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# In My Art

I<sup>n</sup>clusive Multicultural  
societies through Art

Guidelines on how to apply Arte migrante  
methodology

European experiences based on art as a tool for  
inclusive community building

2020 / 2021

# Guidelines on how to apply Arte migrante methodology

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inclusive community building

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## Introduction

Youth workers play an essential role in society, holding the responsibility and the possibility to trigger powerful social empowerment and community-building processes based on the values of freedom, peace, and respect for human rights.

Following up on the Project's Intellectual Output 1 (IO1) "Action-Research to determine the impact of art within Social Inclusion", the partnership has developed these guidelines on how to apply the art-based methods and practices tested during the Piloting phase of the Intellectual Output 2 "Training Programme on how to use Art as an inclusive methodology" (IO2). This guide includes a video tutorial showing the methods used during the Project. The guidelines are for trainers, youth workers, educators and social workers who want innovative ideas and insights on promoting inclusive community building through Art (s).

These guidelines represent the Intellectual Output 3 (IO3) of "In my art", a production through which partners intend to share the innovative element of the Project that consists of a wide variety of settings and contexts to activate processes of intercultural community-building through Art. The video tutorial showcases the journey made by young people and youth workers and their local communities, accompanying and further explaining the project guidelines and handbook.

Due to the Covid-19 pandemic, the project coordinators reviewed the development of the guidelines in methodology and timetable. It is now, more than ever, a resource that helps young people and youth workers face the complex challenges that people worldwide have been facing.

The following pages will talk about the fundamentals of project guidelines through inspirational stories.

## Project & Partnership overview

### Project overview

"In my art" ("In my art" - Inclusive Multicultural societies through Art) is a project financed by the European Commission under the Erasmus Plus programme (2014 - 2020). The Project aims to empower young people to promote social inclusion and intercultural community-building, especially in multi-ethnic contexts where migrant people have fewer opportunities to participate in host communities as active citizens.

The "In my art" project pursues the following objectives:

- To increase awareness of youth workers and organisations on the real needs and desires of young people
- To effectively adapt methods and practices based on arts into different multicultural contexts sharing and developing effective and sustainable practices inspired by the "Arte Migrante" method among organisations
- To build inclusive communities based on the culture of dialogue, cohesion, valorisation of diversity and non-discrimination
- To promote active participation of young people in their community, focusing on youth at risk of marginalisation because of their cultural, social and economic obstacles.

"In my art" foresees the development of the following Intellectual outputs:

- IO1: Action Research on the impact of art in Social Inclusion
- IO2: Training Programme on using Art as an inclusive methodology
- IO3: Guidelines on how to apply Arte migrante methodology

Those result from a participatory process involving youth workers and young people in local (Action-Research on the field and Piloting) and international activities (Learning Teaching Training Activity).

Youth workers have undertaken a learning path, aiming to increase their competencies and educational tools for working with young people at risk of marginalisation and supporting them in getting involved in their host community by sharing and developing inclusive and sustainable practices.

Through the Project, partners tried to address youth's needs aged between 16 and 26 years old with a migratory background and with social, cultural and economic obstacles to trigger a process of inclusion within the local community.

Each partner involved local "associated partners" not formally participating in the Project but contributing to valorise and disseminate the results beyond the project eligibility by mobilising new resources. Associated partners supported the project activities in each local community involved, offering spaces to hold workshops and meetings, co-creating events to improve the project results, and participating in the developing Activity plan to expand the overview on beneficiaries' real needs. This partnership helped partner organisations to reinforce their local network and enhance their impact on the local communities.

### Partnership overview

"In my art" partnership is composed of seven European partner organisations:

"Per esempio" (coordinator)  
Italy, Palermo

"Arte migrante"  
Italy, Bologna

"MEH - Merseyside Expanding Horizons"  
United Kingdom, Liverpool

"USB - United Societies of Balkans"  
Greece, Thessaloniki

"AWO Bremerhaven Kreisverband"  
Germany, Bremerhaven

"Asociación Caminos"  
Spain, Malaga

"GRDR - Groupe de Recherche et de Realisations pour le Developpement rural"  
France, Lille



### Description of organizations

All the seven European organisations are involved in youth empowerment through education in different settings and multi-ethnic socio-cultural contexts where intercultural dialogue and social cohesion are vital to building inclusive and equal societies.

### Per Esempio - IT

Per Esempio is a non-profit organisation established in Palermo in 2011. The organisation aims at promoting inclusive community-building processes. Per Esempio focuses on the comprehensive development of individuals and communities through non-formal educational approaches and participatory methods to encourage self-empowerment and active participation of youth and adults in society.



We work with young people, adults and communities, especially individuals and groups at risk of social exclusion because of cultural, social, economic, educational, geographical disadvantage with a focus on Early School Leaving (targeting young people 6-16 years old), social inclusion of asylum seekers and refugees, gender empowerment, lifelong learning with adults working in education, NEET's. The association promotes learning opportunities and community development processes through local, national and transnational cooperation.

Website: <https://peresempionlus.org/>



### Merseyside Expanding Horizons - UK

Merseyside Expanding Horizons (MEH) is an established voluntary and community sector organisation.

MEH focus on Social Inclusion through partnership to deliver projects supporting disadvantaged individuals into employment, training and self-employment and social enterprise development through a wide range of informal learning methodologies. We provide services and support to a range of excluded groups. MEH has a wealth of experience supporting individuals from disadvantaged backgrounds to participate fully in society through learning. We have experience running volunteer mentoring programmes that support community members, including ethnic minorities, isolated women and men, and people with mental health problems, to develop their skills and competence in employment and self-employment. Our team is drawn from diverse backgrounds and experiences. It includes career advice, adult education, health and well-being, social work and psychology, research, intercultural dialogue, business start-ups, and the private sector.

Website: <https://www.expandinghorizons.co.uk>

### United Societies of Balkans - GR

United Societies of Balkans (USB) is a non-profit, non-governmental organisation based in Thessaloniki, Greece, working in youth, human rights and intercultural dialogue. It was founded in 2008 by a group of active young people who wanted to address the social issues affecting youngsters in the Balkans and Eastern Europe.



The organisation's vision is to promote youth empowerment, participation in the economic and political life, youth mobility, voluntarism, and human rights. USB attaches significant importance to its human resources, as the organisation's evolution is related to the development of the individuals within. USB is active in youth work, non-formal education, human rights, arts, intercultural dialogue, new media gender-related issues, ecology and sports.

Website: <https://www.usbngo.gr/en>

### AWO Bremerhaven - DE

AWO Kreisverband Bremerhaven e.V. (German charity organisation) espouses a democratic, solidary and equitable society and helps all who are in need - regardless of their colour of skin, nationality, religion or belief. We believe that solidarity is an essential feature of European civil society, and we are committed to democracy and justice. The main fields are early childhood education, speech therapy for children and adults, children and youth services, social counselling and work with immigrants and refugees, drug addiction, social psychiatry, work with the elderly, and training and qualification. In more than 70 services and facilities with over 1,300 full-time employees, they take care and cope with many thousands of people.



Time-limited projects to prevent youth unemployment and support immigrants' employment, former drug-addicted, or unemployed people are also important parts of their work and vocational training and further education in social work. In cooperation with other democratic youth associations, AWP lobbies for effective youth politics.

Website: <http://www.awo-bremerhaven.de/>

### Arte migrante - IT

"Arte Migrante" is a non-party and non-denominational group established in 2012 in Bologna, Italy. We organise weekly meetings that are open to everybody, aiming at promoting inclusion through Art. We welcome students, migrants, homeless people, workers, unemployed, young people and elders. Over the years the group has grown and nowadays we can find many dynamic groups all over Italy: Bologna, Modena, Parma, Reggio Emilia, Imola, Rimini, Pisa, Torino, Cuneo, Settimo Torinese, Alessandria, Alba, Milano, Como, Trento, Padova, Naples, Latina, Cagliari and Palermo. It is also present in Spain, Cyprus, and Denver, USA (see the updates on the website [www.arteMigrante.eu](http://www.arteMigrante.eu)). The main activity of "Arte Migrante" consists in the organisation of weekly and open events based on three activities:



- A presentation game to get to know each other and "break the ice."
- A shared dinner, in which everybody can bring their favourite or traditional dish.
- Finally: the opportunity for everybody to share "something" with the circle: "something" can be a dance, some music, a poem, a theatrical piece... everything! But everything that is not offensive, xenophobic, homophobic, racist, sexist.

Website: [www.arteMigrante.eu](http://www.arteMigrante.eu)



### Asociación caminos - Asociación para el intercambio educación y desarrollo social - SP

The activities of the non-profit association "Caminos" founded in 2014 are dedicated to the field of education and social work. The name "Caminos" (Spanish for "paths") indicates the importance of finding new ways to reach goals and discover individual resources and opportunities to overcome challenges together.

They focus on the development and transfer of innovative methods from other countries within the European context to Spanish entities that offer permanent services. The main objectives include fostering the exchange and communication, improving individual opportunities of development, supporting the social inclusion of disadvantaged people and developing innovative methodologies in the field of training,

They focus on the development and transfer of innovative methods from other countries within the European context to Spanish entities that offer permanent services. The main objectives include fostering the exchange and communication, improving individual opportunities of development, supporting the social inclusion of disadvantaged people and developing innovative methodologies in the field of training, education and social development through national and international cooperation. Caminos association provides experienced operating staff and board working with different targets groups in various educational and participatory settings.

Website: <https://www.asoccaminos.org/>

#### **Groupe de Recherche et de Réalisations pour le Développement rural - FR**

GRDR Migration-Citoyenneté-Développement is an international NGO that has been working since 1969 to promote the local development of territories while accompanying migrants in their host territory and in their projects for their region of origin. The Grdr bases its action on three pillars: proximity at the local level, the valorisation of interdependencies on a transnational or international scale, the production of knowledge on and for the territories. The Grdr has been working for 50 years in the service of local development in connection with migration between France (Île-de-France, Hauts-de-France and Upper Normandy) and West Africa (Senegal, Mali, Mauritania and Guinea Bissau).

The Grdr's action is structured around two main axes: human mobility and citizen governance of the territories. The France team works to promote the integration and social inclusion of immigrants from developing countries. Grdr collaborates with organizations of development education, popular education, in the artistic field, to promote openness to the other and the world for young people, to change attitudes toward migration, and to fight against stereotypes and discriminations.

Website: <https://www.grdr.org/>



## How pandemic affected the project development

The sudden lockdown in the European countries involved in 2020, the physical distancing and the inability to travel for learning mobilities required to implement most of the activities online rethinking methods and tools, and the needs of the participants involved. While the pandemic severely limited life opportunities, it also stimulated participants' creative thinking and the development of new skills, digital competencies. Although limited by the pandemic and digital barriers, diverse cultural backgrounds met online. New interested partners have joined, participants felt less isolated, and the activities did connect the local community. Online tools and platforms were used to promote participation.

The youth workers of each partner country were meeting the local young people involved in the processes via face-to-face group sessions in person and online, or through hybrid working methods (online and offline) and supporting them in taking action toward intercultural community-building.

*"Looking back, I realise how many new strategies we had to look for without expecting it at the beginning. We used different methods to communicate and work as a team, and these experiences changed us". (Rosa Maria Currò)*

## 1. The Guidelines

### 1.1 Objectives

The guidelines on applying the methodologies inspired by "Arte Migrante" result from a participatory and creative nine-month process, from March to July 2021, that accompanied the piloting activities in each local community in Europe (IO2). The objective of the guidelines is to facilitate the implementation of art-based initiatives inspired by the "Arte Migrante" method (see the training programme - IO2) in multicultural communities by using youth-friendly and accessible formats and languages.

The objective was to learn the following eight fundamentals of the Arte Migrante method and experience them in the different local communities, considering the cultural diversities that identify different contexts:

1. Spontaneous participation and open to all
2. Shared responsibility
3. Horizontal approach (no hierarchy, no expert)
4. Active listening everyone
5. Sharing cultures
6. No judgements
7. Art as any type of self-expression
8. Creation of a 'secure' space

These practices have developed starting from the Action Research on the impact of Art in Social Inclusion (IO2), followed by a training of youth workers "Sharing Action-Research results and learning about "Arte Migrante" methodology" and the piloting phase to build up a training programme on using Art as an inclusive methodology (IO2).

## 1.2 Method: The visual anthropology as a method and experience

To better access and learn from the different partner organisations' experiences and respond to the need to rethink methods because of the Covid-19 pandemic, "Arte Migrante" proposed using Visual anthropology both as a method and a learning experience.

This method uses audio and visual material to describe, analyse, communicate, and interpret human behaviours ([visualanthropology.net](http://visualanthropology.net)).

Within the "In my art" Project, young people and youth workers were invited to 'wear the shoes' of the visual anthropologist and collect:

1. Video footage of the piloting activities
2. Video recordings of the interviews with participants

The youth workers of each partner organisation were trained by "Arte Migrante" in the visual anthropology method.

### The video-tool -tool -shooting

The video-tool -tool -shooting refers to recording the coordination meetings with a core group of young people and the open forum with the community, both online and offline. Recommendations on how to conduct video-tool -tool -shooting:

*"Don't worry about the result of the video-tool -tool. Behave as an anthropology writer who doesn't know which material will be relevant for the book at the beginning of their research. Take note about anything happening"* (Bianca Arnold, Arte Migrante).

### The video-tool -tool -interviews

The video-tool -tool -interviews aim at giving visibility to the personal point of view of the young people and youth workers involved.

The interviews of youth workers aimed at investigating the following issues:

- Fears, expectations towards themselves as youth workers, towards their group of young people and their local community
- The process dynamics of "Building the coordinating group"
- Methodologies and tools used
- Reactions from the local community

The interviews of young people aimed at investigating the following issues:

- The motivation to take part in the "In my art" experience
- The experience of being part of a group of peers organising intercultural activities for the community
- The experience of the art-based activitiesL
- Learning achievements

A "Session outlines" document has been used as a "field diary" to report on the experience will keep the SESSION OUTLINES document as a "field diary".

Apart from information about the activities and methodologies implemented during the piloting activities, the session outline also focused on processes and outcomes. Youth workers were asked to express themselves about learning achievements, group dynamics and how goals and practices adapted to each local context considering the pandemic (see Annexes).

The video-tool tool created includes individual interviews of youth workers and young people and the video-tool -tool -shooting collective moments (online and offline).

The results are profound and inspiring. They allow you to observe the project experience, understand it and feel it (Anna, "In my art" Palermo).

### 1.3 The guidelines' format and how to approach it

These guidelines are divided into three parts:

- The first section describes the framework of the Project, the context in which the guidelines were developed and an overview of the Project and European partnership.
- The second section covers the objectives and methods of the guidelines and information about the format. This part includes the description of the "Arte Migrante" cards" as a resource to re-imagine creative communication developed by the "Arte Migrante" organisation. A selection of the cards has been used to illustrate the guidelines associated with the inspirational stories.
- The third section contains one case study from each partner country demonstrating the developed youth work practices in different settings. To facilitate understanding the selection and implementation of the activities, each case study includes a small "recipe" that highlights the fundamental aspects of each experience and the story of the art-based activities.

The storytelling approach is intended to enable the reader to connect with the experience deeply

- The guidelines conclude with insights from the learning experience.

All the practices reported in these guidelines have been designed according to specific socio-cultural contexts, resources available, beneficiaries and objectives. So, "dive into your community and follow your Art" (Arte Migrante).

#### 1.4 "Arte migrante cards" as a tool to re-imagine creative communication

Giving voice to the individual's inner world (feelings, emotions, desires, thoughts) is not always easy, as the "In my art" project participants have reported. Especially if a pandemic takes over and physical distancing limits the possibility of experiencing the world and cultivating individual potential.

As observed during the project experience, this difficulty can have different origins: sometimes it is a matter of finding the "right words" in a foreign language, especially among newcomers who deal with the language barriers, as well as the lack of relationships in the receiving place and the cultural stigmatisation; sometimes it is a matter of fear of being judged, lack of self-confidence and self-esteem; sometimes it is a matter of not being used to listening to each other and give space to others actively; sometimes environments do not offer everyone the possibility to actively participate in collective initiatives using their resources, becoming exclusive.

From the point of view of Community psychology, for which the way individuals (I) feel, think and behave reflect their belonging to the community (we), all these factors impact the well-being of a society, affecting as individual as the collective dimension of life (Lavanco e Novara, 2006).

Diversity is part of being human, and society should allow everyone to be the agent for personal change using personal means, skills and resources.

In this perspective, within the "In my art" Project and the "Arte Migrante" method, participants challenged themselves to create an informal learning environment where they could actively participate in finding their ways. What defines these environments is "creativity" as a method and tool(s) to communicate and express.

In response to this, "Arte Migrante" developed a tool to facilitate group reflection and plenary based on images, words and colours. The "Arte Migrante" cards are a resource that goes beyond words into the imagination. It can also help people connect with their inner world, which sometimes has no words (Bianca Arnold).

'Uniqueness' is a word that describes this resource: these are unprecedented cards. Each card can resonate differently in each person, and the cards aim to bring out the diversity and uniqueness of people. Each card has one word. Each word is connected to an image that can "speak to anyone":

*Alliance, Listening, Sharing, Involvement, Collaboration, Creativity, Balance, Dream, Inequality, Diversity, Domain, Boredom, Neglect, Non-violence, Overload, Shyness.*

These words have been chosen by the "Arte Migrante" coordination group through debriefing processes on their intercultural activities based on free sharing of Art and open to the community.

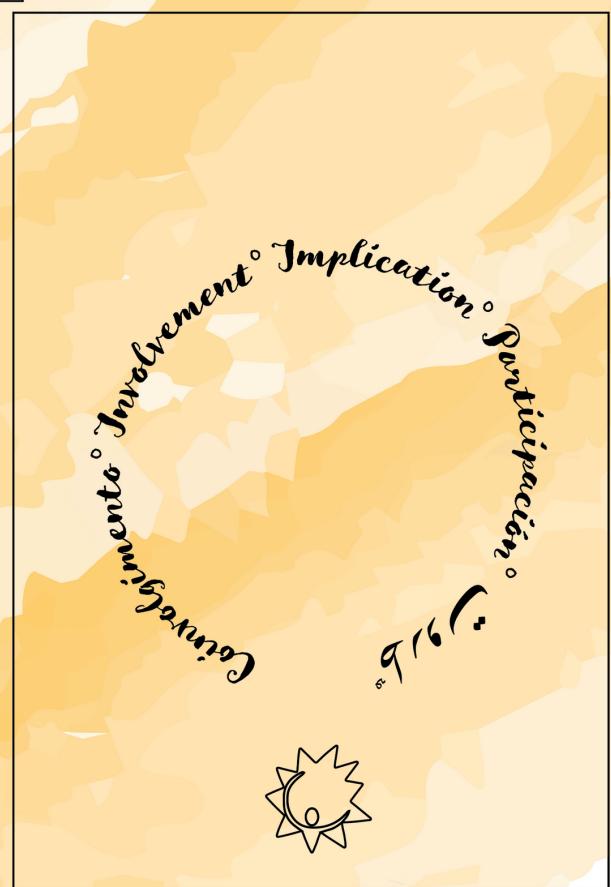
Cards talk about factors that may arise during these types of activities. They helped the coordination group to observe better the experience creating participatory teamwork.

Facilitators can use it to address diverse needs and objectives, creating new group dynamics: images can help people identify and give voice to feelings and thoughts; simultaneously, words can stimulate critical thinking and expand the imagination.

The invitation is to approach this tool as an opportunity to create the world we want to live in, made of sharing, creativity, care and non-violence.

To know more about using the cards, check the "In my art" Training Handbook at [www.inmyart.eu](http://www.inmyart.eu).

## 2. The experiences: seven case studies from Europe



## 2.1 MEH - On Zoom? Zumba!

**Participants:** ca. 5-7 each session

**Age:** 24-29

**Digital Tools:** Zoom

**Objective:** Creating cohesion in the group of young people and sharing ideas

**Duration:** ca. 2h

**Tips:** Based on the experience it is better to have two facilitators

After months and months of lockdown, when we did not have the opportunity to meet up face to face with friends, family and meet new people, we decided that it was time to find a solution. How could we keep in touch, talk, and share moments together while respecting the social distancing rules in place?

"Zoom" was the solution! We could finally meet our friends and get to know new people while sharing our passions and learning something new.

After deciding the platform to use, we started to think about what to do, whom to invite and how to disseminate the initiative to the local community. How could we keep them entertained and engaged? How could we create a group of people interested in meeting online each month?

We started to plan and organise the initiative. We shared ideas, we thought about the best way to plan the activities and create cohesion within the group. Indeed, we all agreed that it was essential to find activities that helped them get to know each other, open up, and express themselves in public.

What activity can be funny enough to help them to share and laugh at the same time? We came up with the idea to organise an online Zumba class, where everyone could dance, laugh and get to know each other.

The next step was to disseminate the event and engage participants to come and connect with us: we contacted several local youth organisations working with local and migrant youth. We aimed to be able to engage as many people as possible from diverse backgrounds to promote integration.

The sessions started with a short ice breaker where participants shared their names and something funny/interesting about themselves. After the icebreaker, we started the Zumba session that lasted around 30 minutes. The dance part was prepared previously by one of the participants that agreed to deliver it. This is a good practice that helps young people feel valued and integrated, as well as it is an opportunity for them to increase their self-esteem by giving them responsibility and trust.



How did it go? We successfully involved participants. Some participants enjoyed keeping the video on and dancing together. Other participants were shy, and some turned their videos off. It has been an incredibly positive initiative focused on sharing some time and creating a group of people that could meet regularly and informally.

We explained that the Zumba initiative was thought by one of the participants who was happy to share her passion with others, and we asked if others were willing to share something they liked or were passionate about.

Interesting things and ideas came up: some were passionate about photography (and from here, we decided to plan the next session based on photography), others liked theatre and poetry, music and crafting.

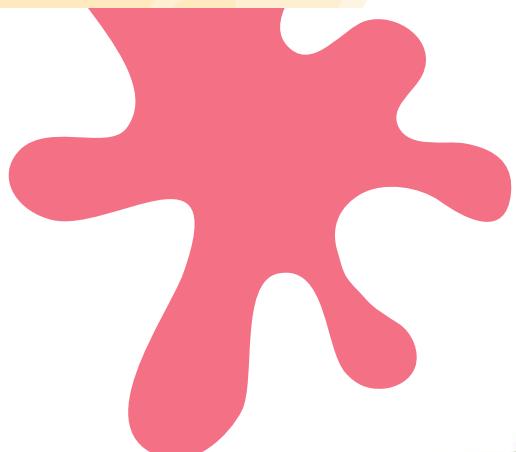
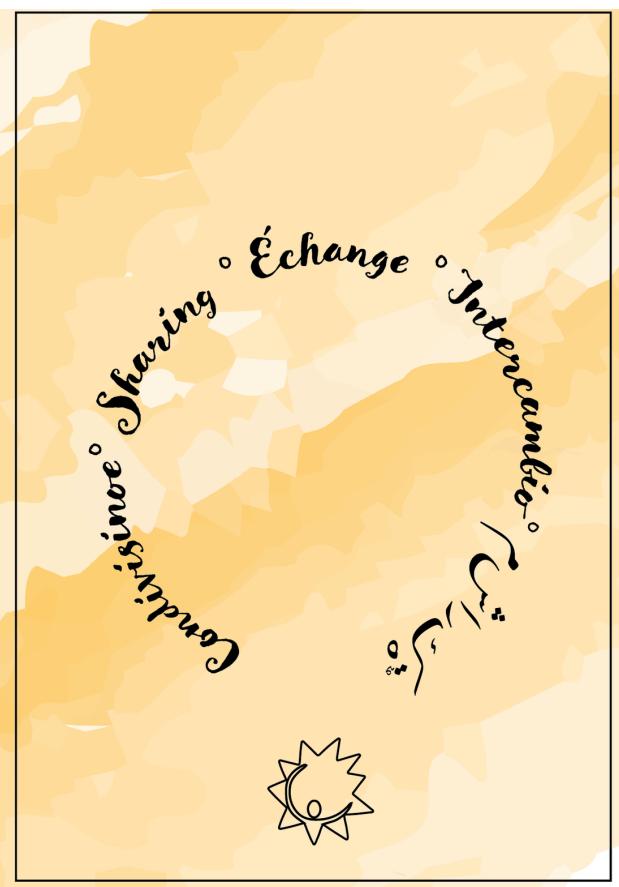
Participants and coordinators have been delighted by this experience!



Participants and coordinators have been very happy from this experience!

There had been challenges, mainly related to the organisation of online sessions, however, we successfully managed to learn and improve them. Meeting regularly is an opportunity to create a bond between people and to introduce them to different realities.

Especially during the lockdown period, it has been something to look forward to for many participants, as well as an opportunity to talk to others. The most important suggestion that we feel like sharing is to keep the sessions informal and to not give them so much structure. It is essential to give time to participants to think and not push them to share and speak in public; everyone will shine at the right moment!



## 2.2 USB - Against the limitations of the mind

**Participants:** 10 - 35

**Age:** 0-99

**Digital Tools:** Zoom

**Objective:** Opening a national debate on cohesion and administration of different AM groups to try and improve our coordination strategy

**Duration:** 2h

**Tips:** Based on the experience, 2 facilitators are the minimum needed



Once upon a time, humanity had been facing one of the harshest periods in its contemporary existence. It was a period where the human species started to get menaced by one significant threat: not by aliens, not by a predator, not by a catastrophe, nor by war or a deadly disease, but by their own minds. It was the first time in history that all humans had to face the same threat but could not deal with it together.

The battle was personal, long-lasting, and required humans to be isolated, completely opposing their nature. Depression, anxiety, drug addiction, health issues, and even polarisation were some of the effects that the mind inhibited on humans, driving them to a never-ending worsening situation of loneliness and looping thoughts. Nobody knew how to deal with the issues. However, in a random moment in this period of chaos, people realised hope after a long time but didn't really know what it looked like. Hope started with an idea conceived in Italy and spread around Europe, reaching Greece. There, a group of 7 young people became deeply influenced by it, leading them to launch the first event that would face the hardships that humanity was facing, Arte Migrante.

By the name of "Coordination Group", the young people united forces to tackle the threat of the mind, brainstorming how to deal with their own way of thinking. There was strong disbelief if the very same thing they are trying to confront would also be the one offering them the solution, so they decided to go to another direction; the direction of spontaneity and expression, of sharing and connecting, of opening up and accepting. This direction was Art, and this is what they were planning to use during "Arte Migrante" to reclaim what humanity had lost. And so they went for it.



At first, there was hesitation and fear. The mind played its tricks to try and prevent the Coordination Group from planning its rebellion, but after months and months of the same old tricks, there was no other option but to resist them. The "Arte Migrante" event was prepared, launched and spread. People were curious and hoped for an antidote to the darkness they had been living in.

*"What is it going to be about this time? Is it going to be the same as the other online events? Should I prepare for it? But I'm not an artistic person. Do I belong there? I'm shy when talking to strangers. Am I going to manage? But if I don't, I'll be stuck in the same situation that the mind has put me for all this time. No. I don't have any other option. I have to be there."* And so it began.

First entries arrived in the online room. The Group was there to welcome everyone. The environment felt warm from the very first interactions. People kept coming and coming, Greeks (which didn't define their participation by nationality or categories) and people who needed to connect with others and finally share something with someone after a long time. They needed to fight loneliness, express, and reconnect. After a few minutes, the event started. By playing games, the participants got to know each other, found commonalities, differences and were interested in each other's backgrounds. The space for the most exciting and vivid part was now set. People suddenly realised that the time for them to share their passions had come. Nervousness started to manifest, but motivation prevailed. A group of six friends took on the 'online' floor to play their clarinets. They took the other participants on a musical journey, creating a sense of an environment that seemed forgotten, an environment of interaction and freedom, where the mind did not think, but the heart was feeling. Everyone was excited and felt eager to share their own passion: paintings, pictures, thoughts, feelings, audio and video recordings, stories, music, Art. The origin of the sharing was evident that was coming from within. The level of connection was deep and engaging.



At the end of the event, people were full of emotions and appreciation for the open attitude that prevailed and the inspiring moments that everyone shared. It was now time to return to the reality of the mind and its limitations. But this time, things wouldn't be the same.

The event was an antidote to the malaise in people's minds. It reminded them how life was before this harsh era and gave them the motivation to re-establish it. Promises for the next event were given, and the invitation to join in monthly was shared. Goodbyes were filled with smiles because now people saw how little it takes to connect with others and reconnect with themselves.



## 2.3 AWO - Off & Online In-My-Art Challenging Journey

**Participants:** 20 - 24

**Age:** 0-99

**Digital Tools:** Offline monthly meeting, facebook group and whatsapp

**Objective:** Creating a safe place for art-based activities where everyone can freely express their culture, talents and interest

**Duration:** Offline 1 - 2h, online ca. 2

**Tips:** Based on the experience it is adviced to have 2 facilitators for each event



Our organisation is what you need, support for those who are shy or have no friends. We gather adolescents and adults from all cultural backgrounds together, and together we are one nation, humans without any stereotypes. We learn from every culture without any hesitation. We are here for you.



Our Organisation is called Welcoming Centre CONNECT. We have welcoming classes for adolescents who are new in Germany. Together with our coordinating group, we do art-based activities where everyone freely expresses their culture, talents and interests. As a coordinating group, we prepared off & online In-My-Art Challenging Journey, where Art is introduced in many different ways such as drawing, photography, film, comics, music, dance, theatre and poetry.

Now let us show you what we prepared before we get into announcing our activities. Once a month, we met with the participants at the Welcoming Centre CONNECT. We planned to create tickets and print them out. Each ticket resembled different activities which were mentioned above. Every participant would get a ticket to join the activity of the month. Our activities contained four phases: monthly journey announcement, introducing the topic, activity, off & online reflection. We are going to present you these four phases in one activity which is comics.

The topic of the activity was announced in a Facebook group. We gathered in CONNECT after a long time of lockdown restrictions. Two people from our coordinating group were introducing our topic comics to the participants.



After we explained the difference, we moved on to the fun part of the topic. Our target was to make a big poster where each participant taped hand-drawn comics or manga characters to the poster. Each character would have a speech bubble where they introduce themselves in German or their mother language. We glued some stickers and designs on the poster to make it lively. We decided to call our poster CoCo which meant Comics Connect. We achieved what we intended, and everybody was pleased and satisfied with the CoCo poster. We took a group picture next to the poster and uploaded it to the Facebook group. The good thing about posting it on Facebook is that after our long journey ends, the participants can scroll through the page and see many pictures and clips featuring themselves. They will remember all the activities we did and reflect on what we learned on that day. Also, they will remember the fun time they had with us and feel happy about it.



Our aim was that we wanted to involve participants in each activity, and we achieved it. We explained the topics to our participants and allowed them to express their ideas, views and themselves. We were learning different things from each other and having fun at the same time. There was no "right" or "wrong" in our art-based activities. Whenever we finished our activity, we would present our results to others.

Everyone would be applauded after presenting their work. The works we did in the events would be put on the Facebook group, and every participant can join. After the events were over, we had the idea that the participants would remember the time they spent with us through the pictures and video-tool clips uploaded to the Facebook group and perhaps continue or start some new meetings.  
Don't forget we are here for you!

(Application used to create images - PitzMaker, EIGHTSTUDIO)



## 2.4 Caminos - Can an art-based youth intervention work in an online setting?

**Participants:** 20 aprox.

**Age:** 18-40

**Digital Tools:** Google Meets

**Objective:** Doing a first online Arte Migrante inspired session without ever experiencing a presential one

**Duration:** 2-3 h

**Tips:** Based on the activities, you need to ask two youth workers to be facilitators

In the middle of 2021, we all felt that we were still living in 2020, no matter how hard the calendar insisted otherwise. If we weren't, where have all the experiences and work of our different training and projects gone this year? It was a bit like having a hole in our life. Or at least this was the feeling some people of diverse backgrounds and age groups shared indirectly.



One thing was clear: inner questions and fears spawning from "what am I doing?" and "where am I going?" weren't a problem anymore. These worries, facing an online activity, weren't so important anymore compared to the problems caused by the global pandemic.

The participants were more worried about issues like their health, their family or their economy.

Asociación Caminos began working in the "In my art" Project at the end of 2019. The Project and its aims were met with excitement and extremely high expectations. In March 2020, an important part of the world experimented with what it meant to be in lockdown. We started to invite young, inspired people to our IMA first training: action research. This activity was met with elevated levels of motivation, participation and very interesting results. But the next activity, which would be implemented sometime later, was going to be something else. My newly discovered team of young, socially active artists and I (project manager for Asociación Caminos) started exploring the "Arte Migrante" method: an activity that included all sorts of artistic expressions, shared spaces and even shared food. It all sounded so wonderful and exciting that some of us almost forgot that meetings of more than four people were no longer permitted. So, the situation was the following: after about a year with little of our normal, everyday life, we are going to carry out these awesome colourful, artistic and multicultural events where a large group of people with different backgrounds would share a part of themselves with total strangers, but we were hardly allowed to do anything outside our homes.

The pandemic and the lockdown had been hard on everyone, but it was not the same for everybody. It didn't have the same meaning for the white national middle-class, who saw their privileges over others being at risk and who had reacted with small tantrums, screaming at the local authorities to let them get to their relaxed and laid-back life. Meanwhile, members of different vulnerable groups (workers, migrants, students, people from the LGBTQIA+ community, young people in general) endured significant social disconnection. Many lost the jobs and training they depended on, falling sick and not having the proper medical care available and seeing the rest of their loved ones and family in desperate situations. One could observe how many people reacted confusedly to overcome the situation, resorting to solitude, reflection, or even drug abuse. For this very reason, an online artistic event where different people could come together freely and share a part of themselves was seen as a chance of empowerment in the face of adversity.

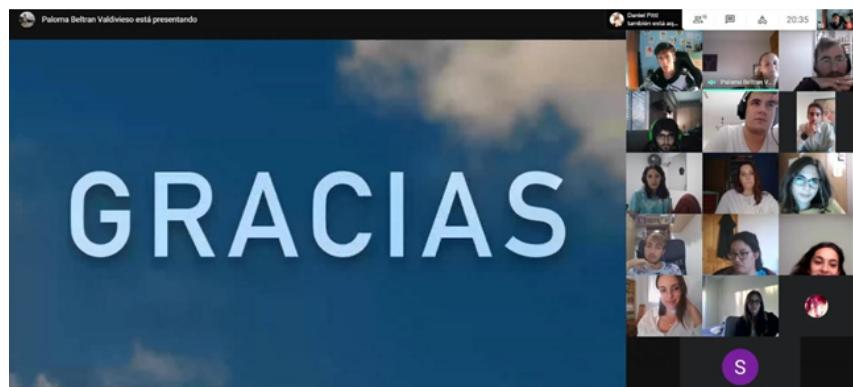
When the first open "Arte Migrante" based event was organised, we weren't sure what to expect. We asked ourselves if this could be relevant to anyone. To our very great surprise, even being online and extremely limited, the team of young people from Spain saw how, one by one, more than 20 people joined the event!



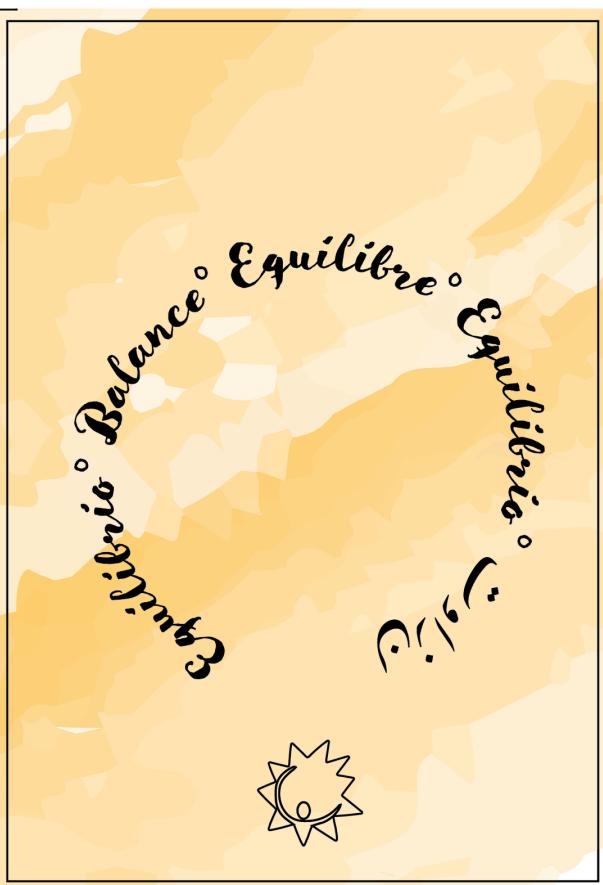
An event that went much further than being a simple gathering: a participant sang a song in their language and invited other people to sing along; another participant showed us his latest musical composition on an electric bass guitar; a girl from the south of Spain showed us a short video she created denouncing the electricity shortage in her town.

To sum it up: the interaction was so significant, and so many things were shared that some of us forgot we were online!

Immediately after this first event had taken place, the coordination group members wrote to each other sharing their happiness: the goal had been reached.



The coordination group members felt that they had created and maintained this space of equality, freedom, openness, and respect, which could be felt during the whole session. Many of them expressed how this one session had been of great inspiration and help, sharing their interest in the Project. A worker from an association in the north of Spain congratulated everyone for the Project. A young participant from Austria explained how surprising it was to see so many young people exchanging their Art and personal stories and had decided to contribute more to the next session! At this point, we weren't worried about assistance and participation anymore.



## 2.5 Arte Migrante - The controversial story of Arte Migrante and online meetings: the open space technology

**Participants:** ca. 20

**Age:** 0-99

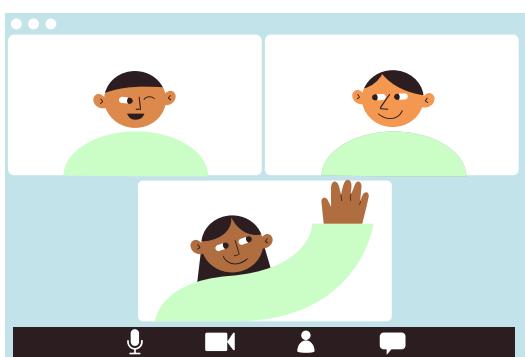
**Digital Tools:** Zoom

**Objective:** Promoting active participation in the "Arte Migrante" community through the "Open Space Technology".

**Duration:** ca. 2 h

**Tips:** Based on the experiences, at least three facilitators are needed (one per room & one taking the minutes)

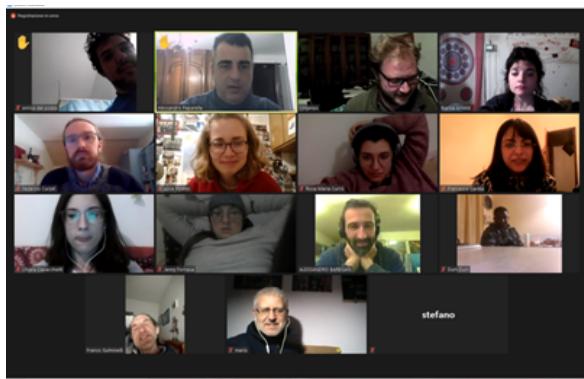
Imagine. Imagine an organisation based on singing, dancing, sharing Art and meals. Imagine it being spread all around Italy in diverse groups. Imagine it as accessible and inclusive as possible, open to anyone at all times. Now, imagine a global pandemic, a lockdown and a laptop. Or, actually, many laptops, one for each member of every group mentioned before. People from all ages and countries are here to find a stable WIFI connection, a suitable place to connect, understand Zoom, and share the same energy as they always did. Did you imagine it all? Well, this is what we lived. And being something so different from the people who were meant to use online meeting software, you can guess it, we were somewhat confused. We took our time to experiment, and we realised we needed what we thought we'd never need: more structure. If we wanted to live in the same safe space we were used to; then we needed a very long, well-organised debate to keep our activities working online. But how?



We were not sure. But we were 100% certain that any method used needed to reflect all our values. It mostly needed to be open. Fun enough, what we came out with was the so-called "open space technology". But what's that? Well, phase one: think of a central question to address the chosen topic. Our question was: "Which actions do we want to initiate to track ArteMigrante's future path?". Invite 20/30 people on Zoom. Introduce the question and ask each of the participants to answer.

To simplify the process, we used our unique cards with a series of words divided into "positive" and "negative" and let everyone explain their choice. Find the common/matching answers and have the participants vote on which they want to discuss further (in our case, we chose "positive" and "negative" to avoid overcomplicating the meeting online).

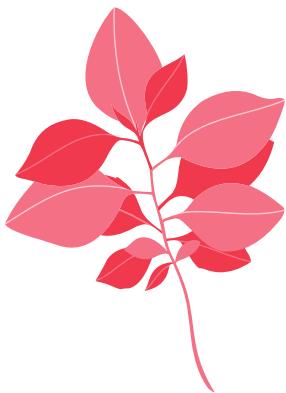
Phase two: divide the participants into 2/3/4 rooms, each of them with one topic to address. Let everyone join their preferred room and give them the possibility to change room whenever they want (for this reason, you need at least one coordinator in each room writing down what's said). To take notes, we decided to use Jamboard and wrote down anything that the participant said.



then asked one of them to be the delegate and summarised the discussion to people from the other room in the assembly. Finally, phase three: join the main room and leave another half an hour to discuss while taking notes. Here you have a two-hour meeting that can (literally) draw out all the thoughts, issues and ideas from the people in your organisation.

At least this is what happened to us!

So, what happened to this team of not-very-technological people wanting to keep their organisation alive even if physical meetings were impossible? They, or rather, we learned a new way of communicating. We found out that we wanted to be more involved in every group's activities, building a more robust national bond. We realised that we needed to adapt our usual methods to this new reality by experimenting with other meeting formats that some individuals suggested. We discovered that we had to improve our digital skills just enough to meet occasionally and keep our "open space" going, never to end our discussion and improvements. Now we know that if the winds of change shake your group, you are forced to change your usually well-working activities, and you feel lost and confused. Building a space to talk is the best possible strategy to deal with it. We are thankful to have had the courage to experiment with the open space technology methodology.



## Per Esempio - Intrecci fotografici: our city, your familiar place

**Participants:** 5 - 12

**Age:** 16 +

**Digital Tools:** Zoom, Camera (or mobile phone), laptop

**Objective:** Promoting sense of community and intercultural dialogue through photography

**Duration:** at least 5 meetings of 2h each

**Tips:** Based on the experiences, at least three facilitators are needed (one per room & one taking the minutes):

- Facilitators are advised to alternate and balance practical activities (such as building the installation, distributing the QR codes and debriefing moments of the experience, addressing self-reflection on personal learning, intercultural competencies and community).
- Facilitators address a youth-led process, letting young people decide how to implement the activity (where, when, how).
- Facilitators can stimulate young people's self-directed learning process, inviting them to take responsibility by showing different possibilities: offering personal skills already present or learning new ones by going out of their comfort zone.



From your house to the Centro Storico (old town), you know the road by heart. After the Zisa castle, you take the street Via Dante, and you arrive in this prominent place with the Teatro Politeama (Politeama Theatre) in front of you.

You continue until the Teatro Massimo (Massimo theatre) and decide to cross the Capo (market) because you love the perfume of the Stigghiola, a kind of skewers of guts typical of Palermo. You can stop at Quattro Canti, the city's heart, where tourists and locals love to take photos and listen to the street artists. But you prefer to join Piazza Marina, with the old and huge Fish. Because it's your place, you feel confident. Under this tree, in front of the Palazzo Chiaramonte Steri, you feel your city. You can see the successive colonisations thanks to the different architectures, smell the perfume of the flowers from the Giardino Garibaldi, hear children shouting while playing football, look at couples eating ice cream. It's YOUR familiar place.

But then, you wonder, what are the familiar places of these children or these couples? Even though they don't know each other and speak together, all these people share the same public space. The same public space that everyone missed during the Covid-19 lockdown. But as the city's districts are genuinely diverse, each one has a particular relationship to the city.



Everyone could find a familiar place in Palermo, from the sea to the mountains, the historic centre, and the new neighbourhoods! And how to easily create a link between the inhabitants of the same city? By using the city itself! After this year of physical distancing and closures, it was clear to us: it created a link between unemployed and inactive young people to old workers, locals, migrants.

If you have visited Palermo at the end of May or June, around the city, you may have seen a little poster with a QR code and a message: « What's your familiar place? » written in Italian, English, Spanish, French.

If you were curious to scan the QR code, you found a link inviting you to send us a photo of your familiar place. Just that!

We received many beautiful photos; open-air, indoor, landscape, seaside. When we received the photo, our first task was to share it on Instagram ("In my art" Palermo - #intreccifotografici) and print it, but it's not over!

To gather people in real life, we created open events in the most visited place of the city, where people were passing by or stopping for a coffee and enjoying the atmosphere. The goal was to find connections between people by physically connecting the pictures.

How did we do it? The members of the coordination group of the "In my art" Project in Palermo used their diverse skills to create the photographic installation: creativity, manual abilities, fantasy, time management, foreign languages knowledge, digital and social media skills, public speaking competence and much more!



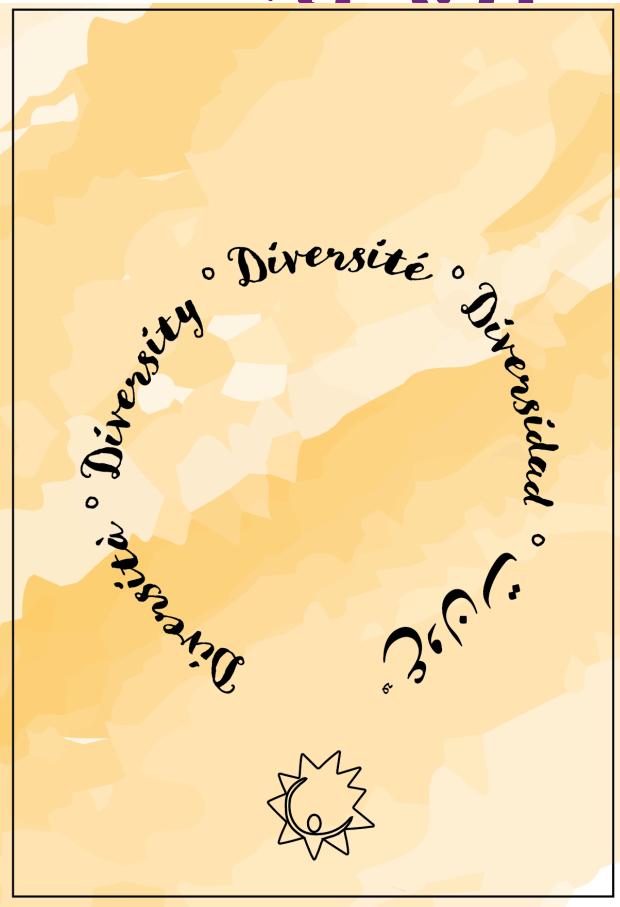
The final creation was a co-created installation made of an old clothes rail, coloured wires, "familiar pictures," and texts. People approaching the installation were asked to observe, read and explore the creation and connect their photo with a cotton thread. If people didn't have a photo with them, no panic, they could still participate! They just had to take a pen and write a text to describe their link with a place or just draw something!



Once in Piazza Magione, with all these photos and personal stories connected, the participants couldn't see the city through the same eyes. Many different people attended the gathering, such as Erasmus students, who didn't know the city as well as the locals, and young people with diverse migratory backgrounds. One group of children created a very emotional moment with their written poems dedicated to D., their dear friend who passed away a few months before.

What is the link between people and places made of? How does a place become familiar? These were the "sharing starters" that brought diverse experiences of the word "familiarity": for some people, it was an opportunity to reconnect with their roots, sharing their place of origin, tradition. Others told of how novel places became familiar because of people, colours, habits, beliefs.

In the middle of such diversity coming together, all this mix of people agreed on one point: familiarity is where we feel home, and Palermo is a special and welcoming place, both for locals and passengers. So, the next time you cross the city, think that all places you see could be a familiar place for someone!



## 2.7 GRDR - Telling our stories with no words

**Participants:** 8 to 20

**Age:** 0-99

**Digital Tools:** Can be done online/offline

**Objective:** Opening discussions on the challenges at the arrival in a new country. Cultural shocks with a cross-perspective on personal stories all have a link with adapting to another culture. To encourage exchanges and the discovery of the other.

**Duration:** ca. 2 h

**Tips:** Based on the experiences, at least two facilitators are needed (one per room)

A 25-year-old musician from Guinea Conakry, a Kenyan podcast lover, a Yemeni social worker, an Italian student, a young French project manager, an Egyptian newcomer passionate about languages, a Gabonese Master's student, a half-French half-Armenian girl who loves dancing, a 50-year-old seamstress. What if all these diverse personalities shared something special? When all their imaginations collide, what happens? They have been through adaptation to another culture and have experienced the disarray of arriving at an unknown place. Being able to talk about something deep that brings everyone together without putting anyone on the spot is the challenge we decided to overcome. But how?

Talking about yourself, especially to people you don't know so well, can be a daunting experience. Images and photographs can help. Apart from boosting creativity, they sometimes speak for themselves and are a fantastic way to introduce deeper topics. Try to find a broad enough topic that links everyone. Ours was 'What has struck you the most in Lille or France?'. From there, everyone went through their phones, printed photographs, or magazines and came up with a picture. They could choose it because it reminded them of a fun story, or they thought the aesthetics were interesting, or because it was iconic. From there, we can start getting to know each other a bit better. We were lucky because our group already had a nice cohesion thanks to previous workshops.

This moment enabled us to go a bit further in the discovery of each other. Quickly, it opened a space for quite emotional exchanges about migratory trajectories, cultural shocks and inspirational encounters. This was a starting point to come up with creative stories about the arrival in Lille. Pictures were used both for what they represented literally and symbolised abstractly, as they could be used both to narrate an action and to illustrate thoughts, dreams or doubts.



Suddenly, whilst the pictures speak for themselves, the mimics, voices and gestures added a dramatic tone. You can imagine props used at the same time to go further into the experience. What was first planned to be a moment to share something personal became a space for scenic performance and artistic creativity. Indeed, this is when Art becomes a natural resource for intercultural exchange. Try it with any group! Does that convince you?

Let's recap. Phase 1: Ask a broad question about something specific involving everyone and encourage the participants to answer not with words but with one or several pictures. Once everybody has one, suggest everyone share something, one by one, about the picture:) a story associated with it, a memory, a description, an analysis), while everybody actively listens with respect and empathy. Find a common theme, a frequent problem to everything that has been said.

Phase 2: Mix all the pictures and incite everybody to choose another picture. Divide the group into two sub-groups, with everyone bringing their picture. The ideal methodology is to first associate the pictures with an idea, emotion, or theme and then think of an order. Simultaneously, each group will think of a narrative based on how they interpret the pictures. Of course, each sub-group will function in their way and find the methodology that suits them best. The facilitator can be a participant who also advises on how to proceed. Let everybody's creativity speak.



Phase 3: Once an agreement is reached, try to tell the story to the other group with as much enthusiasm and dramatic effects as you can. Voilà!

## Conclusions

With these Guidelines, we have tried to collect many months' worth of work into a few pages to offer youth workers and young leaders new knowledge and inspirational stories of intercultural and inclusive community building to adapt to different socio-cultural contexts.

The "In my art" experience moved from "Arte Migrante" experiences, being inspired by its main fundamentals:

1. Spontaneous and "open to all" participation
2. Shared responsibility
3. Horizontal approach (no hierarchy, no experts)
4. Active listening
5. Sharing cultures
6. No judgments
7. Self-expression through any kind of Art
8. Creation of a 'secure' space

Sharing and active listening are the pillars in the "In my art" experience, as in the "Arte Migrante" approach. Art is the "excuse" of getting together and knowing each other: sharing personal knowledge through any personal type of expression, sharing a meal, getting involved in non-formal activities and group dynamics practising the active listening is what makes "Arte Migrante" "just" a community and, through "In my art" Project, other local communities in Europe had the chance to experience this possibility adapting it to each local resources and dynamics.

During the "In my art" Project, we realised how, through the "Arte Migrante" approach is possible to practice and train the Art of sharing and active listening, from formal to informal educational settings. In the last two years, in which pandemic has affected people's lives worldwide, this is now more urgent than ever.

We have learned that the internet and social networks can keep us close if the community is willing to change methods but leaves its spirit intact in these unprecedented times. So, we sang, cooked, danced, Zumba, recited poetry, and felt less alone in front of the cameras. In many cases, online meetings have attracted people who have never participated in face-to-face activities, testifying that an inclusive spirit can be contagious, knows no barriers (neither a screen!) and can continue growing.

## Sources

- "In my art" Project, Action-Research to determine the impact of Art within Social Inclusion: A European comparative analysis to understand how Art can support young people to build intercultural communities, 2019/2020.
- Lavanco G. & Novara C. (2006). Elementi di psicologia di comunità, 2a ed., Milano, McGraw-Hill;
- Visual Anthropology - News and Resources for Visual anthropology, available at <http://www.visualanthropology.net>.

## Annex

### Session outlines

Before the meeting/workshop

<b>Session time</b>	
<b>Activity Title</b>	E.g. Building up the coordination group. Workshop I.
<b>Person in charge</b>	
<b>Duration</b>	
<b>Objectives</b>	
<b>Description step by step</b> (here you can report the general process of the workshop. To describe the activities implemented in detail, please use the template "Activity/tool description template"	
<b>Material/spaces needed</b>	

## After the meeting/workshop

<p><b>Evaluation of the day</b></p> <ul style="list-style-type: none"> <li>- How did you evaluate the workshop in general (overview)?</li> <li>- What was easy and what was difficult as a facilitator?</li> <li>- Did participants enjoy the workshop?</li> <li>- Did participants like the organization of the workshop?</li> <li>- Did participants like the facilitation of the workshop?</li> <li>- Did participants work as a group?</li> <li>- How did participants deal with diversity within the group (intercultural competences)?</li> </ul>	
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<ul style="list-style-type: none"> <li>- How was the communication within the group (active listening, horizontality, etc)?</li> <li>- Based on today's results what the follow up could be for your coordinating group?</li> </ul>	
<p><b>Necessary Adjustment</b></p> <p>Did you change anything in methodology, objectives or tools in order to accomplish anti-covid19 measures?</p>	

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AGENZIA  
NAZIONALE  
PER I GIOVANI



# In My Art

INclusive Multicultural  
societies through Art

Guidelines on how to apply Arte migrante methodology

European experiences based on art as a tool for  
inclusive community building

2020 / 2021