the group; E. Presenting the planned programme (and optionally modifying it together with the group); F. Presenting the project location(s) and providing information everybody should have about these places; G. Getting "warm" together as a group (icebreakers etc.). There are various methods that can be used here; like, the "PicassoFameLetters" practice can be used to achieve B., D. and G. ⚠ Setting the tone and atmosphere at the beginning of the project can have a very big impact on all the following steps. Make sure that everybody in the group feels welcome; that the project is perceived as a safe space and that all team members get their share of visibility (in fact, often, groups identify the person(s) who speak most at the beginning as "the leader(s)").
0.5 -1 day	**Artistic kick-off / Artistic workshops** When young artists/young people interested in artistic expression are brought together, many participants might be really eager for becoming active artistically, and for experimenting and sharing their artistic skills. So, before diving deep into the topic of the residency, a phase of first artistic experimentation and activity is recommended. This is also useful for both the participants and the team/artistic coaches to get a first impression of what artistic skills, styles and approaches are brought to the project by the different participants and to prepare for the later phases, when creation groups will be formed. In the further process, artistic workshops can give new input to the group and help the small creation groups to achieve their goals. These artistic workshops can be offered divided by artistic disciplines –like parallel workshops in dance, music, filmmaking and theatre– and continue for a certain timeframe (e.g. 90 minutes each morning after the warm-up) through the first half of the project. However, there could also be a workshop for the whole group (for example about storytelling), or one-time parallel workshop (e.g. presence on stage/filming with DSLR cameras/ harmony singing). ⚠ Once the small groups start working on their creations, they will need a lot of time and focus on those creations, so it is recommended to have less (or no) artistic workshops in that phase. A careful selection of the artistic coaches is highly recommended: they would be people with both artistic and educational experience, with a solid level in the working language and an inclusive approach to working in diverse groups.
Various	**Recurring elements/Group programme** When working with a diverse group of participants, there should always be activities creating and maintaining group cohesion. These can be organised like this: warm-ups each morning, which combine breathing, relaxation and physical activity; followed by a daily plenary with space for announcements from the team, but also for anything that participants want to share with the group such as suggestions, complaints, shout-outs, lost-and-found messages etc. Other elements to maintain group cohesion, especially in the phase where the group is split into small creation groups, can be: - Cooking together/special group meals; - Evening programme with group games, board games or sports activities; - Group parties. ⚠ As a team, try to find a good balance between the (necessary) focus on small groups' work in the creation phase and the need to keep the whole group together.

1-2 days

Exploring the topic

The "meta practice" described here is based on the idea of small groups' collective creation related to a common topic. An important step is to get the creation process started; while to give it a communal direction and a certain depth of reflexion is a common topical process. This process may have very different forms, depending on both the actual topic and the group.

It should involve self-reflection and exchange on the topic within the group. It may involve inviting external experts in the topic, or excursions to sites with topical relevance. It may involve research on the topic when the participants search things on the internet, or in the physical world.

⚠️ If you are involving external experts make sure that they are ready to work with your group (educational skills and language level).

1-1.5 days

Building the creation groups

Now, after the group has jointly worked on the topic, it's time to split up into small creation groups. There's different ways how you can do that:

A. You could start from pitching ideas: Each participant who wants can pitch an idea for a topical creation, mentioning how many collaborators are needed to successfully implement the idea. Then, the "pitchers" have to find enough people to join them to be a workable group, or they have to join ideas, or abandon their idea and join another group.
Pros: This can bring up very interesting ideas, coming deeply from the participants
Cons: It can create a "my idea is better than your idea" competition, can lead to hierachies within the creation groups ("the idea came from ME!"), and can go far away from the common topic in some cases.

B. You could start from the topic. What we did at the German Art4Act pilot: After the topical days, the team collected 10 topical keywords. Those were written on big posters, with two additional blank posters. Now, the group was invited to do a silent discussion (everybody walking around and writing comments/thoughts/ideas on the poster); and after that, to split up in groups following certain rules:
– each group must contain 3 to 7 people
– each group must contain people resident in at least 2 different countries
– a group cannot be a "reunion group" that has already worked in this exact constellation at a previous project

In both A and B, participants must decide to be in ONE group; groups may ask participants from other groups to contribute for certain things (like, to act in one scene of a movie, or to play guitar on a recording), but this has to be communicated with the group, and first priority is always on each participant's primary group.

In either A or B, as soon as a group is complete, they fill a A4 sheet with their group name and all group members and come to the "check-out counter". There, the team registers the group and assigns a working room to them.

⚠️ Dividing the group into small creation groups is a very important and sensitive point in most projects. There can be many conflicting wishes getting to the surface here. In fact, some participants may want to work with some specific other participants; be it because they are friends, or because they admire their artistic skills, or because there is love interest in the air.

Some may be very interested in a certain topic, or in implementing their own idea. In most cases, it will not be possible to fulfil all those wishes (there may be very popular, very artistically skilled participants, and everybody wants to work with them; but they can only be in one group). So, the team has to take care that nobody is left behind alone, and that a compromise acceptable for everybody is found.

0.5 -1 day	**Making a production plan**

The creation phase starts with each creation group making a production plan, answering the questions:
1. When do we want to do what?
2. What kind of resources (e.g. rooms, technical equipment, materials, costumes, etc.) are needed and when?
3. Do we want to involve participants from other creation groups? Who, for which task, and when would we need them?

If possible, for this task, the team should provide clearly structured sheets containing all timeslots available for the creation group work. When the production plan is ready, the creation group (or a speaker of that group) should have it approved by the team. Also, if involvement of participants from other creation groups is planned in certain timeslots, availability of these participants has to be checked, and agreed upon with their primary creation group.

The team may need to be a bit rigid here, especially if production resources are limited (e.g. only one audio recording studio that many groups want to use is available). The group really needs to deliver a complete production plan before they start shooting videos, writing songs etc.

Several days, at least 5 full days

Creation
The creation groups work on their creation, guided by the team/artistic coaches.
In many cases, there will be a production and a postproduction phase in this step (like filming a movie and then editing it; recording music and then mixing it); or, in case of a live performance, there may be a creation phase and a rehearsal phase.
During the creation time, the artistic coaches may circulate between the groups, or, depending on how independent the participants are, it may make sense to assign a main responsible coach to each creation group. At certain defined times, like every second evening, there will be feedback sessions, where all creation groups make appointments on a time table (with slots of at least 15 minutes per group).
There, each creation group presents their idea/plan/work-in-progress to the whole team (at least to all artistic coaches), getting feedback and suggestions for their further work.

Important tasks for the artistic coaches in this step include:
- Making sure that the groups do not make plans that are too big to accomplish within the available timeframe (especially in movie making, people often underestimate the time they will need);
- Helping groups with less experienced participants;
- Mediating in groups that get into internal problems
- Safeguarding that the groups use rooms and equipment with care;
- Taking care that the inter-group communication works, and that people involved in more than one creation still get enough free time and sleep (avoiding "burn-out").

1-2 day

Presentation and ending

At the end of the creation phase, there should be a presentation/performance of the result. It can be an internal presentation just for the other participants, or a semi-public event where friends and family of the participants and the team are invited, or a fully public event. This presentation/performance should be well organised, to give value and (if wanted) public visibility to the creations of the group. Renting a dedicated venue, such as a theatre, a cinema or another kind of nice space is recommended.

The order of performances should be clear to everybody, we recommend having a moderation (preferably coming from participants) guiding through the presentation. Also, the technical requirements for each creation should be clear, and should have been checked against the available equipment at the venue. Some things may need to be brought from the project equipment, and/or rented from professional rental companies. In case of live performances, there should be a backstage area for the group, with enough drinking water and maybe fruits and cookies, to keep the energy level up. Rituals like doing a power circle before the performance and distributing something nice (e.g. flowers, a youth pass certificate, etc.) for everybody after the performance can contribute to make of this performance a positive experience.

After the presentation, a nice late dinner with the whole group can be offered to the group, optionally followed by an after show party.

On the following day, there should be final group activities rounding up the experience, such as an all-to-all feedback session on the performance, a group evaluation of the whole project and a collective goodbye.

Presentations, especially live performances, can cost a lot of nerves. Some participants may get very stressed, may refuse to perform at the last minute, or get into fights. The team should be aware of this and prepare the participants for the performance situation, also by telling them that they may sit and wait for a long time in the venue while some technical things (light, sound etc.) are checked.

Evaluation / Pay Attention to:

The "meta practice" described here is a quite complex procedure, not recommended for beginners in the field of cultural youth work. It requires a lot of engagement and skills from the team's side, and participants, who are participating voluntarily and who are really interested in the project topics and in artistic creation.

To go further

Youtube playlist with the documentary of the Art4Act Baltrum pilot, following the methodology described here and the videos created by the participant in that project.

So far, this structure was developed and tested by RRCGN team at 7 international exchanges, including the Art4Act pilot "Diversity Dismantling Discrimination" on Baltrum (Germany), in November 2017.

« I had no expectations before, I was so curious and I just wanted to share and learn from people about art and I found connection with people about music, video, dance, feelings, love, laugh, cries, deep minds etc., and this was better than any expectation I could have »

Remy, 23-year-old

copyright Rebecca Lena

IF

When to use: At the beginning of a workshop

Aims & subject: To explore the concepts of judgment, prejudice, stereotype. It aims to stimulate people to go beyond appearances and discover the others.

Material:
- 1 pen per person;
- 1 pot where to put the sheets;
- Some pre-printed sheets (see Step 1-Circle).

Setting: Any space where all participants can move freely

50 minutes

1-20 participants aged 14 or older

Basic language skills needed, Writing and reading skills needed

PROCEDURE

5 min

Circle
A. The participants stand in a circle, one person is in the middle. The person in the middle of the circle is responsible for explaining the exercise to the group.

B. The pre-set sheets are distributed to the participants (one per participant). The sheets feature the following content:
- If I were an animal, I would be...
Or
- If I were one of the 4 elements (earth, water, air, fire), I would be...
Or
- If I were a colour, I would be...
Or
- If I were a number, I would be...

C. Each participant fills in his*her sheet and folds it.

D. All sheets are put into the pot and are mixed together.

40 min	**Moving around**
	A. In 3 minutes, each participant will try to perform what s.he wrote in his*her sheet without speaking.
	B. After each performance, the rest of the participants will try to identify what answer their peer was performing.
5 min	**Evaluation**
	It will turn out that many of the participants who were supposed to know one another did not manage to identify what their peers were miming/performing and gave wrong answers.

This practice was used during a number of training courses and dance workshops.

« **This exercise allowed me to know a little more about the people I already knew, but also about the whole group** »

copyright Art Solution

IMPROVISING DISCRIMINATION

When to use: In groups of young people, who are not necessarily familiar with each other. However, an ice breaker practice or even a warm up exercise is recommended before application.

Aims & subject: To create characters and dramatic play plots –or even performances– that delve into issues of social discrimination in a completely realistic and experiential way. It challenges the stereotypes we all use in everyday life.

Material: Paper (100 pages; A4 format); more than 30 pens, markers, pencils of different colours; 3 medium sized boxes (to be used as polls)

Setting: A room of at least 100 square meters, without chairs

180 minutes

Up to 20 participants aged 10 or older

Writing and reading skills needed
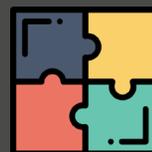
Performance art, Theatre

PROCEDURE

5 min

Creation of groups
1. All participants make a circle; the coaches remain outside.
2. The people in the circle are divided in 4 teams of 5 people each by counting the participants in sequence from 1 to 4.
3. When everybody has been assigned to his*her team, the coaches start giving instructions.

The coaches should inform the participants to pay attention to which number (1-4) corresponds to each other in order to create groups quickly and efficiently.

15 min

Creating characters vol. 1
During the first 5 minutes, each group must think of two characters. One character will represent a socially privileged person (real or invented) and the second a socially underprivileged person. In the 5 minutes that follow, every participant should think –on his*her own about three features per character. The features should correspond to:

A. Social characteristics/features (for example: mother, prime minister, refugee, soldier, artist, etc.);
B. Personal characteristics/features (for example: persistent, proud, pessimist, greedy, selfish, etc.);
C. Appearance characteristics/features (for example: tall, blonde, beautiful, blind, disabled, etc.).

Each participant writes each characteristic on the corresponding piece of paper s.he is provided with (6 pieces of paper per participant must be prepared: 2 for the "Social" characteristics, 2 for the "Personal" characteristics and 2 for the "Appearance" characteristics).
Once finished, participants put the papers in the respective polls (Social, Personal, Appearance).

The participants are recommended to mark their pieces of paper with the corresponding initial letter (S for Social, P for Personal and A for Appearance) so that they do not get confused with the features when they put the papers into the polls.

10 min

Creating characters vol. 2
After each poll has been filled, the papers are stirred in it and the participants are invited to pick a piece of paper from each box (Social, Personal, and Appearance). Then, they are asked to create a full character based on the three characteristics they have extracted.

At this point, it is important to inform the participants that each of them will keep the created character for the duration of the following activity.
Everyone is given 5 minutes to think as many details as possible about his*her character.
In the next stage, the papers (for example the specific characteristics) have much less "weight" than their full character.

20 min

Walk into the circle

After the creation of the characters, the participants count 20 steps (toes to heel) starting from a central point in the middle of the room and arrange in a circle. Now, they complete the 17 questions of the questionnaire (NB: there are 26 available questions of which the 17 most suitable ones should be selected, depending on the target group and the style each coach wants to give to the workshop. In some variants of the exercise, all 26 questions or less than 17 can be selected). The questions are as follows:

1. Will you have the chance to go on vacation this year?
2. Would you have the opportunity to visit a doctor today?
3. Are you able to have a nutritious lunch?
4. Do you have a place to live?
5. Would you have the opportunity to support a family?
6. Do you have the opportunity to study/ go to university?
7. Is there anybody you can rely on in a difficult situation?
8. Can you connect to the internet whenever you want?
9. Can you read and/or complete important documents in the country you live in?
10. Do you feel that your rights are respected in the country you live in?
11. Do you have the freedom to express your sexuality openly?
12. Do you have access to all public places?
13. Can you choose your legal action?
14. Can you host someone at your home?
15. Do you feel safe, wherever you are?
16. Can you practice your interests/hobbies?
17. Do your daily decisions affect at least 10 people?
18. Did you have the opportunity to have some fun/be entertained today?
19. Do you have any free time?
20. Do you have more free time than you need? (one step back)
21. Has your gender restricted you from opportunities? (if yes, one step back)
22. Has your age restricted you from opportunities? (if yes, one step back)
23. Could you buy a home today?
24. Do you have the financial ability to go on a cruise to the Greek Islands for a month?
25. Can you buy a boat?
26. Did anybody smile to you this morning?

Each participant, depending on the nature of his*her character and the answers given, either makes a step forward (if the answer is yes) or stands motionless in the same point (if the answer is no). It should be clear that, in this game, it is the created character who participates; in fact, steps are taken back and forth based on the character's characteristics and not on the participants' features. When no more questions can be asked nor steps taken, the coach can start an open discussion with the participants where they can describe their characters.

The coach may comment or stimulate reflections connected to the position that each character holds in the circle (for example: why some of them are near to the centre and others are far from it? What an "equal opportunities society" really means?).

The participants have to react based on their created characters (imaginary) and not on their personal (real) characteristics.

30 min | **Theatrical Improvisation**
Now, participants should be allowed to roam freely in the surrounding space and do whatever they want, but always as if they were their character.
For the next 30 seconds the coach asks them to "freeze" the image 2-3 times. Then, s.he randomly divides participants into four groups of five people. S.he selects a condition for each group and describes it for each group (please find the list of conditions below).

Conditions
1. In holding (arrested)
2. At a train station late at night (waiting)
3. In a small parking lot (after the evacuation of a building)
4. At dinner after the funeral of a person somehow connected with all the characters of the group
5. Outpatient care of a public hospital late at night

Participants are given 20 minutes. They should describe their character to their group and create a story in relation to both the other characters and the assigned condition. After the 20 minutes have passed, each team should have prepared three static images (the first for the beginning of the story, the second for the middle, and a third for the end) that will illustrate the plot of improvisation. Each group is asked to present the images sequentially in front of the other participants. Each group says and describes the images in connection to the plot, the story and the characters' relationships. Coaches should seek to extract emotional descriptions (e.g. "how did you feel in that static image?").

The conditions listed above are simple suggestions; they were developed by the team of coaches who conceived this practice. It is up to the leading coach who will implement the workshop to formulate other conditions (with similar characteristics) if these do not meet the participants' needs.

30 - 60 min | **Evaluation**
After a short break, the coaches ask the participants to sit comfortably in a circle and start reflecting on each step of the exercise. The coaches should facilitate an open dialogue and recommend participants to describe the feelings they had in the various phases of the practice and their thoughts about the possible interrelations with the real life.

Make sure that everybody participates in this Step so to allow all participants to defuse the emotional tension that may have possibly aroused during the implementation of this practice.

Pay Attention to:

The developers of this practice have documented very few problems in the implementation of the practice. Some participants may find it difficult to adopt the created character's attitudes and may respond to the challenges of the exercises (circle questions and conditions) while thinking of themselves. This is something that the coach(es) should pay particular attention to for two reasons: (a) it is a theatrical improvisation with imaginary characters, (b) if someone participates as his*her own self (and not with his*her fictional character) the discharge at the end of the exercises is particularly demanding.

This practice was tested during the first phase of the pilot training addressing youth workers and artists held in Larissa (Greece), from 26th February to 7th March 2018. Successively, it was tested again with young artists (in Skinovatis/Larissa) and young participants of the Centres of Creative Activities of the Municipality of Larissa.

« It was very pleasant for the children and it enhanced their active participation. It helped a lot to discuss issues related to diversity and racism »

Aggeliki, 50-year-old youth worker

MY NAME IS... AND I AM NOT WHO YOU THINK I AM

When to use: In any moment of a workshop, or series of workshops: it can be used as an introduction, a middle or end activity.

Aims & subject: Defining oneself and how people think others perceive them; Self-awareness; Self-presentation; How to deal with insecurities and other's perception; Self-empowerment.

Material: Pens, paper, flipchart

Setting: A closed space, where no intruder can interrupt or disturb the activity

90 minutes

20 participants aged 12 or older

Writing and reading skills needed
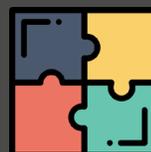
Spoken word and poetry, Writing

PROCEDURE

5 min	**Initials** Participants should think of two positive words starting with the initials of their name –e.g Eric Krop > Elevating Kindness. Participants can use Google in case they need some inspiration while thinking of words.
15 min	**2 Columns** 1. Divide the piece of paper in two parts with the help of a pen, so to obtain two columns. 2. On the left column, participants will write the words that describe what they think people think of them. 3. On the right column, they will write words describing how they see themselves. 4. Participants will share some of the written words among them in a quick round. Participants can only write words, sentences are not allowed. They should write the first words that come to their mind.
40 min	**My Name is...:** a) after writing on the board: "My Name is...", you should give one assignment: b) Every participant should do a "freewrite" using the words s.he wrote in step 2 (please find more clarification below).

The writing must start with the sentence: "My name is... and I am not who you think I am". Apart from this detail, the writing form is totally free. Words from both the right and the left columns can be used (see step 2 - 2 Columns).

c) As participants have finished writing, everyone shares her*his work with the others.

⚠️ "Freewrite" means that participants should write non-stop for 5 minutes the first words that come at the top of their mind. For no reason they should stop writing, or correct, or strikethrough their writing. Writing happens in silence.

15 min | **Plenary – evaluation**
- How did you feel during this exercise?
- What was it like to share your writing?

Evaluation / Pay Attention to:

Explain/breakdown the exercise in separate assignments: do not explain the entire exercise at the beginning, but step-by-step as illustrated in this work.

To go further

This exercise was inspired by a method of Youth Speaks (USA)

copyright David Azancoth

NOISOUND

When to use: Following an introduction phase. It will bring the act of listening to a deeper level.

Aims & subject: Sound and listening are cultural matters. Thus, this practice attempts to disclose, reflect and overcome sound stereotypes via bringing sounds to different contexts, making participants experience them in different ways and building connections between our own and the others' sound habits. It also tries to expand the concept of music by focusing on personal sound stories and on emotions connected to a specific sound or noise.

Material: Every participant should bring one (or more) personal object that can create sound (something they either love or hate). The coach must provide a simple but complete set of instruments and objects that produce different kinds of sounds.

Setting: Large and silent space where a group can relax

180 minutes

5-15 participants aged 14 or older

Basic language skills needed

Music

PROCEDURE

20 min	**Ears warm up** Participants relax in comfortable positions and close their eyes. The coach plays in a very calm and peaceful mode some instruments or objects, moving among the participants. Before and during this warm up, the instruments are hidden, no one can see them but the coach. The participants get first acquainted with them through their sound.
10 min	**Open your eyes** Participants open their eyes and are introduced to the sound instruments by the coach. S.he plays them again to show the sound source s.he used during the warm up, and the way s.he played.
15 min	**What I felt** Participants share the emotions or thoughts (images, memories, etc.) they had during the warm up. As they talk about their experience, they discover how the language of sounds may affect memories and feelings.

30 min	**Contact with the instruments** The participants experience the "physical dimension" of the instruments used by the coach by playing, observing, touching and listening to them.
30 min	**Sound or noise?** A brainstorming session about the differences between sound and noise (the coach mentions a few historical and geographical differences and the role of sound investigation in contemporary music). Key-words are written on a sheet in an attempt to describe what is felt or considered as a noise or a sound.
30 min	**Twosome impro (and movement)** Participants sit in pairs, one in front of the other, sharing different kinds of instruments/objects which they start playing. The way they should play is very important: they should improvise while thinking of the key-words written in the previous step to classify sounds and noises (for instance: trouble, habits, volume, rhythm, etc.). In addition, they would experiment some basic concepts of music improvisation (e.g. to be in contrast, to exclude, to imitate, to develop...), and try to create a dialogue by, and made of, sounds. As a further possibility, some kind of relations between the sounds played by the group of improvisers and the body can be developed. In fact, the groups of two participants who are next to the playing group may perform and try to "translate" the sounds' dialogue in body movements, following the same sounds/dialogue's patterns.
40 min	**My own instrument, and group impro** Everyone shows his*her own instruments/objects, playing them and sharing the reasons why they chose them. Participants ask questions to each other and talk about images or memories, and similar or different experiences they have done. This leads participants to ascribe different meanings to each sound and allows the creation of a sort of extemporary story, which may arise from the encounter of different imageries. The coach conducts a group improvisation in which all sounds dialogue with each other. Now, all sounds "coexist" in a different context.

« We brought noise and suddenly it became music »

Umair, 28-year-old cultural mediator

« Using everyday objects allowed us to play them with a less stereotyped approach »

Simona, 50-year-old teacher

The practice was tested during the Art4Act pilot training held in Pontassieve (Florence) from October to December 2017.

OUR POEM

When to use: It can be used both with a group of people who know each other and who do not.

Aims & subject: To start thinking about a topic (e.g. discrimination). Getting in the frame of mind of writing poetry –it can be used as an introductory exercise before writing slam poetry.

Material: One small piece of paper or post-it for each participant; one pen per participant; a table where the participants can gather around

Setting: A room, big enough to have a table in the middle that all the participants can gather around comfortably

20-30 minutes

10 to 25 participants aged 12 or older

Advanced language skills needed, Writing and reading skills needed
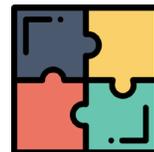
Poetry

PROCEDURE

5 min | **Writing alone**
The coach specifies the topic the group should work on (e.g. discrimination), and asks the participants to write one sentence each about it on their paper/post-it.
The beginning of the sentence is determined by the coach, e.g.: "Topic is …", "I love/hate it when ...", "In the morning I always/never ...". The participants are free to complete the sentence however they feel like. The only rule is that the sentence must somehow relate to the defined topic.

⚠ The coach might say one sentence as an example in case s.he feels some participants are unsure about what the exact task is. S.he may also emphasize that everybody should write on his*her own: there should be no discussion among the participants at this point.

5 min | **Gathering the lines**
Each participant places his*her own piece of paper on the table. Then, the coach reads each one of them aloud.

⚠ If the participants want to keep what they wrote secret, the pieces of paper can be placed on the table with the text facing down. This might be useful especially if the topic is very personal/ sensitive to the participants. In this case, the coach will turn the pieces upwards one by one before reading them aloud.

5 - 10 min	**Creating structure** The coach asks the participants to work together as a group to arrange the lines into 2 to 3 categories according to a criterion set by the coach, which can be, for instance: "funny lines" in one group, "serious lines" in another, "neutral ones" in a third, etc. Both the coach and the participants cooperate in the grouping; yet, the more active the participants are the less active the coach can be. The coach may facilitate the process, if necessary, by reading each line aloud and asking the participants which group it belongs to in their opinion.
5 - 10 min ⚠	**Finalizing the poem** When the grouping is done, the coach and the participants break the categories up into blocks of lines that they feel logically belonging together. At this point, they decide the blocks' order, placing them one after the other, thereby creating the final poem. The coach reads the poem aloud. Talking is allowed in both Step 3 and Step 4. However, the coach should not let the participants enter into long discussions about where each line/block should go and why. The participants should rather use their first instinct about where each line/block should go; they would not need to explain why. They can even shuffle the pieces of papers around on the table freely, until a structure everyone feels happy with is achieved.
5 min	**Going forward** After Step 4 is ended, the exercise is complete. However, it can be supplemented with this extra step. Once the poem is ready, the coach might ask the participants to write down three thoughts about the original topic that the poem inspired in them. Each participant should write his*her own thoughts. These are not shared with the group: the participants can use them as raw material to start writing poetry about the topic on their own, if they wish to do so.

To go further
slampoetry.hu

This exercise was developed by Bence Bárány and Péter Mészáros. It was used with youth workers and youths frequenting the H52 Youth Center during the Art4Act pilot. They were asked to use the phrase "Exclusion is ..." as a starting point.

« I liked that even though the exercise had a precise format, everyone could turn it into something unique by adding their own thoughts. And when we linked the thoughts together, it turned out that there was a harmony between our thoughts on the subject, which was discrimination »

Csabi, 33-year-old youth worker

PAY ATTENTION, PLEASE

When to use: It may be used as both an introduction/ warm up and as a practice to encourage participants to listen and pay attention to the surrounding space and the group they are part of. It is most effective when participants have not yet had the chance to familiarize themselves neither with one another nor with the workshop's environment.

Aims & subject: To analyze the way we engage in relationship with the physical and emotional environment around us; improve people's awareness of the observation process in order to encourage them to resonate in a more conscious and analytical way; guide participants to observe each other so that to gain firsthand experience of the observation process and to apply it themselves.

Material: No materials needed

Setting: An empty space (a room, a gym, etc.), large enough to allow the participants to walk around

40- 60 minutes

12-15 participants of all ages

Basic language skills needed
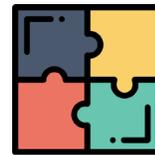
Performance art, Theatre

PROCEDURE

10 min

How to walk
This step can be used either as a short and soft warm-up, or as an introduction to psy-cho-physical practices, or to other kinds of warm-up exercises. It helps the participants prepare for physical activities and to gain concentration.

The participants are asked to walk around the room. Progressively, they are given some clear instructions such as:
- "Synchronize your breathing with your movements";
- "Do not walk in circles but choose a point as a destination and walk in that direction until you reach it";
- "When you have reached your destination, stand there for a couple of seconds, then, turn and choose another destination";
- "Pay attention to the space around you and try to explore all parts of it";
- "Be careful towards not to bump into the other participants. If you happen to cross their paths, smile and keep going".

In case the exercise is led by a coach with some experience in physical training, the step may also start with a short breathing exercise.

15 - 30 min	**Stop and close your eyes** This is the core step of the practice: it tests how much attention participants paid while they were walking within the framework of the room space. The participants are asked to stop where they are and to close their eyes. The coach asks them to describe the place they are in (what is in front of or behind them; how many windows are in the room; the colour of the ceiling, etc.). Each participant should answer without opening his*her eyes; s.he would make an effort of memory and concentration. After all participants have been given the chance to answer, they can open their eyes and check whether their description corresponded to the reality. Then, they are asked to start walking again, as they were doing in step 1.
5 min	**How to walk II** Short repetition of Step 1
15-30 min	**Stop and close your eyes II** This is a variation of Step 2. Here, participants are asked to stop where they are and to close their eyes. The coach asks each of them to describe the other members of the group (how many they are, where they are, how their clothes are, etc.). As in Step 2, after all participants have been given the chance to answer, they are invited to open their eyes and check whether their description corresponded to the reality. Then, they would be asked to start walking again, as they were doing in Step 1.

Evaluation / Pay Attention to:

The coach must ensure that the working environment is comfortable, safe, silent and respectful.
The excercise can be repeated many times during the same session. It would always end with the participants walking and looking around.

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PICASSO'S FAME INTERVIEW LETTERS

When to use: It is used as if it was the "frame" of a group's project/work as a starting and ending point

Aims & subject: At a project/work's start, it facilitates both the coach and the participants to get to know each other, to understand who is there and to learn about the group members' skills and interests related to the project. At a project/work's end, it helps the group to say goodbye.

Material: A camera and a printer (or Polaroid/instant camera) to make a printed picture of each participant and some A4 papers
Each participant would need: 1 sheet of blank thick A4 paper; 1 printed questionnaire (1 or 2 standard A4 sheets); 1 marker; 1 ball pen; 1 envelope (A4 or A5 format)

Setting: It works best in an indoor room, big enough for the group. There should be a wall or pin boards which size is big enough to contain the drawing, the photo and the questionnaire of each participant

Start: 45-95 minutes depending on group size
End: 60 minutes introduction, open end

**It was tested in groups of 8 to 50 participants aged 16 or older.
It may also be effective with younger people**

Basic language skills needed, Writing and reading skills needed
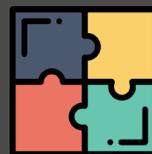
Visual art

PROCEDURE

35 - 45 min

Picasso game
Take 1 thick A4 sheet per participant. Label pairs of sheets with a small letter in a corner on the backside (like A, A, B, B, C, C, etc.). If the number of participants is uneven, the last three sheets should feature the same letter.
A. The sheets are put in a slightly chaotic pile in the middle of the group, letters on the bottom side.
B. Participants are told to take one sheet and a marker each, and to write their first name –and, optionally, their personal pronoun– on the top of the page, leaving a lot of blank space below. In case of people with the same first names, they should add the initial of their family name (e.g. "Mel B., she" or "Mel C., she"). Then, all sheets should be put back in the pile in the middle.

C. Each participant should grab a sheet from the pile (avoiding the one with their own name) and find the person corresponding to the name featuring on it. Thus, s.he would draw the outline of that person's face (no hair, no ears, etc; the basic face's shape only). All sheets are put back into the pile in the middle.
D. Now, the same procedure is repeated with various parts of the participants' face: eyes, nose, mouth, ears, hair (including facial hair), until the smallest, additional details that you feel is missing. After each part has been drawn, the sheets go back to the pile in the middle.
E. Finally, each participant grabs one of the finalised drawings and hands it over ceremonially to the portrayed person.

It is nice to put background music on while people are drawing. However, music should stop whenever a drawing phase ends and the next announcement comes up.

20-90 min

Partner interviews
Each participant is provided with a printed questionnaire and a ball pen. Each one turns their Picasso portrait around and finds their letter. Everybody finds the other(s) with the same letter.

Now, the couples (and possibly the trio) get 10-15 minutes to interview each other and write the answers on the questionnaires.
Questions could be for example:
- What is your favourite place on earth?
- What are your expectations from this project?
- Who are your favourite artists?
- What are your artistic skills?

While people interview each other, the coach (or a member of the team) goes around and takes a photo of everybody, which is instantly printed.

You can tell each member of the groups of two people that they can decide for themselves whether they want to present each other, or whether each one wants to present themselves.

10 - 30 min

Wall of fame
The coaches' team pins the Picasso portrait, the questionnaire and a real life photo of each participant on the wall. Then, everybody "visits" and "revisits" the wall during the whole project/work they do together in order to have a detailed look.

This should happen ASAP after the exercise is performed (on the same day!) since, at that time, the group's interest in the results is still fresh.

10 min

Goodbye letters
On the last evening of the project, an open A5/A4 envelope is hung under each portrait. Each participant will write good-bye messages to others. The coaches briefly introduce this to the group, explaining the rules of the game, which are as follows:
- You can only write nice things;
- You cannot read the content of other people's envelopes;
- You cannot open/read what is in your own envelope on that evening; you will get the closed envelope from the coaches' team the next day and you could open it when back home.

Depending on the vibe in the group, it may be advisable to communicate an additional rule: "you have to sign each letter with your name (no anonymous letters)".
The coaches' team should keep an eye on the envelopes and write letters especially to those participants who did not receive many letters from other peers.

This practice was tested during several RRCGN projects by RRCGN crew; and during the Art4Act pilot in Baltrum/Germany (November 2017) by youth workers trained by RRCGN crew.

ROLE ON THE WALL

When to use: When the coach has already started working on a story with the group. It is used to start exploring a theme with the group through a story.

Aims & subject: To understand the circumstances and motivations of a character. To gather the facts and assumptions about a character. To add more ideas, thoughts and feelings as the group discovers more about the character over time. E.g. if used with a story where discrimination occurs, it can be used to understand the thoughts, motivations and feelings of both the one who discriminates and the one who is discriminated.

Material:
- 1 large sheet of paper;
- blu-tack or similar adhesive;
- markers;
- pens.

Setting: A room where participants can sit in a circle and see the paper

15-20 minutes

1-25 participants aged 6 or older

Advanced language skills needed, Writing and reading skills needed

Theatre, Drama

PROCEDURE

10 min | **Drawing the body, Gathering facts**
The coach draws the outline of a body on a large sheet of paper, which is pinned on the wall. The drawing represents the main character in the story.

The participants are asked to start listing the facts they already know about this character from the story they had been working on. The coach writes these on the paper (e.g. physical traits, age, gender, location, occupation, etc.). The inner characteristics can be written inside the outline of the body, the external characteristics and circumstances can be written outside the outline.

10 min | **Add new information about the character**
Now the group can add information that they assume or would imagine about this character. The coach writes these inside/outside the outline as in the previous step.

The list can include subjective ideas such as likes/dislikes, friends/enemies, opinions, motivations, secrets and dreams.

The group then summarises what the character is like on the whole.

Make sure you try to write down only those traits the group can agree on.

To go further
www.dramaresource.com

Such a practice was used in the Art4Act pilot to express emotions, thoughts and attitudes about situations involving discrimination and prejudice.

❝ **I would use this with the kids to find out what they think about certain things. So that it's not me putting words in their mouths, but them expressing themselves and opening up** ❞

Anita, 31-year-old youth worker

copyright Hanna Eichner

SAFE SPACE

When to use: After a few exercises to get to know each other have been performed. It is more effective if combined with a prior warm-up exercise to prepare the participants' body and mind.

Aims & subject: To go deeper into the topics of diversity, uniqueness, stereotypes. Participants share all comfortable and uncomfortable situations (personal or social believes and pressures) they can encounter in life and explore what may happen when they meet.

Material: No materials needed

Setting: Large space

40 minutes

2 participants or more of all ages

Basic language skills needed

Dance, Performance art, Theatre

PROCEDURE

15 min	**Preparation** After having performed a general body warm-up, participants start creating a body-vibration going from the body inside to its outside and from the centre to the edges. After that, the coach guides the participants to feel each part of their bodies as if it was disjoined from the rest, a separated section. This way, participants will be allowed to focus on movements that stimulate only that specific part.
15 min	**Meeting** The coach asks participants to form groups of two. The newly-formed duos are asked to make a movement: one of the partners should start moving those parts of the body s.he feels comfortable with and then those parts s.he does not. The partner will copy the exact movement of his*her peer in order to feel the latter's perception with his*her own body and to become witness and interpreter of his*her peer's feelings. Then, the groups' members switch the leading role and repeat the exercise.
10 min	**Feedback session** The group takes some time to talk about what happened and the emotions that individuals felt as part of the "duos" and the whole group respectively.

This method was tested during a number of projects and initiatives. Recently, it was applied in the occasion of the Art4Act pilot training held in Pontassieve (Florence) from October to December 2017.

SELF-PRESENTATION THROUGH A PERSONAL CHOREOGRAPHY

When to use: It is exclusively addressed to youth workers/trainers/adult artists who will implement art-based workshops for children and/or young people.

Aims & subject: It aims to connect the conscious and the unconscious part of the self in order to help participants to create alternative forms of self-presentation based on a deeper level of self-awareness.

Material: An audio system or a self powered speaker with usb input; a laptop

Setting: A big room of approximately 80-100 square meters without chairs and carpets

90 minutes

Up to 20 participants, youth workers, trainers, adult artists

Advanced language skills needed

Dance, Music, Performance art

PROCEDURE

30 min

Warm-up activity

A. Movement into the space. The participants move in the room and follow the coach's guidance:
- Move around the room freely;
- Try not to make any noise when you walk and think consciously of your walking;
- Try not to leave free space between you and the others. If you see an empty spot, please try to cover it by moving there;
- Avoid walking in circle;
- Create some interesting paths by crossing the other participants' walk;
- Look deeply into the eyes of the people passing by near you;
- When you meet one of your peers on your path, continue looking into his*her eyes and greet him*her in any way you want;
- Keep the eye contact and say "hello" with your eyes;
- Start following someone without any previous arrangement between you and her*him;
- Start moving in between of two people in the room, without any previous arrangement between you and them.

B. Create movement. The group is constantly walking in the room.
The coach asks the participants to stop whenever one of them stops and to start moving again as soon as someone does so. After three or four times, the group will move in a perfect coordination.
Then, one person will make a random move (e.g. s.he raises his*her hands, or jumps, or turns, etc.). The group should repeat that specific, characteristic movement. Once done, they would continue walking.
A group member will thus move as if s.he was doing a characteristic action (like swimming, climbing, crawling, jumping around, etc.) and continue walking like that. All participants should find a different kind of walk/movement. When the coach claps his*her hands the participants should try and change the way they walk/move. After 6-10 repetitions, all participants will have created their own specific way to walk/move.
The coach asks to observe carefully the way the others walk/move. When the coach claps her/his hands, the participants start to mimic the way one of their peers walk/move, without previous arrangement. The group continues as long the coach continues to clap her*his hands.

⚠ Before implementing this exercise for the first time, a few pilots are needed, especially if the coach do not have any dance experience.

15 min | **Presenting myself in a circle**
Right after the warm-up activity, the coach asks the group to relax and take place in an open circle. In turn, everyone has to present him*herself in any way s.he wants and to indicate what s.he considers important. When a group member does his*her presentation, the rest of the group should pay careful attention.
As all participants have done their self-presentations, the coach asks one of them to mimic the presentation of the peer who is next to her*him and, then, to do his*her self-presentation one more time. The exercise continues until everyone has taken his*her turn.

⚠ It is advisable to keep the self-presentations short (e.g. "my name is Paul, I am a youth worker in the X organisation and I like to combine art with social work").
Therefore, the coach may consider starting the self-presentation's round in order to provide a model/standard to the other participants.

40 min | **Creating a personal choreography as an alternative self-presentation**
The coach asks the group to spread around the room. Each participant is asked to open his*her arms from side to side as if s.he was defining an "own space", a "sphere" surrounding him/her. Then the coach asks the group to trust him*her, to close their eyes and to follow his*her words without thinking or worrying about anything and without interrupting the exercise for any reason.
Directions (by the coach):
- Try to relax and clear out your mind, don't care about sounds that can still be heard and about the other people in this room. You are alone. In case you are more comfortable by sitting down or leaning on the wall, please do it.
- Use your imagination and leave the room. Choose a place you want to go… it can be somewhere near or far away, it can be a beach or even a room, a place you know, where you have been, or a place that you create right now in your mind.
- Imagine this place in detail: the material, the colours, the temperature, the wind, the possible sounds and/or melodies. Observe every detail and decide where you are in this place, your position.
- Imagine one more person with you in this place, real or imaginary, whom you want to tell something, whatever this may be
- Imagine this person with you and place him*her somewhere in the environment you imagine, not so close to you.

- Try to come back and imagine the place with more detail, with you and the other person inside.
- Think what you want to say to this person.
- Think of it very carefully; try to find the specific words to use.
- Say your message to him*her from a distance, without real sound. Imagine that s.he can hear what you say.
- Say it again. Try to bear in mind that this person is quite far from you.
- Try to say what you want by using a few words.
- Choose just the words that are essential for conveying your message (3 or 4 maximum).
- Try to "show" these words from a distance. Use your body in order to say what you want to say.
- Initially, you can imagine the moves you want to do, as if you were observing yourself moving from a distance.
- Repeat the same moves, as many times you need to decide what the most suitable set is.
- Consider every detail of your moves: the position of your hands, your feet, your head; whether they are quick movements or slow; if they are ample or small and why.
- When you have decided about the best sequence of movements, start to repeat it trying to pass the message to the person you imagine in in front of you.
- Do it many times, as slowly as you want, trying to place your body into the image you created previously.
- You can still change the words/movements if you want, if this makes you more comfortable and secure about the transmission of your message.
- Repeat the moves as many times you want so to make them something completely "yours", completely natural to you, as familiar as your own name.
- When you feel that everything is fine, imagine this place for a last time. We are leaving now. Please decide whether the person you have imagined should come with you or if s.he should stay there. This place will continue existing so to allow you to come back over and over again.
- Before you leave the place, repeat your movements another time.
- Very nice!!! You have just created your first choreography. Now you can open your eyes

⚠ The coach should give directions in a calm and relaxing voice tone, following –and, at the same time, forming– an easy-to-follow tempo for the whole group. Ideally, a background music would be played, in a low volume.

20 min

Composition and presentation
The coach must wait for a while in order restore the calm of the atmosphere.
Then s.he asks the participants to remember the way (the words, movements, feelings, etc.) they self-presented themselves at the beginning of the exercise.
After that, they are invited to combine the way they self-presented themselves with the choreography they have just performed. The combination should be made of their name, 3-4 words and some movements. Having this in mind, every member of the group should present her*himself again. The rest of the group should repeat the choreography and the words.

⚠ Sometimes, participants experience strong feelings difficult to cope with and stop following directions. The coach must respect this and avoid forcing them to continue. Also, in case any participant is not willing to present his*her movements to the others, this should be respected too; however, the coach should kindly ask everyone to follow his*her directions until the end.

Evaluation / Pay Attention to:

This practice is addressed to youth workers/trainers/facilitators/adult artists who want to implement art-based methods for young people and children. It is necessary for them to develop a clear view of themselves. Do not implement this method with little children.

Also, in case any participant does not want to present his*her personal choreography to the others, an alternative kind of psychological discharge may be used, for example, discussion. All participants should be granted the chance to express the feelings they have felt during the exercise.

This practice was implemented during the first phase of the pilot training held in Larissa (Greece), from 26th February to 7th March 2018. It was developed by Despoina Bounitsi (choreographer at SMouTh).

« It was very powerful »

Eleni, 34-year-old youth worker

copyright The Opposite

SENSE AND PERCEPTION

When to use: It can be used both at the beginning of a working group session, when people do not know each other, and during a workshop with groups of people that already know each other. In the latter case, it will be particularly useful to overcome prejudices.

Aims & subject: To induce a feeling of the distance and awareness of our differences at the beginning in order to bring at the end to the feeling of fraternity through humor. It will break the ice and set the tone before getting any further into other sessions

Material: Pens and paper

Setting: A closed room with enough space to move around for example a gym or a classroom

45 minutes

10-30 participants aged 15 or older

Basic language and writing skills needed Spoken word

PROCEDURE

5 min | **Explanation & Agreements**
The coach will explain the practice and will hand out agreements to the participants. How the agreements will be handed over? The participants are not allowed to talk to each other. The coach will explain that the first part of the practice is an experiment. Getting to know each other will take place later on.

There are no right or wrongs, it's not a competition, the way you think you should start is the way to do this. It is not about being right, but being honest about what you think.

5 min | **Writing a portrait**
In groups of two (maybe with one of three) the participants will write a portrait of the person in front of him*her. There is no wrong or wright. The participant is free to do it on his*her own way. You can hand out questions they can use while writing this portrait of eachother. Not too much. Just enough to activate the possibilities or in other words possible ways of doing this.

For example: You can do it like an interview by making up own questions and answers, You can write a poem, words. Remember it is still perception what you think of this person, why do you think that. What do you see, what kind of character do you think that fits the person in front of you, why etc.. It is all about perception and not about if it is true.

Still not talking, but make sure they look, smell etc.. eachother. It's all about perception and it should bring out memories or compare ideas. What do they see of feel... it is important to do this in complete silence.

30 min | **Share and introduce**
Sharing the portraits and allowing the participants to properly introduce themselves. So everybody has the chance to read his*her portrait out loud, and after that also to hear what the other person wrote.

This method was tested during the Art4Act workshop week in Rotterdam.

« Everybody has his*her story and people will always have an image of you and vice versa. That's why it's important to share/tell your story. Because there is more behind a person than what you see or what you think you already know »

copyright SMouTh

STILL IMAGES

When to use: In a group that has already met at least once. It is used when working with a story, to point out a key moment within the story.

Aims & subject: Pointing out key moments in the story to explore issues, attitudes and emotions -e.g. to represent a moment of an oppressive/ discriminatory situation. The image can then serve as a basis for analyzing a conflict and reflecting on it.

Material: No material needed

Setting: A space big enough to move and work in small groups

20 minutes

5-25 participants aged 6 or older

Advanced language skills needed

**Theatre
No experience in drama is needed**

PROCEDURE

5 - 10 min	**Sculpting the image** The participants are arranged into pairs or small groups. The coach asks each group to choose a previously discussed situation in the story, and express the most important moment of that situation by forming a still image. Participants work in pairs or small groups to rapidly "sculpt" their bodies (i.e. take up a position, gesture and facial expression) to represent a still moment of the situation as well as to give expression to the attitudes and emotions of the characters. The coach should not allow too much time for this step, as participants can easily start theorizing rather than putting their thoughts into action. This exercise is most effective if done without talking. The participants can be either asked to sculpt their own bodies or each other's.
5 min/ image	**Analyzing the images** The small groups present, in turn, the images they have created to the others; the latter analyze the image based on questions asked by the coach e.g.: Who is in the picture? What are they doing? Why do they do what they do? What happened before? What is going to happen afterwards? How do they feel?

5 min/ images

Thought tracking

"Thought tracking" is a follow-up to "Still images". Once participants have made an image, the coach explains that when s.he taps one of the participants on the shoulder, that person should speak aloud the thoughts or feelings of the character they embody. It might be one or two words, then longer sentences.

It does not take long to thought-track each participant in a group so that a wide range of attitudes and feelings are revealed from different characters.

The coach can also ask the characters specific questions, such as what they feel about another character, or what they want to do next.

To go further
www.dramaresource.com

This practice was used in the Art4Act pilot to express emotions, thoughts and attitudes about situations involving discrimination, prejudice, and inter-cultural differences.

❮❮ I used this exercise with the kids, when they had a conflict among themselves. They communicated their feelings in a still image, and it helped them see what could have been done to avoid the conflict ❯❯

Anita, 31 year-old youth worker

copyright Szubjektiv

TELL ME A STORY

When to use: At any time of a workshop, possibly not during the first meeting sessions but at a later stage, when a certain level of mutual confidence has been established among the participants.

Aims & subject: To analyse the way people listen to one another and improve their capacity to hold their attention against external solicitations.

Material: No materials needed

Setting: An empty space (a room, a gym, etc.), large enough to allow the participants to move

40-60 minutes

Up to 12 participants of all ages

Writing and reading skills needed
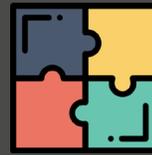
Performance art, Storytellling

PROCEDURE

15 min | **The stories**
This step is meant to act as a pretext for the participants to engage in a creative action, when the main aim of the exercise is to encourage them to pay attention to each other.

A participant is asked to randomly choose three or four words from a book. Thus, all participants are asked to invent a story using those words. Each member of the group should create his*her own story. It should be short and simple. Participants are given just a couple of minutes to formulate it.

15 min | **Your story**
Firstly, all participants have to tell their stories, in a normal, flat way.
Then, the coach asks each participant to tell his*her own story while s.he is a challenging condition (e.g. while jumping on one foot, running around, laying under a table, screaming, singing, or while other participants shake him*her etc.). This can be repeated a second time, changing the level of difficulty of the exercise.

The coach must ensure that the working environment is confortable, safe, silent and respectful.

10 min | **The other's story**
Progressively, each participant is invited to tell the story of another member of the group. The coach is responsible for doing the match between those who will act as the "storytellers" and the "stories' authors".
When a participant is selected to tell the story of one of his*her peers to the rest of the group, the others should stay silent. The "storyteller" should thus remember the story s.he has heard for one, two or three times, depending on how many times the story was repeated during the exercise. In so doing, all members of the group will test the level of attention they have paid to the others.

THE GAZE

When to use: At the beginning of a workshop. It is more effective if combined with a prior warming up exercise.

Aims & subject: Get to know each other without using the generally used verbal communication (i.e. language, voice); start familiarizing with the topics of diversity, uniqueness, stereotypes, and self-reflection.

Material: Possibly a chair per participant

Setting: Any space where all participants fit in a nice way

15-20 minutes

3 participants or more aged 14 or older

Basic language skills needed

Performance art, Theatre

PROCEDURE

5-7 min | **Take your time**
Participants sit in pairs one in front of the other, looking into each other's eyes. They stay like this for the entire duration of this session, trying to never lose their partner's eye contact nor to speak or make any useless and unnecessary movement with their body. At the same time, one of the participants will turn around the sitting groups. S.he will stand as a sort of "witness" or "listener" of what happens between the participants' duos.

10 min | **Feedback session**
During this second phase, participants should be given the time to talk about what happened and what they felt while they were sitting one in front of the other in groups of two.

No rush: this session is integral part of the practice, therefore, do not cut it short. Dedicate the right amount of time to the discussion

Evaluation / Pay Attention to:
Pay attention to the rhythm of the group, time-wise, and balance it as needed. Furthermore, be aware that all participants might not reach their full concentration at the same time, or in the same way. Therefore, before undertaking every other action, try to make the participants laugh. It helps them finding their own way towards concentration!

This method was tested during a number of projects and initiatives. Recently, it was applied in the occasion of the Art4Act pilot training held in Pontassieve (Florence) from October to December 2017.

THE LEMON

When to use: At the beginning of a workshop

Aims & subject: Access to the topic diversity, stereotypes and self-reflection

Material:
- 1 flipchart;
- Some markers;
- Some lemons (at least one lemon per 2 persons);
- Several moderation cards in 3 different colours for each participant.

Setting: Any space where all participants fit comfortably

200 minutes

8-25 participants aged 10 or older

Basic language skills needed, Writing and reading skills needed

PROCEDURE

15 min

Start with the lemon
A. Participants are asked to describe lemons, the coach collects the descriptions on a flipchart.
B. Lemons are distributed to teams of two; the teams are asked to look closely at their fruit, to examine its distinctive marks and feel the peel.
C. Lemons are re-collected and mixed together.
D. Each group of two participants is asked to come forward and pick their lemon back.

20 min

Evaluating the lemon
The coach asks some questions, summarizes the contributions and leads over to an input on: individual level/structural level/institutional level; visible and invisible boxes; using a prepared flipchart with examples for the different levels.
The following questions can be asked in the plenary:
– How was it possible to find "your" lemon among the others? How did you recognize it?
– Did something surprise you or did you notice something particular?
– Does this exercise have anything to do with your everyday life?
– Where else do you notice that quite different individuals are put in "boxes"? Which boxes are defined from outside?

The coach needs to be prepared for his*her input!

60 min ⚠️	**Group Work and Questions** A. The participants are divided in small groups of 3 to 4 people. At first, everybody works individually: participants are asked to take their time to think of concrete situations where they were put, or have put others, in boxes. For this, each participant gets a marker and some moderation cards in three different colours: - colour A for: a box you have been put into. - colour B for: a box into which you have put someone else; and: why did you do it? - colour C for: the feelings you had. The group has about 15 minutes for completing this phase. B. Participants are invited to exchange their experiences in their small groups; they are given about 35 minutes of time for this. C. The coach collects the cards in the end. Before the group work starts, the coach should explain: - Participants should share own experiences and not those of someone else. - Everyone can freely decide which experiences s.he wants to talk about; everybody has the right to remain silent, whenever s.he wants to.
15 min	**Plenary evaluation** Questions are asked to the whole group: - How did you feel during this exercise? - What was it like to share your experiences in the small group?
30 min ⚠️	**When I was put in a box: Discussion on colour A card** The coach reads the cards, sorts them pinning them on the wall, and may ask some questions. The coach should NEVER ask "who wrote this card?", but, rather, shift the discussion to a general level, away from the individual experience of the participants.
45 min ⚠️	**Feelings & when I put someone else in a box: Discussion on colour B and C cards** The coach reads the cards, sorts them pinning them to the wall, and may ask some questions. Questions related to Colour B "When I put someone else into a box": - What do you notice? - How do you act in such a situation? What possibilities are there to act differently? Questions related to Colour C "The feelings you had": - Was it difficult for you to remember your feelings or to find words to describe them? Why? - What feelings do you find easier to show? - What do you notice about this collection of feelings? Additional question: what would be a helpful approach to the situations in which these feelings were experienced? The coach should NEVER ask "who wrote this card?", but, rather, shift the discussion to a general level, away from the individual experience of the participants.

15 min | **Reflection on the exercise**
The coach moderates the discussion, contributes to it and gives background information on different categories of discrimination.

⚠️ | The coach should be prepared: s.he should have a good knowledge of the different categories of discrimination.

Evaluation / Pay Attention to:

The example of the lemon stands here as a symbolic introduction. A direct comparison between lemons and humans should be avoided! Non-reflected-on comparisons bear the risk of falling into biologism/naturalism. It does not make sense to assign specific characteristics to social groups (e.g. women), since every individual feels and thinks differently, and has his*her own history. Therefore, the challenge for the coach is here to avoid the transfer of the lemon's metaphor to supposedly static "cultures" to which people belong.

This practice was tested during the Peer Coach Academies organised by RRCGN in 2016 and 2017. It is based on an Anti-Bias method from www.anti-bias-werkstatt.de.

❮❮ It was amazing – everybody found their own lemon. It is interesting that a group of things with a common name can be so different when you get a closer look at it! ❯❯

Sara, 16 years old

copyright The Opposite

THE WIND BLOWS AND TAKES AWAY...

When to use: Ideally at the beginning of a work session or an intervention.

Aims & subject: Create micro-communities and affinities among individuals while discovering their similarities.

Material: No materials needed

Setting: Any space where all participants fit in a nice way

30 minutes

5-25 participants aged 15 or older

Basic language skills needed
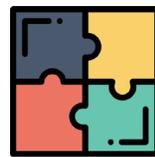
Performance

PROCEDURE

5 min	**Circle** The participants are in a circle. A person stands in the middle and says "The wind blows and takes away everyone who ..." completing the sentence with a feature of his*her liking. All those who recognize themselves in that characteristic must exchange their places with someone else in the circle. Meanwhile, the person in the middle tries to take the place of those who are exchanging theirs. In the end (a new or the same) person will find him*herself in the middle of the circle. S.he should start staying: "The wind blows and takes away all those who ..." ending the sentence with another feature. Then, the same pattern illustrated above is repeated.
30 min	**Moving around** Start with physical characteristics (e.g. those with long hair, or who cover it with a black garment etc.). Then move on to the characteristics of everyday life (e.g. connected to the house, the family, pets etc.). Next, call upon feelings (e.g. those who are afraid of the dark, those who love cats ...); Then, summon what could be the participants' desires: (e.g. "those who would like to change the world", "those who wish there is nice weather every day" et.) 5. And finally, you may mention some beliefs ("those who believe that art can change the world" etc.)

Evaluation / Pay Attention to:

Everyone decides by his*her own in which characteristic/feature s.he recognizes him*herself in. In fact, no one can decide in the others' place, saying for example: "No, you do not have long hair but short!" and impeding him*her to participate correctly in the exercise.

In some cases, people may not want to answer or react to a call. They can thus stay on their spot and not move. Please do bear in mind to be (or invite participants) to be responsible and tactful, particularly when the exercise calls upon beliefs. Judgmental attitudes should not arise in the group.

To go further

Source: Augusto Boal, Theater of the Oppressed witnesses

This practice was applied during the A4A pilot workshop in Marseille, 25-26 January 2018

copyright Myriam Picovschi

VIDEO-PORTRAITS

When to use: In groups where participants can form sub-groups of two people. Participants should know each other and share a certain level of mutual trust. Therefore, it should be used after the first days of work together.

Aims & subject: To allow people to get in a closer relation with one another through listening, observation and discussion.

Material: A simple tool for recording per participant (i.e. a camera or a smart phone).

Setting: Any place where participants can feel comfortable

180 minutes

2-20 participants aged 6 or older

Basic language skills needed
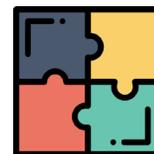
Video

PROCEDURE

20 min

Interview
The participants build groups of two, and spread in the room where they can talk freely. They are provided with a set of questions, which stands as a trace for the interview they will carry out. However, they are not bound to use the pre-set list of questions only: they are free to talk about other things too.
Here follows a possible list of questions:
- How does your typical day look like?
- How much and what do you know about the topic we are dealing with (Islamophobia)?
- How much and why is this topic relevant to you?
- Who are the most important people in your life?
- Which part of the day you like most?
- Which is the biggest obstacle in your life?
Participants record each other's "interviews" with the available recording tools (smart phones or other). The recordings can be used later as voice-overs in the to-be-realised video-portraits (see the following steps).

120 min

Video-portraits
In this second part, the groups of two people work on suitable ways to represent each other visually, using what was said and heard during the interview (self-narration).

Variable	**Conclusion** The coach selects, together with one of the participants, some key sections of the interviews and realises an audio-video editing. In case the participants are skilled enough, they can do this alone, possibly, under the coach's guidance.
Variable	**Looking together** Participants show the video-portraits to each other, and comment: do you recognise yourself? Did you discover something new about yourself?

This method's combination was tested during the Art4Act pilot training held in Pontassieve (Florence), from October to December 2017.

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Chapter 3

Resources for antidiscriminatory arts projects

EXODUSES

Date/year of implementation:	**2014**
Country-ies/Place:	**Italy, San Lazzaro di Savena (Bologna)**
Partners:	**Teatro dell'Argine (IT)**
Short description:	Exoduses is a theatre workshop and final show produced for and with youth from all over the world. The project idea followed a series of theatre initiatives aimed at fostering intercultural and intergenerational dialogue and active citizenship through theatre, implemented by Teatro dell'Argine (TdA) since 2005. In 2018 at the 4th edition, the Exoduses group was composed of 50 youngsters aged 15 to 25, coming from 20 different countries. Exoduses theatrical practice is enriched through the participation of artists, but also through all those who bring about their multifaceted perspectives, contributing to exchange and dialogue. The workshop is led in three languages (Italian, English and French). For its 2nd edition, some of the participants from the 1st edition became a sort of tutors for newcomers, providing translation into other languages as well. Exoduses 1st edition included participation in the international project Tandem Shaml, and an itinerant show to close the project. For Exoduses 2nd edition, 3 performances were included in the summer programme of San Lazzaro di Savena Municipality.
Material provided:	www.ec.europa.eu/migrant-integration/
Language of the material:	English and Italian
Links:	Partner website: www.teatrodellargine.org/
Photos:	Photos are available on the partner website, see above

NAVIGARE I CONFINI / MIGRARTI

Date/year of implementation:	**2016**
Country-ies/Place:	**Italy, Cagliari (Sardinia)**
Partners:	**Carovana S.M.I. (IT)**
Short description:	Navigare i Confini was presented by Carovana SMI to the Italian Ministry of Culture for the 1st edition of the MigrArti call, aimed at fostering performing arts projects actively involving young migrant artists. It received the highest score of the 21 projects granted among more than 400 presented. An in-formation and artistic production project dedicated to young people in Sardinia, of different cultural origins: Asian, African, Italian and from other continents, to encourage dialogue between different languages and cultures on the island, for the creation of emotional mandalas on the journey between the Self and the Other. The path was elaborated by navigating through memory, desire and feelings (friendship, love, anger, pain, fear, happiness, euphoria...). It ended up into multidisciplinary events of dance, music, creative writing, video, body and personal care practices involving highly qualified artists of international relevance. Thanks to digital technologies, virtual links were created with the countries of origin of the young immigrants.
Language of the material:	Italian
Links: **Photos:**	Partner website: http://www.carovana.org/progetto-migrarti/ Photos are available on the partner website, see above

IDENTITÀ AL CENTRO (IDENTITY AT THE CENTRE)

Date/year of implementation:	**2010 - 2011**
Country-ies/Place:	**Italy, Historical Centre of Montevarchi (Arezzo)**
Partners:	**Artway of Thinking** **Love Difference**
Short description:	IDENTITÀ AL CENTRO is a long-term artistic project developed in 2010-11 in Montevarchi, a town of +/ 25.000 inhabitants located in the Tuscany Region. The project was developed in a complex interaction between local administrators and citizens, as well as between different disciplines and practices. Through the cartographic practice of classification and redesign of the historical centre's spaces, the artists stimulated the blur of generational and ethnic divisions, and redefined together the aesthetical paradigms of the new multicultural community. The community produced 3 collective maps: the Love Map, about shared spaces; a public services map, composed of more than 66 requests in form of coloured cards; and an aesthetics map, that collected the beauty and the ugly perceived by the participants. By redefining the perception of the historical centre as result of the community interaction, Artway of Thinking reveals the treasure of human heritage increased by multicultural components, for the transformation of "public" spaces into "common" spaces.
Material provided:	Research report by Giusy Checola www.instituteforpublicart.org/case-studies/identita-al-centro-identity-at-the-center/
Language of the material:	English and Italian
Links:	Partner website: http://www.artway.info/

DE VROLIJKHEID

Date/year of implementation:	**1999**
Country-ies/Place:	**Head office in Amsterdam , The Netherlands**
Partners:	Asielzoekerscentrum (AZC) Alkmaar, AZC Almelo, AZC Almere, AZC Amersfoort, AZC Amsterdam, AZC Arnhem, AZC Budel-Cranendonck, AZC Burgum, AZC Delfzijl, AZC Den Helder, AZC Drachten, AZC Emmen, AZC Gilze en Rijen, AZC Grave, AZC Heerlen, AZC Katwijk, AZC Leersum, AZC Luttelgeest, AZC Oisterwijk, AZC Rijswijk, AZC Rotterdam, AZC Utrecht, AZC Wageningen, AZC Zeewolde, AZC Zeist, AZC Ter Apel
Short description:	**The National Foundation for the Promotion of Happiness (abbreviated "Happiness") is a multicultural, not-for-profit network of artists, play writers, actors, musicians and volunteers who invest in children and teenagers in asylum-seekers centers. Happiness organizes creative activities on a regular basis in 30 asylum-seekers centers in the Netherlands.** Creativity provides space. Art challenges, but doesn't force. For children and teenagers it is of great importance to be able to demonstrate during their development who they are and who they can be. This can be done through music, sculpture, theatre, play and game, in brief, during creative activities. Our target group was, and still is a blind spot for public and private institutions both in terms of refugee-policies and in terms of working for asylum-seekers or children and teenagers. While the children and teenagers of Happiness are mentioned in the International Covenant for the Rights of Children, they do not 'fit' into any mandate of the Dutch government. Happiness has a unique role through the diversity of its flexible regional network; a large amount of the projects is implemented by employees with a refugee background. Happiness is an independent organization supported by individuals and private funding.
Material provided:	**Principles and methodology** 1. https://vrolijkheid.nl/en/about-us/principles-and-methodology/ **YouTube video (Pop Art)** 2. https://www.youtube.com/watch?v=7h6XOIRQTYg
Language of the material:	Dutch and English
Links:	https://vrolijkheid.nl/en/

MUSLIMA| INTERNATIONAL EXHIBITION

Date/year of implementation:	**2013**
Country-ies/Place:	**U.S.A**
Partners:	Partnered with organizations and media across the globe (http://muslima.globalfundforwomen.org/about/partners) to spread the message of inclusion and equality that is central to Muslima: Muslim Women's Art & Voices Muslim Women's Art and Voices, a Museums Connect™ project, is funded in part by a grant from the U.S. Department of State's Bureau of Educational and Cultural Affairs and is administered by the American Alliance of Museums.
Short description:	Rajae El Mouhandiz (Dutch) is a singer, record producer, short filmmaker and pioneer. Rajae works, records and performs in the Netherlands and abroad. She produces Maghreb Pop, Soul, Jazz and has released two albums 'Incarnation' (2006), 'Hand of Fatima' (2010) and a single 'Gracefully' (2013). In March 2013, she released her first short documentary film HOPE! about her identity, it was nominated for the NFF prize. She also was one of the creators of the highly successful international exhibition MUSLIMA, a co-creation of 60 artists spread across Denmark, the Philippines, the U.A.E. and the USA a global online exhibition from the International Museum of Women (IMOW), now Global Fund for Women. Muslima presents a groundbreaking collection of thought pieces and artwork from contemporary Muslim women who are defining their own identities and, in the process, shattering pervasive stereotypes. Explore work from artists, activists, and thought-leaders around the world, representing a broad spectrum of Muslim realities and identities, addressing such topics as Power, Leadership, Appearance, Myths, Generations, Faith and Connection. Muslima debuted online in March 2013 and ran through December 2013, with new art and stories added regularly. The exhibition will remain up and available for viewing online indefinitely. The dynamic exhibition design allows you to explore Muslima Content by Type, Topic, and Most Recent. http://www.rajae.net/tagged/projects
Material provided:	**Projects** **1.** http://www.rajae.net/tagged/projects **2.** http://muslima.globalfundforwomen.org/
Language of the material:	English
Links:	**1. Partner website** http://muslima.globalfundforwomen.org/about/partners/womensmuseum **2. Video presentation "about"** https://www.youtube.com/watch?v=_X0rcM9kUac

CONCRETE BLOSSOM

Date/year of implementation:	**2017**
Country-ies/Place:	**Rotterdam**
Partners:	**Adb RADAR & IDEM**
Short description:	Concrete Blossom is a platform for thought provokers, iconoclasts and mediators who strive for a fusion from the current society towards an inclusive one. They are the social-change accelerators and by definition the embodiment of the transitioning city. They choose to celebrate the idea of a diverse metropolitan city by creating both on- and offline content. They hack known systems and processes and create space for the other, the excluded ones and all-round dope artistry.
Material provided:	**Day against Racism event** **1.** https://www.facebook.com/events/2051698655087631/ **YouTube - Infomercial Rotterdam Blossom (Dutch)** **2.** https://www.youtube.com/watch?v=xFoZEW-_6Eg
Language of the material:	Dutch
Links:	**Video presentation of a local pilot:** https://www.concreteblossom.org/blog/van-wie-is-de-stad

INSTANT ACTS

Date/year of implementation:	**Current**
Country-ies/Place:	**Germany**
Partners:	**interkunst e.V.**
Short description:	Instant Acts is an international theatre project. Artists perform in integrative and innovative forms of encounter, during project days, taking part between September and November each year. Workshops, during the day, and a hot multi-facetted show to complete the day, offer a program full of variety to the audience. The progam includes acrobatics, dance and live music, all dealing with the themes of violence and racism.
Material provided:	Project Website: http://www.interkunst.de/instant-acts-gegen-gewalt-und-rassismus
Language of the material:	German and English

MEDIENPROJEKT WUPPERTAL

Date/year of implementation:	**Current**
Country-ies/Place:	**Germany**
Partners:	**Medienprojekt Wuppertal e.V.**
Short description:	The project supports teenagers and young adults in video production and presentation. All projects serve active media education and the creative expression of youthful aesthetics, opinions and life content. Many videos about topics around discrimination, racism, being a muslim in Germany have been produced by Medienprojekt Wuppertal.
Material provided:	Project Website: https://www.medienprojekt-wuppertal.de
Language of the material:	German

I-SLAM.DE
POETRY SLAM BY YOUNG MUSLIMS

Date/year of implementation:	**Current**
Country-ies/Place:	**Germany**
Partners:	**i,Slam e.V.**
Short description:	i,Slam is an association doing poetry slam projects by and with young muslims. i,Slam wants to empower young muslims and to help them to gain self-confidence through cultural action in form of Poetry Slam. i,Slam offers workshops for young Muslims, arranges slammers for other events, organizes own events and cooperates with other organizations.
Material provided:	Project Website: https://www.i-slam.de/index.php/de/
Language of the material:	German

YOUNITED

Date/year of implementation:	**Current**
Country-ies/Place:	**Germany**
Partners:	**Cultures intreractive e.V. (CI)**
Short description:	With this project, CI aims to organize youth culture workshops and project days in youth clubs, schools and facilities for unaccompanied minor refugees on the topics of human rights, flight and asylum; workshops with native and refugee youth aimed to happen in as many German federal states as possible.
Material provided:	Project Website: Project Website: cultures-interactivement/ https://www.musik-bewegt.de/projekt/58-younited-jugendkulturarbeit-fuer-menschenrechte-und-demokratie#/
Language of the material:	German

EDUCATIONAL PAPER FOR YOUTHWORK AGAINST RACISM

Date/year of implementation:	**2016**
Country-ies/Place:	**Germany**
Partners:	**Information and Documentation Center for Anti-racism Work In North Rhine-Westphalian (IDA)**
Short description:	21 practical projects are presented with focus on six main topics of racism-critical work. The projects show the diversity and creativity of migrant pedagogic and antiracism youthwork.
Material provided:	Material: https://www.ida-nrw.de/aktuelles/detail/kinder-und-jugendarbeit-zu-rassismuskritischen-orten-entwickeln/
Language of the material:	German
Links:	Partner website: https://www.ida-nrw.de/

IT COULD BE ME – IT COULD BE YOU

Date/year of implementation:	**February 2015 till July 2018**
Country-ies/Place:	**Greece (more than 40 cities)**
Partners:	**Hellenic Theatre/Drama & Education Network (TENet-Gr) in association with and the support of UNHCR Greece (UN Agency for Refugees)**
Short description:	It is an awareness raising project, targeting the educational community at large, on refugees and human rights using experiential learning, theatre and educational drama techniques. The project is organised and implemented in Greece since 2015 and its educational material is approved by the Greek Institute of Educational Policy & the Greek Ministry of Education and is accredited by IDEA-International Drama/Theatre & Education Association and approved as an «IDEA Land and Home» project. It primarily addresses members of the educational community, namely teachers and students of primary and secondary education, education officials, parents as well as youth trainers and local community members that are interested in the human rights movement. All actions are offered free of charge by specially trained and authorised drama pedagogues and facilitators. The program is implemented in various cities of the country in cooperation with educational authorities and education officials, local authorities and municipalities, universities, human rights organizations (formal or informal), teachers' unions, parents' associations, art bodies et al. For 2018, the project aims at at least 2000 teachers and members of local society and at least 6000 students.
Material provided:	1. Project website 2. Video presentation of the project 3. Video presentation of the 2017 performances in Athens 4. Educational material: Monologues across the Aegean Sea
Language of the material:	English and Greek
Links:	1. Project website: https://www.humanrights.theatroedu.gr 2. Video presentation of the project: https://www.youtube.com/watch?-time_continue=5&v=NprgSSBIxI8 3. Video presentation of the 2017 performances in Athens: https://www.youtube.com/watch?v=UU3CGD2gBKc 4. Educational material: Monologues across the Aegean Sea: https://docs.wixstatic.com/ugd/8010c1_e41a9430413745a3bcc1a32815c1ac9d.pdf

CARAVAN YOUTH WORK GROUP

Date/year of implementation:	**Since February 2017**
Country-ies/Place:	**Greece**
Partners:	**ARSIS – Association for the Social Support of Youth**
Short description:	Caravan group is working since February 2017 under the «Support to Refugees in Greece through Integrated Shelter Model - Rapid Mobility Solution» project which is implemented in collaboration with ASB (Arbeiter - Samariter - Bund) and WAHA and co-funding of the European Union Humanitarian Aid (ECHO). The group's task is to implement a range of non-formal learning educational recreational workshops, offering a comprehensive approach to the creative employment of children and teenagers at risk. The Caravan workshops include activities such as ARSIS Mobile School, Human Rights Education, theater and artistic workshops, dance, short film projections and creative discussion, as well as Social Circus. Through the Social Circus and in relation with other workshops, children have the opportunity to express their creativity, to collaborate and trust themselves and others, and at the same time to develop valuable personal and social skills.
Material provided:	1. Project website 2. Partner website
Language of the material:	Project website in Greek Partner website in Greek and English
Links:	1. Project website: http://arsis.gr/omada-neanikis-drasis-caravan/ 2. Partner website: http://arsis.gr/en/home/

WATER/DIVIDES
DEBATE THEATRE

Date/year of implementation:	**2016**
Country-ies/Place:	**Hungary, Budapest**
Partners:	**Trafó, InSite Drama, Artemisszió Foundation (co-funded by the Creative Europe programme)**
Short description:	2086, Hungary. There is a problem with water. We have run out of it… "Water/Divides" is a debate-theatre performance. What would happen if in the not too distant future Hungary suffered a severe and enduring drought? What would happen if many of us had to flee? What options would we have? This is the starting point of the play, which – through a series of scenes – offers the audience an opportunity to reflect on social problems caused by climate change. Besides the actors and the audience, an Afghan migrant, a migration expert and a climate-change expert also take part in the interactive play. The play makes the audience members think about migration issues and make personal decisions about them in a context they might never have done before. The play was originally created for middle and high school students, but has been performed for adults as well.
Material provided:	1. Blog post 2. Video documentary
Language of the material:	Blog post in Hungarian Video in Hungarian with English subtitles
Links:	http://artemisszio.blog.hu/2017/03/18/vitaszinhaz_iskolaknak_a_trafoban https://www.youtube.com/watch?v=oXByfpZaWzg

PSYCHART –
PAINTING MARATHON AGAINST DISCRIMINATION

Date/year of implementation:	22 September 2017
Country-ies/Place:	Hungary, Budapest and Szeged
Partners:	Moravcsik Foundation of the Psychiatric and Psychotherapeutic Clinic of the Semmelweis University
Short description:	During the 24-hour event professional and amateur artists and people living with psychosocial disadvantages painted together in two venues, one in Budapest and one in the town of Szeged.

The goal of the event, that was organized for the 8th time, was to use the power of artistic expression in order to help decrease the prejudices and discrimination against people living with psychosocial disadvantages.

The paintings that had been created during the marathon were displayed in the Art Brut Gallery in Budapest in December 2017. |
| Material provided: | News of the event of the website of Semmelweis University
Facebook photo gallery of exhibition opening |
| Language of the material: | Hungarian |
| Links: | http://semmelweis.hu/mediasarok/2017/09/22/festomaraton-a-diszkriminacio-ellen/
https://www.facebook.com/pg/babgaleria/photos/?tab=album&album_id=1519960514725759 |

A SERIES OF DEMONSTRATIONS AGAINST THE ANTIDEMOCRATIC CHANGES IN HUNGARY'S CONSTITUTION

Date/year of implementation:	**2013**
Country-ies/Place:	**Hungary, Budapest**
Partners:	**Various NGOs and individuals**
Short description:	In 2013 the Hungarian government planned to modify several passages of the Hungarian constitution, implementing changes that promoted segregation in education, discrimination against the homeless and homosexuals, and other antidemocratic acts. A series of demonstrations were organized against these changes by various NGOs and individuals – several of them used artistic tools.

In May the conductor of the world-renowned Budapest Festival Orchestra, Ádám Fischer conducted a singing demonstration in front of the ministry responsible for culture and education to protest against discrimination in art and segregation in education.

Later that month, a debate forum was organized by the group called "The constitution is not a game" about segregation in education, that was combined with slam poetry by prominent members of the Hungarian slam poetry scene.

Needless to say, the changes were implemented anyway. |
Material provided:	Video about the singing demonstration
Language of the material:	Hungarian
Links:	https://vimeo.com/66496313

JE DIS NON AU RACISME EN TUNISIE

Date/year of implementation:	**2015**
Country-ies/Place:	**Tunisia**
Short description:	An initiative condemning ideas and messages based on racism, hatred, racial discrimination, xenophobia and related to intolerance.
Material provided:	Videos: teaser Manifestation
Language of the material:	English, French, Arabic
Links:	https://youtu.be/165cS9JS7_c https://www.facebook.com/Mnemty/videos/863356973727688/

FEMMES MAGHREBINES

Date/year of implementation:	**2015**
Country-ies/Place:	**Tunisia**
Partners:	**REDIF "Centre de recherches, d'études, de documentation et d'infor-mation sur la femme"** **Ministère de la femme, de la famille, de l'enfance et des seniors**
Short description:	Awareness campaign on Tunisian Women's rights
Material provided:	Video
Language of the material:	Arabic
Links:	https://youtu.be/DSY0eHM0Zz0

A9ALIYET

Date/year of implementation:	**January 2014**
Country-ies/Place:	**Tunisia**
Partners:	**Association Tunisienne de Soutien des Minorités Institute Français de Tunisie**
Short description:	Awareness spot against racism in Tunisia.
Material provided:	Video
Language of the material:	English, French, Arabic
Links:	https://youtu.be/Zo7jkF09_0I

MAAK ENTA

Date/year of implementation:	**February 2018**
Country-ies/Place:	**Tunisia**
Partners:	**Women and citizenship association in Kef CIDEAL MNARA**
Short description:	Awareness campaign against violence against women
Material provided:	Video
Language of the material:	English and Arabic
Links:	https://youtu.be/JlyT0wi6S2U

GUIDELINES FOR EDUCATORS ON COUNTERING INTOLERANCE AND DISCRIMINATION AGAINST MUSLIMS

Date/year of implementation:	**2012**
Country-ies/Place:	**Europe**
Partners:	**OSCE/ODIHR Office for Democratic Institutions and Human Rights, Council of Europe, United Nations Educational, Scientific and Cultural Organization (UNESCO)**
Short description:	This is a brochure supporting educational work against islamophobia, intended to help teachers combat discrimination towards Muslims. It was developed for a broad readership: for teachers, exercise leader, school management, professional associations or NGOs. The guide can be used in primary, secondary and extracurricular education.
Material provided:	Brochure: https://www.osce.org/odihr/84495?download=true (EN) https://www.osce.org/fr/odihr/91543?download=true (FR) https://www.osce.org/de/odihr/91299?download=true (DE) https://www.osce.org/el/odihr/120161?download=true (GR) https://www.osce.org/es/odihr/91301?download=true (ES) https://www.osce.org/ru/odihr/87759?download=true (RU)
Language of the material:	English, French, German, Greek, Spanish, Russian
Links:	Partner websites: https://www.osce.org/odihr https://www.coe.int/en/web/portal https://en.unesco.org

COUNTER-ISLAMOPHOBIA KIT

Date/year of implementation:	**Current**
Country-ies/Place:	**France, Germany, Belgium, Czech Republic, Hungary, Portugal, Greece, UK**
Partners:	**University of Leeds, Centre for Ethnicity and Racism Studies – UK** **University of Liège – Belgium** **Charles University – Czech Republic** **Central European University – Hungary** **University of Coimbra – Portugal** **Alba Graduate Business School – Greece** **Islamic Human Rights Commission – UK**
Short description:	The project will critically review dominant anti-Muslim narratives and also compare the use and efficacy of prevailing counter-narratives to Islamophobia in eight European Union member states. Findings based on normative patterns of Islamophobia and effective counter-narratives to anti-Muslim hatred in each case will inform the production of a transferable 'Counter-Islamophobia Kit' (CIK), which aims to detail best-practice in countering anti-Muslim hate across the continent. The key messages contained within the CIK will be aimed at policy makers, professionals and practitioners from across the EU.
Material provided:	Project Website: https://cik.leeds.ac.uk/
Language of the material:	English
Links:	Partner websites: https://cers.leeds.ac.uk/ https://www.uliege.be/cms/c_8699436/de/portail-uliege https://www.cuni.cz/UKEN-1.html https://www.ceu.edu/ https://www.uc.pt/en http://www.alba.acg.edu/ http://www.ihrc.org.uk/

TUFFIX

Date/year of implementation:	Current
Country-ies/Place:	Germany, Ireland
Partners:	Soufeina Hamed
Short description:	Soufeina Hamed alias Tuffix is a Tunisian-born comic artist and illustrator raised in Berlin and currently living in Dublin. She uses her work as a way to empower herself and other muslims and people of colour, by highlighting the absurdities of racism and islamophobia, often presented through every day experiences in a light-hearted and comical way that helps encourage dialogue.
Material provided:	Project Website: http://tuffix.net/
Language of the material:	English

REPORT "HOW CULTURE AND THE ARTS CAN PROMOTE INTERCULTURAL DIALOGUE IN THE CONTEXT OF THE MIGRATORY AND REFUGEE CRISIS"

Date/year of implementation:	2017
Country-ies/Place:	EUROPE
Partners:	Publications Office of the European Union
Short description:	In the context of the migratory and refugee crisis, culture and arts can help to bring individuals and peoples together, increase their participation in cultural and societal life as well as to promote intercultural dialogue and cultural diversity. Experts take stock of the policies and existing good practices on intercultural dialogue with a special focus on the integration of migrants and refugees in societies through the arts and culture.
Material provided:	Material: https://publications.europa.eu/en/publication-detail/-/publication/4943e7fc-316e-11e7-9412-01aa75ed71a1/language-en
Language of the material:	English

ARIADNE
ART FOR INTERCULTURAL ADAPTATION IN NEW ENVIRONMENT

|	
Date/year of implementation:	**2011 – 2012**
Country-ies/Place:	**France, Hungary, Spain, Greece, United Kingdom**
Partners:	**Elan Interculturel** **Artemisszio Foundation** **Universidad Complutense de Madrid Osmosis- Centre for the Arts and Intercultural Education** **Momentum arts** **Dawns TAN/ TAN Dance Ltd.**
Short description:	The aim of this project is to combine art tools and intercultural competence in the field of lifelong adult learning, to help to obtain theoretical knowledge and concrete examples on art based methodologies and to understand the impact and value of arts on the experience of new migrants and enables the access to ideas and good practice for future work in this area The E-manual realized in the framework of this Grundtvig project it's addressed to trainers, educators and artists interested in how art interventions can be a catalyst of the process of intercultural adaptation.
Material provided:	1. Best practices 2. E-manual 3. Videos, pictures
Language of the material:	English, French, Hungarian, Greek, Spanish
Links:	Projects web site where you can find all the information about the project activities and results http://www.ariadne4art.eu/page/ariadne-project/

META
MINORITIES EDUCATION THROUGH ART

Date/year of implementation:	**2016-2017**
Country-ies/Place:	**France, Italy, Germany, Belgium, United Kingdom**
Partners:	**International Yehudi Menuhin Foundation (IYMF)** **Fondazione Nazionale Carlo Collodi** **University of Firenze, Department of Education and Psychology** **Foundation Pfefferwerk** **ERIO European Roma Information Network** **In collaboration with MUS-E network Belgium, Germany, Italy and Spain**
Short description:	META provides an in-depth knowledge of successful methodologies and tools that use different artistic forms to reduce disparities in learning among pre-primary and primary students from minorities groups, including Roma. META experiments, evaluates and validates an innovative and collaborative teaching and learning methodology for European teachers that contributes to strengthen European citizenship and is consistent with EU2020 goals. META advocates for an art-based inclusive learning environment at all level: from the classroom to EU decision makers. META is collecting evidences and recommendations for a "white paper" as a result of a common reflection and action toward change in education.
Material provided:	1. Project's web site 2. META Case Studies Report 3. META Competences Framework 4. META Teaching Methodology 5. Project´s Facebook page
Language of the material:	English, French, Italian, German, Spanish 1. Project's web site 2. META Case Studies Report in English 3. META Competences Framework in English, French, Italian and Spanish 4. META Teaching Methodology in English, Greek and Italian 5. Project´s Facebook page in English
Links:	1. Project's web site https://www.meta-project.eu/en/ 2. META Case Studies Report 3. META Competences Framework 4. META Teaching Methodology https://www.meta-project.eu/en/resources.html 5. Project´s Facebook page - https://www.facebook.com/metaeducation-througharts/

INSART

Date/year of implementation:	2014-2016
Country-ies/Place:	France, Belgium, UK, Germany and Italy
Partners:	CESIE Elan Interculturel Les Ateliers d'Art Contemporain (AAC) Berlink Merseyside Expanding Horizons Ltd
Short description:	INSART is an innovative project which aims to provide real opportunities for personal and professional development for disadvantaged young people and young people from immigrant backgrounds across 5 European countries – through artistic experience. The project is innovative because it demonstrates how artistic techniques can give confidence to young people, and support them towards the labour market, developing their non-cognitive skills within a non-formal or informal environment as opposed to formal academic environments which are inaccessible to the target group.
Material provided:	1. Project website
Language of the material:	English, French, Italian, German Example 1. Project's website in English, French, Italian, German 2. INSART Manual – Youth integration through art and interculturality in English, French, Italian
Links:	1. Project's website: http://www.insart.eu/en/ 2. INSART Manual: http://www.insart.eu/en/ressources/

Chapter 4

Presentation of accomplished pilots
and of Art4Act partner organizations

In times of multiple crisis, arts and youth are historically the main actors of opposition. With Art4Act, 8 socio-cultural associations from all over Europe and the Arab world joined forces to promote a more open and inclusive society amongst young people. Young generations in our countries are most exposed to the dramatic increase in hate speech, xenophobic political discourse and islamophobia.

Through creative action, performing and visual arts, Art4Act aims at promoting an inclusive society in which every citizen can take an active role in shaping our societies' future. Together with emerging artists and youth workers we developed and shared tools that raise awareness on racism and Islamophobia, and support diversity in our societies.

The different steps of Art4Act included:

1. Desk research on each partner's specific socio-economic and cultural contexts, with specific regards to the migration issue, the reactions to the recent increase of refugees flow, and the main forms of stereotype-based discrimination.
2. Field research: needs assessment targeting youth workers and mediators, to define current training needs in terms of information, tools, approaches, and participatory art-based methods to face radicalisation or stereotype-based discrimination among youngsters, and to outline possible perspectives.
3. Testing and validating of the art-based methodologies and practices in national pilot training workshops with youth workers and young people.
4. 2 international Capacity Building Workshops in Marseille and Cologne, aiming at allowing staff, researchers and trainers of all partners to connect and share ideas, expertise, methodologies and practices, and to come in touch with external experts.
5. Public presentations in each country focused on exchange, dissemination and promotion of the project outputs.

All together through Art4Act we reached directly 400 people in France, Germany, Greece, Hungary, Italy, The Netherlands and Tunisia. Next to this publication, documentaries in each country were produced.

LES TÊTES DE L'ART (TDA)

Country : France
Location : Marseille
Target group : Youth workers, Young artists, Youth
NB of participants : In total 13 YW, +/- 20 Youth

Duration
Step 1 - workshop for youth workers: 1 workshop of 2 days (total: 14h), evaluation of the workshop
Step 2 - preparatory meetings between the coach, the youth workers and the youth. During one month the coach, the youth workers and the youth prepared the final performance.
Step 3 - final performance and its evaluation.

Local partners / co-funders: Performers without frontiers

Description of the activity/ies
Sunday 25th February, we organized a collective performance called "In my home". This relational performance, imagined by Tania Alice assisted by Aziz Boumediene, was performed by thirteen youth workers and the young people they are working with.

After the 2 days' workshop that gave the youth workers the artistic tools to promote inclusion, they and the youngsters imagined and co-created each room. The participants had as objective to create a utopian living space that was shared with the people passing by for 3 hours. In the kitchen the public was invited to share their life experience around food, in the bedroom intimate stories were told in the bed and jumping in a trampoline, children listened and created stories in their room. In the living room people were invited to disguise themselves and take ephemeral family pictures, in the office people could call persons from other countries to talk about discrimination, in the garden a collective story was written.

Evaluation
Evaluation was very positive, the youth workers really appreciated the workshop. The performance was a real success, more than 100 persons passed the doorstep of our utopian home, and engaged in the relational artistic activities proposed by the youth workers and the youth.

Results. Links to videos, documentation
https://www.youtube.com/watch?v=1cSG0DdFxAQ&list=PLXbcAJYeTGA2PZms4P-vJ6ccgUCkT-1pwR&index=2

" The workshop was complete: ice breaker proposals and group management techniques, introduction to the art of performance, rich and effective ideas. "

Neylan

Presentation of partner

Les Têtes de l'Art, created in 1996, is a non-profit organisation that has been supporting and promoting participatory arts practices through committed action at the crossroads of culture, informal education, and social and solidarity-based economy.

We are specialised in engineering participatory art projects which take into account the needs and constraints of all stakeholders. In 2016, we have developed 27 participative projects for more than 1350 users.

Since 2011, we provide coaching for artists and small cultural associations in our region, around 70 per year.

Since 2010, the association runs a citizen television "Télévision Participative du 3ème" (Boulegue TV).

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CENTRO DI CREAZIONE E CULTURA (CCC)

Country : Italy
Location : Pontassieve (Firenze)
Target group : Youth workers (YW), Youth
NB of participants : In total 11 YW, +/- 50 Youth

Duration
Step 1 (workshop for YW): 8 workshop sessions of 3 hours each + 3 wrap-up, preparatory and evaluation meetings of 3 hours each. In total 24 + 9 = 33 hours.
Step 2 (individual and group testing by YW with Youth): 8 of the 11 YW designed and tested a training programme with 4 different groups of Youth. 3 groups had 3 meetings of 3 hours each; the 4th group had 7 workshop meetings + 3 preparatory meetings of two hours each.

Description of the activity/ies
The pilot training was carried out in 2 steps:
Step 1 ran from October to December 2017 involving 6 coaches and 2 external experts, and targeted 15 YW, 11 of which participated in the entire path of 8 workshop sessions followed by a public presentation. The YW were experienced primary and secondary school teachers, street workers, cultural mediators, with very little experience with artistic practice. 2 of them were Muslims.

In Step 2 (January-March 2018) the YW tested the experienced practices with 4 groups of young people (primary and secondary school, informal youth groups), monitored/accompanied by the coaches of Step 1. One of the groups realised a complex street art work that was installed on a wall in Pontassieve.

Evaluation
Evaluation was extremely positive both for the YW and the young people. For both, the strongest experience was to question and reflect on themselves and to get to see with new eyes even the people that they thought to know already, more than to learn new technical practices.
YW plan to go on using some of the practices, adapting them to their different work contexts; but they also found that for some practices they need artistic experts to be there, so the collaboration will continue in different ways.

Results. Links to videos, documentation
https://www.youtube.com/watch?v=UtbZFdJSx-0&t=0s&index=7&list=PLXbcAJYeTGA2PZms4P-vJ6c-cgUCkT1pwR

❝ The practices have helped to create a cohesive group, warm and welcoming, non-judgmental, within which everyone felt free to express themselves. ❯❯

Rachele, 43 years old cultural mediator

Presentation of partner

Centro di Creazione e Cultura was founded in Florence in 1994 as Associazione Fabbrica Europa and became active in 2002, integrating the local and the European dimensions to support the professional growth of talented emerging artists.

The many projects carried out at local and European levels follow flexible educational paths fostering creative self-entrepreneurship, an artistic research based on interdisciplinary sensitivity, and an awareness of the artists' role in today's society: projects and artistic practices are based on social engagement, and promote (inter)cultural diversity in arts through the dialogue of different cultures, roots, languages, viewpoints, ways of expression and styles of life.

Local partners / co-funders
Comune di Pontassieve
Città Metropolitana di Firenze
Arci Firenze

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ROOTS & ROUTES COLOGNE E.V.

Country: Germany
Location: Cologne (Pilot: Cologne and Baltrum)
Target Group: Youth workers, Artists, Young people
NB of Participants: In total 51

Duration
17 full days, 14 on North-sea island Baltrum, 3 in Cologne

Local partners / co-funders
Local co-operation partners included Urania Theatre Cologne, Evangelische Schüler*innenarbeit im Rheinland e. V. and Weltempfänger Hostel Ehrenfeld.
International partners included the Art4Act consortium and Rutes i Origens (Barcelona/Spain).

Description of the activity/ies
The pilot "Art4Act – Diversity Dismantling Discrimination" invited young people, artists and youth workers to artistic creation and social experimentation in the specific context of an international exchange, using arts and culture as tools to tackle the growth of racism and discrimination. It involved 51 people from 7 countries, 18 of them being active as youth workers, educators or artistic coaches.

The exchange ran from Nov 5th to 21st, 2017, mainly on the North Sea island Baltrum. Results included short movies, audio tracks and live performances that were presented at Urania Theatre Cologne on Nov 20th.

Participants arrived on Nov 5th. The first days included workshops in artistic disciplines (music, film making, dance, graffiti) as well as topical sessions on diversity and on analysing and countering discourses of discrimination, racism and islamophobia. Participants and team lived, worked, cooked and ate together in a self-contained house at the border of a nature reserve. There were various group activities to create common grounds and a positive, inclusive working atmosphere. Ideas for creative productions on the project topics were collected. Based on that idea pool, internationally mixed small project groups were formed. These groups then worked on their ideas, guided by professional artists and the project crew.

Evaluation
The pilot's aims were fulfilled in general. Out of 24 persons who filled the evaluation form, 83,3% rated the pilot a "good and interesting experience", 87,5% stated it gave them "inspiration for future activities". There were a few participants who constructed an antagonism of "freedom of the arts" vs. "political correctness", partly missing what Karl Popper had described as the "paradox of tolerance". The vast majority of participants embraced the chance to learn from each other, to de-construct discriminating discourses and to jointly create artistic statements against discrimination.

Results. Links to videos, documentation
https://www.youtube.com/watch?v=nXSevLZr_mo&t=0s&index=8&list=PLXbcAJYeTGA-2PZms4P-vJ6ccgUCkT1pwR

>> **It's the circumstances that you have to face here: That is like a test for yourself, to see how you work with the others; for example, to see how you react with people in two weeks, how close you can get to them, what you are receiving as information** >>

Niko Tsikouras

>> **So basically, I think that curiosity makes us better, and that the key to the future is our curiosity** >>

Danjele Mansaku

>> **We need to focus on us and use art to communicate. The art is here to share your feelings and share your point of view and your mind. And it's just another way - not to talk, but to do art** >>

Theodora Theodoridi

Presentation of partner
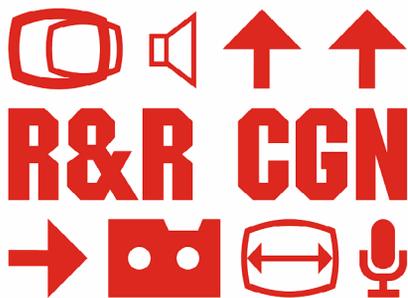
ROOTS & ROUTES Cologne e. V. (RRCGN) is a non-profit association promoting cultural and social diversity in arts and media, diversity conscious youth work and international exchange.

RRCGN is the German partner in the international ROOTS & ROUTES network. RRCGN has been founded in December 2013 and has been organising several international exchange projects and local workshops since.

RRCGN started with volunteer work; since 2015, RRCGN has two employees. RRCGN's board consists of 5 of the 45 current members. Among the members are several who are active in youth cultural work and anti-discrimination work.

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SMOUTH – SYNERGY OF MUSIC THEATRE

Country: Greece
Location: Larissa
Target Group: Youth workers, Artistic trainers, Youth
NB of Participants: 74

Duration
35 hours

Local partners / co-funders
Centres of Cultural Activities for Children (KDAP) of the Municipality of Larissa
Skinovatis – Artistic Activities

Description of the activity/ies
The pilot training in Larissa/Greece was carried out in two phases:

(a) 26th February to 7th March 2018 (20 hours): addressed to 16 youth workers and artistic trainers of the Centres of Cultural Activities for Children (KDAP) of the Municipality of Larissa and of Skinovatis – Artistic Activities, which is a private educational organization for children and adolescents.
This target group was trained in 6 Art4Act practices (Self-presentation and self-perception through a personal choreography, Improvising Discrimination, Five famous people, Lemon, The Gaze, Our Poem).

(b) 20th to 28th March 2018 (15 hours): addressed to 58 children and adolescents in collaboration with SMouTh's trainers, by implementing mainly the methods: Improvising Discrimination, Lemon and Our Poem.

Evaluation
The evaluation of the pilot training activities was very positive both by the youth workers and trainers and by the end users. The youth workers and trainers mainly stated that they have been supported with art-making practices and tools that can be used to develop the critical thinking ability of the youngsters and to create performances that can transform the audience's stereotypes and fear for the otherness. The youngsters mainly stated that it was a funny and useful time and that they have learnt/thought many things about how to express themselves artistically against stereotypes and discrimination.

Results. Links to videos, documentation
https://www.youtube.com/watch?v=ABdma6cZYHk&list=PLXbcAJYeTGA2PZms4P-vJ6cc-gUCkT1pwR&index=3

» **Every person has its own unique features and, depending on the circumstances, can be privileged or not. Whether this situation is fair or not, we should try to secure the place that everyone deserves in society** »

Vaggelis, 20 years old

Presentation of partner

The Synergy of Music Theatre (SMouTh) is a non-profit organization, created in 2001, by young professional artists in the areas of Theatre, Music, Dance and Media. The primary objectives of SMouTh are: to provide youth and adults opportunities of initiation, training, education, creation, research and professional issues, in performing and visual arts, and by this process, to reinvent the means of artistic expression and social inclusion.

SMouTh plans and implements workshops for various artistic languages, organizes professional and educational performances & cultural productions and is actively involved in several European projects & networks.

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STICHTING ROOTS & ROUTES

Country: Netherlands
Location: Rotterdam and Capelle aan de IJssel
Target Group: Youth workers Youth and Young artists
NB of Participants: 48 participants

Duration
26 hours

Description of the activity/ies
Discrimination and racism still play a major role in our society. How do we create awareness and can we prevent and adapt uncomfortable situations? Together with Elten Kiene and Jeremiah Durand, ROOTS & ROUTES Netherlands created the Turning Point Workshops: through spoken word, writing sessions and debates we search for possible turning points. Because there is no change without a turning point and the solution is in ourselves. After intensive workshops, in which young artists share their personal experiences and viewpoints, they get on stage and present their work.

Evaluation
Turning Points turned out very succesfull. There was a good and open vibe amongst the participants. They all shared very intimate stories about themselves and learned by the practices to open up and put it in words. Overal they were very content about the workshops and the presentation and they could really identify in one another. Because of their participation, most participants thought about racism and discrimination and are more aware of prejudice. And they received tools to contribute to society as artists.

Results. Links to videos, documentation
https://www.youtube.com/watch?v=1GK-GjBnzRI&list=PLXbcAJYeTGA2PZms4P-vJ6ccgUC-kT1pwR&index=8

❰❰ **The topic and frame of the workshop were really interesting to me on a personal level. It was nice to meet new people, they gave me a lot of good vibes and the workshop inspired me ❱❱**

❰❰ **The workshops gave me an impression of my inner thoughts. This was confronting and gave me new insights. It gave me a better understanding of the different perspectives people can have ❱❱**
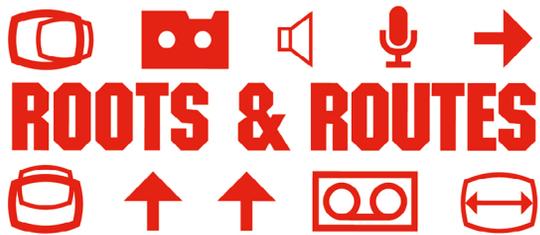
ROOTS & ROUTES

Presentation of partner

The youth is creative, gifted and full of fresh ideas. The youth is the future. Does this mean they have to wait their turn? We don't think so. Roots & Routes is an international movement, stimulating young talents to use their voice and artistic skills.

ROOTS & ROUTES believes in the abilities of young artists, no matter what their cultural or artistic roots are. Our development programmes offer routes to amplify their voice. We offer a safe space in which they can express and grow freely with peers and role models. Our international network gives young artists possibilities in and outside Europe. We organize high-level interdisciplinary projects and reach thousands of people live and through media.

Roots & Routes creates to support young artists to become professionals and agents of change. Because the youth is the future and the future is now.

Contact

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SZUBJEKTÍV ÉRTÉKEK ALAPÍTVÁNY (SUBJECTIVE VALUES FOUNDATION)

Country: Hungary
Location: Budapest, Hungary
Target Group: Youth workers, Youth
NB of Participants: 35 on sight, many more after the pilot, involved by the youth workers through their daily work

Duration
7 days between 01.12.2018 and 01.22.2018

Local partners / co-funders
H52 Youth Service and Community Space

Description of the activity/ies
Day 1: Marcell Lőrincz (SVF) played ice-breaking games with the participants, then talked about the theoretical background of racism, which was followed by the participants sharing their personal experiences of racism/discrimination through creative exercises.

Day 2-4: Dedicated to 1: introducing the youth workers to the basic principles of drama in education (DiE), 2: teaching them a number of DiE practices focusing on the topic of discrimination by involving them as participants in DiE sessions, 3: guiding them through planning their own first DiE sessions. The trainer was Veronika Szabó, certified drama educator and theatre director.

Day 5-6: Our slam poetry trainer, Bence Bárány introduced the youth workers to the history and traditions of slam, then, through creative exercises, led them to start writing their own slam poetry tapping into their personal experiences and feelings related to exclusion.

Day 6-7: In the second phase youth workers wrote slam poetry together with the youth at the H52 Youth Service, and the training concluded with a performance of youth workers and youth performing their poems for friends and relatives.

Evaluation
Out of the 21 youth workers who filled out the post-pilot evaluation questionnaire 19 answered that their expectations about the training were absolutely met, 2 answered that they were partially met, and no one felt that they were not met at all.

They all answered that they learnt something new about using participatory methods in their work, 19 answered that they gained new ideas about how to cooperate with artists in their line of work, and also 19 answered that they learnt new methods that can be used against discrimination.

The youth workers were very enthusiastic throughout, and at the end of the training they decided to start a mailing list to keep sharing their experiences of using DiE and slam poetry in their daily work.

The young participants also expressed their contentment with the program (e.g. by high-fiving the youth workers and organizers at the end), however they weren't big fans of a written evaluation, instead they

started drawing dicks on the flipchart. We took that as a good sign: they lost their inhibitions towards us.

Results. Links to videos, documentation
https://www.youtube.com/watch?v=DGVnaDUpmC4&t=0s&index=6&list=PLXbcAJYeTGA-2PZms4P-vJ6ccgUCkT1pwR

« **It encouraged me to be more confident as a facilitator, and to be more aware of how an exercise or game may help** »

Presentation of partner

We founded Subjective Values Foundation in 2002. Our main goal is to provide opportunities for young people to realize their creative ideas, and to implement projects emphasizing cultural diversity with them.

We also aim to support the education of young people from underprivileged backgrounds, to promote their social inclusion, to address conflicts arising from social inequalities, to create a sustainable society, and to promote the European ideals in Hungary.

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ART SOLUTION

Presentation of partner

Art Solution (AS) is a non-profit Tunisian cultural organisation. It was founded in 2011 and is registered as a Cultural Association of the Tunisian Republic. Art Solution's main mission is to promote urban arts as a tool for personal and professional empowerment as well as an added value for developing a free-thinking, independent and multicultural society. For these reasons, AS encourages cultural diversity and exchange: it advocates that each individual has. Art Solution's main areas of expertise are described bellow.

Youth training: AS delivers two main kinds of training programmes:

1. Urban arts (dance/rap/graffiti) workshops for children and teenagers in order to foster the diffusion of urban arts among the younger generations and challenge bullying and violence through promoting positive models of social and artistic engagement.
2. Urban arts (dance/music/graffiti)/media production workshops and master classes for young-professional-urban artists aimed to enhance their professional competences, self-entrepreneurial skills and readiness to suit the expectations/standards of the international market. To do so, AS organises special events involving well-established professionals in the local/regional/international urban arts' scene.

Organisation of events: AS organises competitions/festivals/workshops/performances to arrange professional-and-human interaction encounters for Tunisian and North African urban artists. Special attention is given to delivering events in remote areas of the country where the improvement of cultural activities can trigger social and economic growth. As to improve cross-sectorial and cross-generational collaborations, AS develops events that facilitate interactions of young artists/trainees with professionals of differing areas of expertise –e.g. artisans/musicians. In fact, although AS makes of urban art its main target, it also addresses other forms of cultural expression as it holds that both innovation and the preservation of heritage are important factors towards cultural improvement.

Dance/media creation: AS organises artistic residencies (for national/international artists) aimed at creating new performances/artistic works.

ROCK IN FACHES

Presentation of partner

Rock in Fache (Rif) is based in Lille and has been working on local cultural development, sustaining innovative artistic and cultural projects, and organising events since 1990.

For over twenty years we have been working with youngsters and adults mainly coming from disadvantaged areas and at risk of social exclusion.

RiF works as a «cultural tool» for sustainable cultural development in order to support artistic creation, citizenship initiatives, cultural diversity and professional integration of the youth.

Our project consists in three interrelated actions:
- Supporting cultural and artistic initiatives;
- Managing artists and organising cultural events;
- Expertise and consulting.

Unfortunately, RIF had to redraw from the project in November 2017.