



Erasmus+

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# In My Art

Inclusive Multicultural  
societies through Art

**Training programme**

*Art as a methodology to promote  
intercultural community-building*

2020 / 2021



Bremerhaven

merseyde  
EXPANDING  
HORIZONS



## Training programme

Art as a methodology to promote intercultural community-building

2020 / 2021

ERASMUS+ Project Number 2019-2-IT03-KA205-016717

The European Commission support for the production of this publication does not constitute an endorsement of the contents which reflects the views only of the authors and the Commission cannot be held responsible for any use made of the information contained therein.

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## Introduction

The “In my Art” - *IN*clusive Multicultural societies through Art Training handbook aims to share art-based practices with youth workers, educators, teachers, youth leaders, organisations, and anyone interested in discovering new approaches and ideas to promote **intercultural community-building through art(s)**.

The purpose of this handbook is to create a link between **art-based methods and a combination of non-formal and informal educational paths** to stimulate the active participation of young people and involve the community, being inspired by the experience of Arte Migrante. The latter is a spontaneous practice established in Bologna in 2012 ([www.arteMigrante.eu](http://www.arteMigrante.eu)). Today, it has twenty-six informal groups of youth and adults running free art-based intercultural activities in their city.

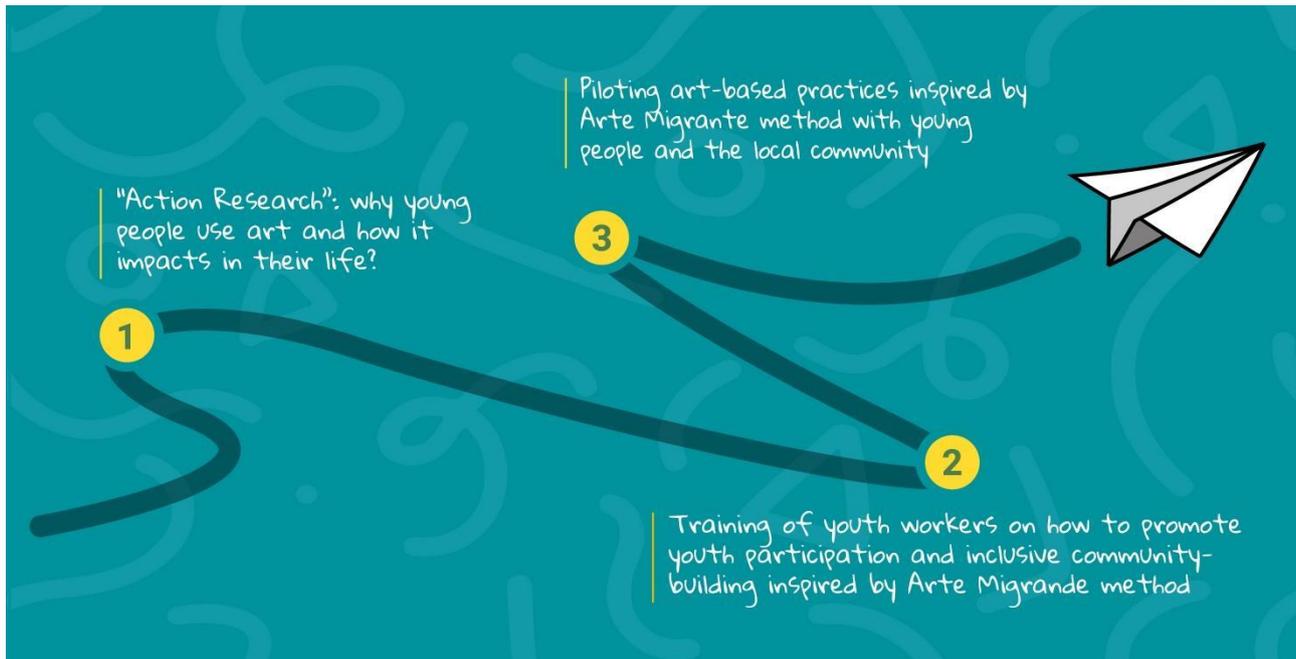
The “In my Art” experience confirms and shows that promoting social inclusion of people with fewer opportunities because of their migratory background requires the whole community's involvement and not creating targeted environments.

In the context of the “In my Art” project, art refers to any cultural expression (such as visual art, dance, music) serving as the “excuse” to get together. The key is creating open and inclusive environments that allow people to share their culture using different languages (arts).

The practices described in the handbook were implemented during the local “In my Art” project activities between December 2020 and July 2021. These took place in Italy (Bologna and Palermo), the United Kingdom (Liverpool), France (Lille), Greece (Thessaloniki), Germany (Bremerhaven) and Spain (Malaga). They began with a training programme for youth workers in October 2019. The training was based on the results of an “Action-Research” (Intellectual Output 1)<sup>1</sup> on the impact of art on social Inclusion among young people between December 2019 and September 2020.

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<sup>1</sup> The report of the action-research related to the Intellectual Output 1 “Action-Research to determine the impact of art within Social Inclusion” is available in the project website [https://www.inmyart.eu/wp-content/uploads/2021/03/IMA\\_IO1\\_EN\\_compressed.pdf](https://www.inmyart.eu/wp-content/uploads/2021/03/IMA_IO1_EN_compressed.pdf)



The action-research helped youth workers better understand how art can **develop intercultural and inclusive communities** into non-formal education paths. It directly involved our target group (young people) in undertaking the investigation and the piloting phase of art-based practices - in and with - the local communities. This direct involvement was a key factor that made the *"In my Art"* experience relevant to young people's concerns and needs in the different local communities in Europe.

In this perspective, **peer-to-peer methodologies and horizontal approaches** represent an educational strategy that favours the possibility of change:

*"Feeling a commonality with the other people involved, sharing similar problems or common experiences with them, fostering the credibility and effectiveness of educational communication"* (Vitone M.)

The innovative element of the *"In my Art"* experience, contained in this handbook as a reading and intervention tool, consists of various methodologies and techniques for developing inclusive and intercultural communities adapted to different socio-cultural and educational contexts. This element is grounded in recognising the uniqueness and complexity of community dynamics that need to be known to act as agents of change.

The project was directly affected by the consequences of the **Covid-19 pandemic**. It led to a **rethinking of the methods and objectives** by which the intervention had been designed.

During the first lockdown in March 2020, experienced in many countries in Europe and worldwide, the *"In my Art"* project represented an anchor of resistance and hope for many young people and youth workers, stimulating creative thinking and the development of

digital technology skills. Therefore, the present work represents the memory of an exceptional historical period. The partnership assumes the responsibility to tell and highlight how **beyond differences, we are all vulnerable human beings** seeking a future of peace, relationships, and good living together in diversity.

The handbook is available in different languages (Spanish, Greek, French, English, German, Italian). It can be freely downloaded on the website of the project [www.inmyart.eu](http://www.inmyart.eu).

Enjoy reading!

## Guidelines on how to use this Training handbook

The handbook is organised into four parts:

- The first part gives a general outline of the project, providing the reader with an introduction to the training programme's context. An overview of the Erasmus Plus Programme focuses on the Key Action related to youth and summarises the project's aim and the European partnership.
- The first chapter focuses on the theoretical and contextual background of the Training programme. It examines how the fundamentals of Community psychology help understand the nature and dynamics of the "In my Art" project and the Arte Migrante method it is inspired by, in an educational dimension that creates an active dialogue between non-formal and informal learning with young people and the community. This chapter highlights the role of art within the "In my Art" project and how it can be used as a tool in youth work to promote intercultural community-building.
- The second chapter describes the know-how of the project's aims, offering a description of the training of youth workers as a starting point for the art-based intercultural activities led by youth and offered to their local community, as well as the path of e-mentoring with youth workers, highlighting the mutual learning processes (young people-youth worker) within youth work. This section is followed by a Toolbox that offers a selection of games and activities for icebreaking, teambuilding and self-assessment, experienced during the project delivery by the partners.
- *The final part of the handbook reports the conclusions and lessons learned, offering new insights and understanding from the "In my Art" project experience. A small glossary has been included in the handbook to facilitate understanding the keyword related to the project, followed by a bibliography that includes text, videos, and website as sources. The Annexes contain seven art-based practices shared by youth workers during the training that has been used as a resource to develop the training programme; this section also includes the evaluation tool questionnaires used to results among young people and youth workers.*

This handbook can be downloaded for free from the project website [www.inmyart.eu](http://www.inmyart.eu) and it is available in the following language: English, Italian, French, Spanish, German, Greek.

## Erasmus+ Programme

Erasmus+ is an EU's Programme to provide citizens with opportunities for personal and professional development supporting education, training and sport, as well as informal and non-formal learning, in Europe for the period 2021 – 2027, as stated in the official documents ([www.ec.europa.eu](http://www.ec.europa.eu)).

The programme is designed to equip people of all ages with the qualifications and skills needed for their meaningful participation in a democratic society. It promotes intercultural understanding and successful transition in the labour market, especially for those with fewer opportunities, including people with disabilities and migrants and European Union citizens living in remote areas or facing socio-economic difficulties.

Non-formal education is one of the programme principles that aims to enhance young people's skills and competencies and active citizenship.

As reported in the guide, the programme has the following specific objectives:

- promote learning mobility of individuals and groups, as well as cooperation, quality, inclusion and equity, excellence, creativity and innovation at the level of organisations and policies in education and training.
- promote non-formal and informal learning mobility and active participation among young people, as well as cooperation, quality, inclusion, creativity and innovation at the level of organisations and policies in youth.
- promote learning mobility of sports staff and collaboration, quality, inclusion, creativity, and innovation at the level of sports organisations and sport policies.

Erasmus+ aims to achieve the objectives of the EU Youth Strategy 2019-2027: engage, connect, and empower young people.

Specific issues tackled by the programme in the field of youth include:

- strengthening cross-sectorial cooperation.
- promoting youth participation in society.
- supporting active citizenship of young people, notably youth at risk of social exclusion.

Specific priorities for the youth field include:

- Promoting active citizenship, young people's sense of initiative and youth entrepreneurship, including social entrepreneurship.
- Increasing quality, innovation and recognition of youth work.
- Strengthening the employability of young people.
- Reinforcing links between policy, research and practice.

Further information about the Erasmus Plus programme can be found on the official website [https://ec.europa.eu/programmes/erasmus-plus/node\\_en](https://ec.europa.eu/programmes/erasmus-plus/node_en)

## Project & Partnership overview

### Project overview

The main aim of the “In my Art” project (“In my Art” - INclusive Multicultural societies through Art) is to empower young people to take action towards social inclusion and intercultural community-building. This aim is especially relevant in multi-ethnic contexts where migrant people have fewer opportunities in getting involved in host communities as active citizens.

“In my Art” project pursues the following objectives:

- increasing awareness of youth workers and organisations on the real needs and desires of young people, effectively adapting 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, the celebration of diversity and non-discrimination.
- promoting active participation of young people in their community, focusing on youth at risk of marginalisation because of 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” who did not formally participate but worked to acknowledge and disseminate the results beyond the project domain by mobilising new resources.

Associated partners supported the project activities in each local community, offering spaces to hold workshops and meetings, co-creating events were to multiply the project

results, and participating in the Activity plan development 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 e.V."  
Germany, Bremerhaven

"Asociación Caminos"  
Spain, Malaga

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



## Description of organisations

All the seven European organisations work in youth empowerment through education in different settings and multi-ethnic socio-cultural contexts where intercultural dialogue and social cohesion are two essential needs for building inclusive and equal societies.

### Per Eempio - IT

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



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 focuses 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 deliver services to and support 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. 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 (U.S.B.) 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 economic and political life, youth mobility, volunteering, and human rights. In particular, USB attaches great importance to its human resources, as the organisation's growth is directly related to the personal development of its workforce. USB is directly involved 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



#### Bremerhaven

AWO Kreisverband Bremerhaven e.V. (German charity organisation) espouses a democratic, solidary, and equitable society and helps all in need - regardless of skin colour, nationality, religion, or belief. We believe that solidarity is the essential feature of European civil society, and we are committed to democracy and justice. The main foci 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 qualifications. With more than seventy services and facilities and over 1,300 employees, they work with and support many thousands of people. Time-sensitive projects to prevent youth unemployment, support the employment of immigrants, former drug addicts, vocational training, and further education in social work are also important facets of their work. In co-operation with other democratic youth associations, AWO also lobbies for effective youth politics.

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

### Arte Migrante - IT

Arte Migrante is a non-party, non-denominational group that was 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 Arte Migrante has expanded and there are now groups across Italy: Bologna, Modena, Parma, Reggio Emilia, Imola, Rimini, Pisa, Torino, Cuneo, Settimo Torinese, Alessandria, Alba, Milano, Como, Trento, Padova, Naples, Latina, Cagliari and Palermo. Arte Migrante has also opened up 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 precepts:



- A presentation game, to know each other and "break the ice".
- A shared dinner, in which everybody can bring their favourite or traditional dish.

- Last but not least: the moment everybody can share “something” with the circle: “something” can be a dance, some music, a poem, a theatrical piece... everything! Everything that is not offensive, xenophobic, homophobic, racist or sexist, of course.

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

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



The non-profit association "Caminos" activities, founded in 2014, is dedicated to 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 developing and transferring

innovative methods from other European countries to Spanish organisations that offer permanent services. The main objectives include fostering connection and communication, improving individual opportunities for development, supporting disadvantaged people's social inclusion, and developing innovative training, education, and social development methodologies through national and international cooperation. The Caminos association provides experienced operating staff and management working with different target groups in inclusive educational 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 working since 1969 to promote the local development of territories while accompanying migrants in their host country and their projects for their region of origin. The GRDR bases its action on three principles: availability at the local level, acknowledgement of interdependencies on a transnational or international scale, and knowledge production in and for the host countries. 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 organisations of development education, popular education in the artistic field to promote openness to the other and the world for young people, change attitudes toward migration, and fight against stereotypes and discrimination.

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

## CHAPTER 1. Theoretical and contextual background of the Training programme

The partner's experience and studies show that young people, especially those with a migratory and cultural minority background and economic obstacles, are at risk of social exclusion and marginalisation. 23.7% of the population in Europe with social, cultural, economic and educational obstacles is at risk of poverty and social exclusion, especially migrants (34.5%) and youth (26.9%), as stated by Eurostat statistics (2015).

The contents of this handbook are the results of a combination of methods and tools aimed at investigating and learning to use the arts and how they can be included in youth work. The arts can help local communities be more inclusive; diversity can be recognised and seen as a cause for celebration, not conflict.

The fundamentals of Community psychology help to understand the nature and dynamics of the "In my Art" project, particularly concerning the intention to create:

*"a community-ship [...] in which subjects are recognised in their otherness as interlocutors in a relationship of mutual exchange and visibility of differences" (Lavanco&Novara, 2006, pp.).*

According to an enhanced conception of community, in addition to (non-)territorial boundaries, ties and shared values, "what counts is the quality, which is the dynamic bond that helps people to project themselves into a dimension of mutual openness" (Rei, 1996).

The concept of 'emotional connection' guided the design and implementation of the activities. As McMillan and Chavis (1986) theorise, it intervenes in strengthening ties by encouraging participatory and empathetic behaviours towards community-building.

The 'community approach' also represents the method of the project that mirrors an ecological approach by aiming at promoting intercultural community-building to manage the dynamics of assimilation behind integration processes. This approach was theorised by U. Bronfenbrenner (1979), who stated that culture results from the interdependence between different factors concerning individuals and their environment.

Starting from a shared understanding of 'youth', intercultural education and community development compose the mainframe of the "In my Art" experience. The concepts of identity and culture' have been evaluated through action-reflection learning paths.

The project has been based on non-formal education methods and approaches, taking up the challenge of combining the non-formal and informal dimensions of educational processes. This latter was an interesting subject of practice and reflection, especially by youth workers.

Art as a tool for intercultural learning and social inclusion has been common in the different European local communities involved. The project made it possible to observe how this tool can be applied in different socio-educational contexts and people with diverse migratory backgrounds.

### 1.1 A dialogue between non-formal and informal education

With the "Memorandum on Lifelong Learning" (2000), the European Commission established overcoming the temporary dimension of learning in favour of a perspective that looks at the whole lifelong learning, as time and space in which change can take place. In this sense, the formal context of the school ceases to be considered the only one devoted to education and training, valuing all life experiences in non-formal and informal contexts.

The Memorandum distinguishes the three categories as follows (Edulife Foundation, 2020):

formal learning, which refers to the education and training system at first degree, second degree and higher education levels, leading to an educational qualification, a professional qualification or diploma;

non-formal learning, which is distinguished by the intentional character of the choice of pathways and takes place outside formal learning contexts (e.g. a course to learn and make comics, volunteering, etc.).

informal learning refers to what is learned, acquired, intuited in everyday life situations and the interactions that take place in them (in the street, at home, at work, etc.).

Starting from the assumption that learning is a dynamic and lifelong process, the "In my Art" project aimed to create integrated learning environments, bringing together the world of formal, non-formal and informal education in places, methods and practices.

The place-context where educational activities happen is the same place-context where personal relationships can take place and grow. This impacts individual and collective learning processes.

Using the words of García J. A. (1994), the "educational process is not confined to the years of schooling. However, it is a lifelong process" happening in the interconnected formal, non-formal and informal life-spaces. The "In my Art" project experience in Europe is placed between non-formal and informal education in different contexts: in public spaces in neighbourhoods, community centres, at school in extra-curricular hours. These different spaces have a common denominator: guaranteeing inclusive and participatory relational environments where intercultural learning can take place with the "excuse" of art as a tool for a dialogue beyond words.

The common purpose within the "In my Art" project was to create learning processes that are actively participated in by the learner and are inclusive, welcoming, and attractive. As Bell Hooks observed in 1994:

*"The first paradigm that influenced my pedagogy was the idea that the classroom should be an exciting place, never a boring place. [...] Programmes should be flexible, allowing for spontaneous changes of direction. Students should be considered in their particularities as individuals, and interaction should start from them" (Teaching to Transgress. Education as the Practice of Freedom).*

In this sense, within the "In my Art" experience, youth workers practice creating the "good-enough" conditions for young people to participate in decision-making processes actively to produce creative learning environments.

Creating an active learning environment combining non-formal and informal education means recognising that each person is the bearer of resources and not just needs. From this perspective, it is fundamental to:

- Recognise how each person participating in a non-formal or informal learning environment influences the dynamics
- Recognise that everyone can contribute to creating an open learning community
- Recognise that the youth worker is not solely responsible for the processes and outcomes of an educational process but that there is co-responsibility and interdependence
- Generate enthusiasm through collective effort
- Consider the group as a community to increase the potential of collective effort

## 1.2 Youth work and intercultural education

We are all part of a culturally diverse and complex society, and culturally diverse and complex education in formal, non-formal and informal life is needed. With this in mind, the training programme has been designed with intercultural education and community development approach as the framework.

"In my Art" project was committed to working with young people, especially those with migratory backgrounds facing difficulties in getting involved in the local community and building personal relationships because of social, cultural and economic obstacles. What seems important to highlight is that the migratory background does not always represent a risk factor. Within the "In my Art" experience, we observed that the real obstacles are often connected to self-empowerment and educational environments.

### Definition of Youth – Who are young people?

It is difficult to determine and give a precise definition of young people. Youth can be analysed in different ways and from different perspectives. In effect, youth can be defined by age; the specific age range is different according to particular countries and cultures (certain countries class people between 16 and 25 as young, whereas in other countries, young people are up to 30 years old). Youth can also be considered a transition period between childhood and early adulthood, characterised by phases of autonomy in terms of financial independence, moving out, etc. It can also be defined from a biological point of view, according to specific body changes. Finally, youth can be considered a link between different generations, and how, at a given moment, a society negotiates and organises this link between generations.

Another aspect of youth is its diversity. Many variables influence young people, according to their sex, culture, financial resources and age. As well as this, young people are not a single unified group with shared values and behaviours: youth is diverse. Therefore, 'youth' is a variety of groups with many different features. This diversity implies that youth should be considered in its entirety, namely as a social category that spans many other areas such as education, health, training, mobility or even citizenship. We will begin by presenting the concept of social representation and the evolution of the representation of young people according to different historical and socio-cultural contexts. Next, we will look at how young people are represented in the media before looking at the concepts of youth culture and global youth culture.

### The creation of youth culture

The culture of young people had developed since the 20th century, when it became more common for adolescents to gather together. Compulsory education also increased the opportunities for young people to meet together, and societal changes have accentuated young people's socialisation. Every time a group looks for cohesion, separately from the dominant group, a subculture emerges. The concept behind youth culture is that young

people are a subculture with norms, morals, behaviours, and values different from the principal culture of older generations at the heart of society. Music and youth fashion were relatively uniform between 1920 and 1950. In western countries, young people started to form different groups or subcultures in the '50s: below is a non-exhaustive list of youth subcultures. Almost all the 'revolutionary' subcultures are still present in our society and still inspire the creation of new movements: Punks, Hippy, Hip Hop, Goth, Emo.

### Youth-led intercultural community building

Between the 1980s and 1990s, first with the European Youth Centre of the Council of Europe and afterwards extended within other European Commission youth programmes, intercultural learning also started to be considered in non-formal education.

The term "non-formal education" started to be used at the end of the 1970s with the "global education crisis" in formal education systems that could not satisfy the complexity of learning needs from a social point of view (Lafraya, 2011). The complexity we observed within the "In my Art" project is the one that talks of complex societies in which the "multi"-cultural dimension is conceived as a natural and dynamic factor that impacts changing socio-educational needs. As García J. A. (1994) stated, intercultural education and learning cannot be restricted to formal education. Out of school, people keep learning. The non-formal education sector plays an important role in creating spaces where youth can experience living together in peace, valuing diversity, and not being indifferent towards human discrimination in daily life.

### From the multiple identity to the transcultural community: The Iceberg of culture.

Intercultural learning requires an understanding of how culture and identity contribute to shaping individuals and communities. This is a fertile ground on which to develop intercultural competencies.

According to social psychology, the educational programme about intercultural community building of "In my Art" refers to the notion of identity and culture as dynamic concepts constantly "under construction" and notoriously tricky to understand, quantify or evaluate.

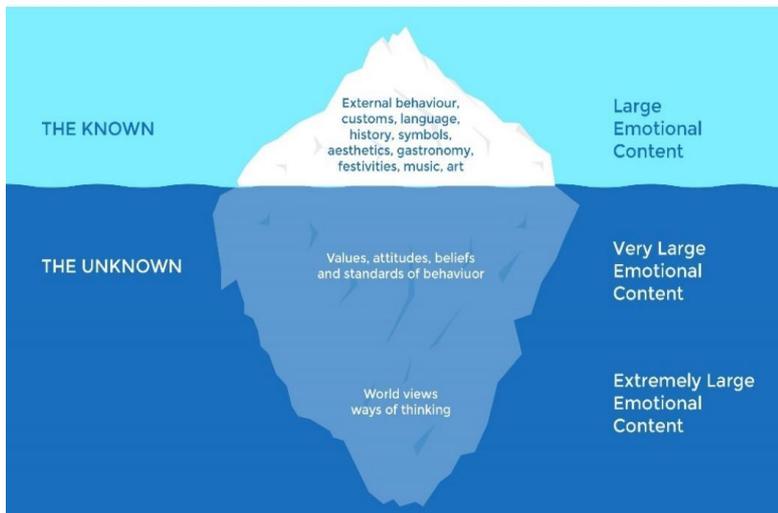
In Lipiansky and Edmond Marc. (2008), identity is:

- Diverse: Everyone has a multitude of identities.
- Dynamic: identity is a dynamic process.
- Situational: the "here and now" influence on the way identity becomes visible.
- Subjective: each person is the only one to access the elements of his/her/its own identity.
- Interdependence: identities are forged on interaction with others

As an identity, culture is not an abstract concept. It is connected to reality's social, political, geographical, and economic aspects and mirrors the concept of "nation". Cunha and Gomes (2009) define culture from the perspective of intercultural learning as a "set of shared characteristics that gives a person the sense of belonging to a certain community". Plog and Bates, in 1980, describe the concept of culture as a system of shared beliefs, values, customs, behaviours and artefacts used within the members of a society to cope with their world and with one another (Lafraya, 2011).

In the theories and our practice, each person has a multitude of identities, composed of individual, relational and collective elements. In certain situations, some elements become visible whereas others remain hidden, implicit as reasoned by Edward T. Hall with his Cultural Iceberg Model:

The Iceberg Theory

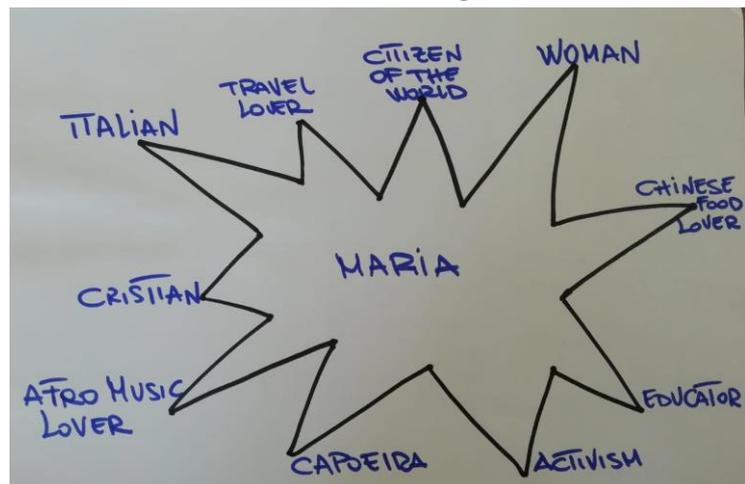


The model shows that if the culture was an iceberg, behaviours are the tip. Above the surface represents the conscious; what is heard, felt, touched, seen and tasted. Beneath the surface, the more significant, unseen part represents unconscious values, beliefs, and thoughts affecting the relationships with oneself and the other.

The known and unknown parts are connected to identity as a dynamic psychological process that evolves when encountering other "icebergs".

In this sense, it is possible to affirm that every culture is plural.

During the "In my Art" project, we asked youth workers and young people to point out words describing aspects of their identity and compare them in the groups<sup>2</sup>. Categories could be your name, age, gender, nationality, family role, religion, age, ethnicity, work/study, musical tastes, hobbies, sports, tastes in general and others.



<sup>2</sup> See the section Toolkit of the handbook for accessing the activity description

The factors which influence culture and identity changes are many. As theorised by K. Lewin in 1948, the group members are in close interdependence, and the change of one element affects all the other members (Lavanco e Novara, 2006).

The activity helped us observe how identity consists of a constellation of elements, some standing, others changing over time through relationships and within relationships. While sharing the "star of identity,"



participants realised new aspects of themselves and what they had in common with others. ("When did you start practising capoeira? How did you learn about this sport? Do you know the origins of this practice?").

In this perspective, interculturalism is a process that happens during the interaction with the other while accessing the unknown part of the 'iceberg' and actively participating in the other's culture (Hall, 1976). The activity demonstrated that by interacting and exchanging information, people could improve their self-awareness, increase their self-knowledge and be inspired towards new understanding, building their plural-identity.

Based on the evidence and studies mentioned, it is reasonable to affirm that if multiculturalism is the coexistence of different cultures in the same physical or virtual space, interculturalism is their relations.

The challenge that youth workers and young people tackled with the "In my Art" project was identifying diversities and facilitating their 'inter-trans-action'. As reported in the journal of anthropology "Métissage Sangue Misto", *to pass through the different expressions of human societies means having acquired the principles of intercultural and knowing how to express them in the different situations of meeting with others*. In the light of this and within the "In my Art" project, Art represented the for inter-trans cultural communities: on the one hand, to promote the dialogue between different cultures opening creative spaces of reciprocal recognition and acceptance of diversity (intercultural dialogue), on the other hand, to cross the borders of the single culture letting them influencing each other and create a whole new culture by the awareness of belonging to the same human species and therefore of the possibility of promoting global principles and values, such as peace, equality, cohesion (transcultural dialogue).

The "In my Art" method is an experience of practising interculturality and exploring the possibilities of creating transcultural communities, where the 'borders of cultures' crossed and valued.

*Human beings are not only themselves: they are also the region in which they were born, the flat or the farm where they learned to walk, the games they played as children, the stories they have heard, the food they ate, the schools they attended, the sports they played, the poets they read and the God they believed in.*

Somerset Maugham en "El Filo de la cuchilla"

### 1.3 The power of art to promote inclusive communities

#### Definition of Art

There is no universal definition of art though there is a consensus that art is the conscious creation of something beautiful or meaningful using skills and imagination. The language of art is not one of words or rational concepts, but it is a language that shows us a different perspective, more profound and human than the reality that surrounds us.

The definition that we will use in our project is to describe art as expression, where expression defines the outer manifestation of the inner state. According to John Hospers (in Britannica, Philosophy of Art), there are many definitions of art as expression: some say that the creation of art is (or involves) self-expression; others say that it is the expression of feeling, though not necessarily of one's feeling (or perhaps that and something more, such as the feeling of one's race, or one's nation, or of all humanity); others say that it is not necessarily limited to feelings but that ideas of thoughts can be expressed.

The expression of feelings constitutes the creation of art, just as philosophy and other disciplines express ideas.

#### A historical overview

The use of the arts and culture to further political, ideological, and religious objectives is hardly a recent phenomenon. Progress in architecture, design, and production has long been held up as a testament to social progress. The arts and culture have often been means of communicating across political and social boundaries. For example, medieval and renaissance art is replete with examples of political messaging, and Louis XIV of France skilfully utilised arts and culture to assert control over the nobility. During World War II, art and culture symbolised the ideological and real battlefields between the Allies and the Axis powers. The advent of the cold war fostered the development of cultural diplomacy as a more formalised area of practice. Public and cultural diplomacy campaigns that involved exchanges between artists, writers, and athletes emerged as a tool for building bridges and sustaining relationships between diverse communities and states. According to Cynthia Schneider and Kristina Nelson: "artists, actors, musicians and writers in any culture act as the national conscience, reflecting on society's good and bad points and challenging the status quo."

## Why art in social inclusion?

According to the Association Européenne pour la Défense des Droits de l'Homme, art is important from different angles :



IT IS A VECTOR OF  
SOCIAL COHESION



IT HELPS TO STIMULATE  
THE CRITICAL SENSE



IT HELPS TO STIMULATE  
CREATIVITY

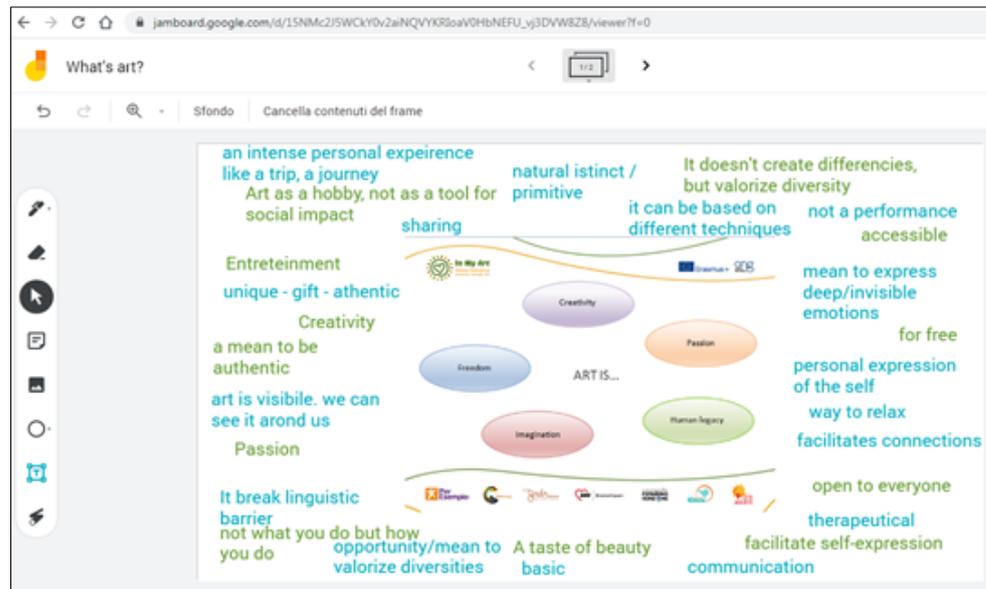
The arts can also provide important channels for the positive and constructive expression of ideas and beliefs. Indeed, sports, arts, and culture offer a valuable means of talking about differences and diversity and underscoring shared histories, experiences, and hopes for many people. Moreover, they provide valuable opportunities to engage youth, women and marginalised communities to participate in community activities.

In Jordan, for example, drama therapy is used to help Syrian refugees cope with post-traumatic stress, depression, and mental anxiety. Drama and arts can provoke critical thinking and discourse on shared histories and experiences that may cross political boundaries. There are also cases in which sports allowed the children of immigrants to develop positive relationships in schools even when they do not speak the same language as their peers. (Thinking Outside the Box: Exploring the Critical Roles of Sports, Arts, and Culture in Preventing Violent Extremism)

The Organisation for Security and Co-operation in Europe (OSCE) suggests that the arts and sports can be used as civic or community engagement tools, particularly in community policing, to prevent violent extremism and, through youth engagement, to counter violent extremism that leads to terrorism (VERLT).

## Art in "In my Art" experience

The results of the action-research conducted by young people with the support of the youth workers and the experience and expertise shared during the Training of youth workers (see chapter 2.) helped draw the framework of the training



programme. The programme is a relevant, participative and youth-led communitarian experience of social change. The main contextual elements emerged by the research that led our action plan are:

### About ART:

- Art is a means for a free and diverse individual and collective, personal and social expression (songs, dances, stories, plays, poetry).
- Art can be a constructive response against indifference, racism and fear of the other.
- Art can be a way to spread happiness and positive thinking.
- Art should be manifested in a public space to engage other people.
- Art helps to bring out one's feelings and to feel good at peace with oneself.
- Art is a universal language that allows people to communicate even if they do not speak the same language.

### About ACTION:

- An inclusive and welcoming activity has to be a listening space open to everyone without age, race and sex limitation, and it has to be a friendly spirit.
- Welcoming activities should take into account the time and spaces of the beneficiaries expected
- Activities should be accessible, open to everyone, engaging and creating links between people.
- Activities have to respond to the time needs of young people.
- Young people look for a place to meet and practice arts, as well as their talents

- The city and local policy should encourage the circulation of information, promote cultural and intercultural activities and financially support new initiatives for youth and communities.

"Artistic act" in young people is conceived as an experience of "self-discovery and discovery of the other" through the "active listening", which, as Enzo Bianchi says, "is not only openness to the other but is a creative act that establishes confidence (Bianchi, 2010, pp. 11).

*"If you do not listen to the others, you will not know them, and this will make you scared"* (B. Arnold, "In my Art" youth worker from Arte Migrante in Bologna).

## CHAPTER 2. The “In my Art” piloting experience in Europe: a practical training programme for youth workers and young people

The “In my Art” piloting experience was designed to increase diverse and inclusive community-building opportunities in the European countries involved in the project. Through youth work and with the support of art is considered: “How can art help local communities to become more and more inclusive and welcoming? How can young people be actors of intercultural and inclusive community building processes? How can youth work intervene to boost intercultural dialogue processes?”

Through the piloting experience “In my Art” community aimed at:

- improving the skills of youth workers learning how to combine arts-based methodologies and non-formal education for intercultural community building.
- promoting the active participation of young people by initiating youth-led intercultural activities based on arts and open to the public in informal settings

In each country, the local groups tested the transferability of an art-based educational programme to promote youth-led intercultural community-building in different societies and settings, combining non-formal and informal education.

The approach and method used refers to “Arte Migrante”, an experience developed in Bologna in 2012 based on creating informal meetings where people can get to know each other and interact “with the excuse of art” and cultivate relationships.

Due to the Covid-19 pandemic, the training of youth workers took place online during October 2021. The participants drafted an educational programme, including the framework, methodologies and tools to test and adapt by youth workers together with a local group of young people in the local community of each European country involved.

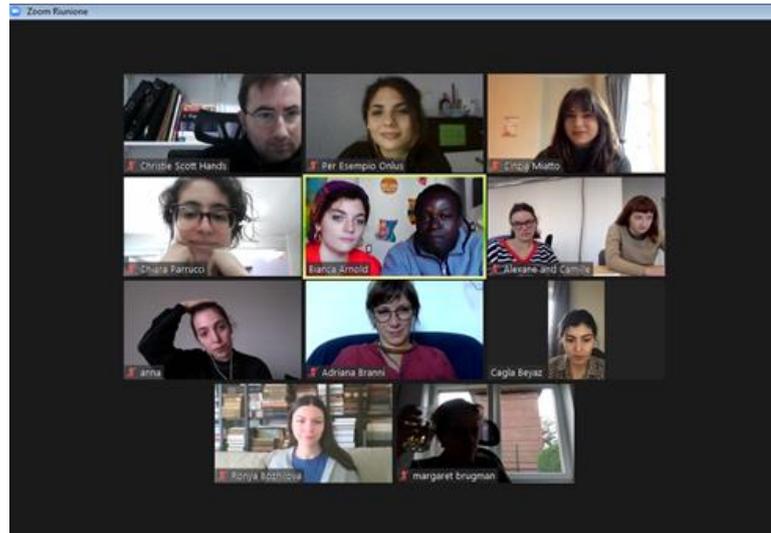
Per Esemplio has coordinated the testing from Italy in close collaboration with Caminos (Spain), leading a regular monthly-based e-mentoring programme for youth workers during the whole piloting duration, from November 2020 until June 2021. The E-mentoring programme strongly contributed to creating a transnational group of support where the youth workers could refer to exchange information, get new ideas, inspire, and motivate each other.

The handbook will zoom on the Training of youth workers and the local piloting experience in the countries involved, making the practices developed available to readers.

## 2.1 The Training of youth workers: “Sharing Action-Research results and learning about Arte Migrante methodology.”

### The main aim and objectives of the training

The international training of youth workers (Learning Teaching Training Activity - short-term-joint-staff training event) has been organised by Per Esempio in close cooperation with Arte Migrante. It took place online between the 15<sup>th</sup> and 21<sup>st</sup> of October 2020 for five days, gathering fourteen youth workers, two from each of the seven partner organisations (Italy, Spain, Greece, France, Germany, England) working with multi-ethnic young people contexts.



Due to the pandemic, the training took place online. The trainers and participants had to rethink methods and activities keeping the same main aim: to improve the skills of youth workers on how to promote the active participation of young people and intercultural community building processes through art-based methodologies and activities.

The training had the following main objectives:

- To strengthen the competencies of youth workers on how to use art-based methodologies and active methods to promote the active participation of young people.
- To develop good practices inspired by the Arte Migrante method to engage local citizens in non-formal and informal intercultural and inclusive community-building processes.

Participants drafted the modules of the educational programme for youth workers active in intercultural dialogue and community development to test in their local community during the nine-month pilot phase

### The main topics:

The training focused on three key elements:

- Learning from the Action-Research activity results: “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”<sup>3</sup>;
- Learning about the *Arte Migrante* methodology.
- Capacity-building: sharing art-based practices and drafting educational modules to pilot in each local community.

The training course lasted five days, excluding the weekend, and it mainly covered the following topics: Youth work and non-formal education, the *Arte Migrante* experience and method; Youthpass and the key competencies of Youth Work; active participation; youth empowerment; community development, intercultural learning, and the social inclusion of young people with cultural, economic, social obstacles.

### Learning outcomes

Through active methods combining online and offline activities, participants have been accompanied in a “learning by doing process” looking at the following learning achievements:

- Strengthened inner readiness of youth workers in promoting intercultural community building.
- Increased self-confidence in taking action as a youth worker.
- Boosted creative thinking and motivation towards intercultural community development with young people.
- Acquired knowledge about *Arte Migrante* experience and other art-based good practices.
- Improved competencies on how to involve the local community using art-based techniques and tools.
- Developed understanding of young people needs and desires.
- Strengthened skills on how to use arts to promote active participation of young people.
- Improved skills in reading the context to adapt new practices within the local community effectively.
- Increased awareness on the role of non-formal education and its connection with informal learning contexts

<sup>3</sup> Intellectual Output 1 [https://www.inmyart.eu/wp-content/uploads/2021/03/IMA\\_IO1\\_EN\\_compressed.pdf](https://www.inmyart.eu/wp-content/uploads/2021/03/IMA_IO1_EN_compressed.pdf)

- Increased know-how in promoting inclusive and intercultural educational contexts working with young people with fewer opportunities because of their migratory background.

### Method & tools

Pedagogic methods of the training were based on non-formal education, intercultural and cooperative learning. Active learning methods have been selected, such as debates, role play, case studies, situations analysis, reflections through official documents, video, pictures, and art. Using Zoom platform and interactive boards such as Miro and Jamboard, plenaries and teamwork in breakout rooms have been set up.

### The ASK model of learning

The learning achievements identified refers to the four dimensions of the “Competence model for youth workers” developed in the frame of the European Training Strategy in the field of youth<sup>4</sup>: actions and reactions (behaviours), ways of thinking and approaching (applying knowledge), ways of doing (expressing skills) and ways of expressing emotions or attitudes.

#### Behaviour

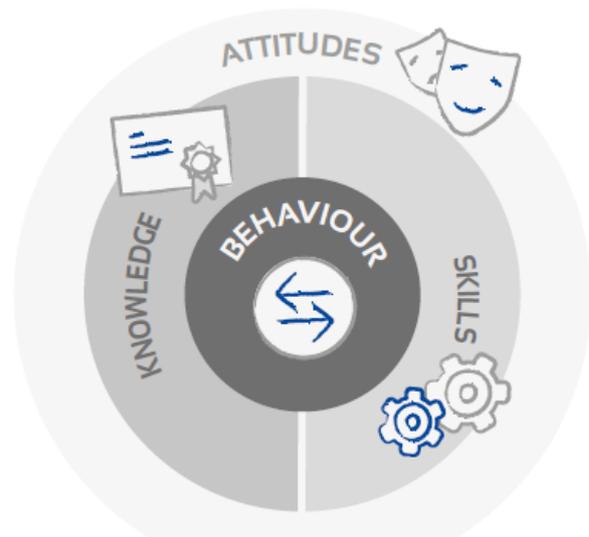
Through behaviour, we can assess the competence level of the youth worker and whether it is sufficient for their work. In short: behaviour reflects the underlying attitudes of a youth worker.

#### Knowledge = What

It refers to the knowledge gained through experience, books, the Internet, etc.)

#### Attitude = Willingness

It refers to the individual's tendency to respond positively or negatively towards a particular idea, object, person, or situation. Attitude influences an individual's actions and responses to challenges, incentives, and rewards.



<sup>4</sup> <https://www.salto-youth.net/rc/training-and-cooperation/trainingstrategy/>

### Skills = How

It refers to specific competencies and abilities the individual possesses to accomplish an activity/job/tasks, to apply knowledge and turn attitudes into actions)

### The Youthpass: more than a certificate!

There are many benefits to the Youth pass<sup>5</sup>! One is that it's a tool of validation and recognition of the key competencies gained from the non-formal learning experience, developed under the Erasmus+ and the European Solidarity Corps programme. Another is that the Youthpass is not just a certificate but also a guide. Indeed, it has been used by participants attending the learning activities within the "In my Art" project as a tool to identify learning outcomes acquired and go through a process of self-reflection and self-assessment upon the personal experience. The Youth Pass is a Europe-wide validated document contributing to strengthening the social recognition of youth work.



The following eight key competencies refer to the framework defined by the European Union in 2006 and reviewed in 2018, valid for non-formal and informal educational practices:

- Multilingual competence
- Personal, social and learning to learn competence
- Citizenship competence
- Entrepreneurship competence
- Cultural awareness and expression competence
- Digital competence
- Mathematical competence and competence in science, technology and engineering
- Literacy competence

The Youthpass Certificate was also part of a long-term learning process and the ETS Competence Model for youth workers, powered within the monthly e-mentoring meetings during the piloting phase of the "In my Art" project.

### Participants' profile

The youth workers attending the training were:

- available to test the training programme at the local level in each partner country together with a group of young people

<sup>5</sup> The Youthpass is a part of the European Commission's strategy to foster the recognition of non-formal learning  
<https://www.youthpass.eu/en/help/guide/>

- committed to the topic and interested in experimenting and developing new practices for intercultural dialogue, community development and social inclusion
- involved in the Action-Research phase
- available to contribute to the development of the Training programme
- experienced and deeply motivated in working with young people at risk of social exclusion and with migratory backgrounds
- good knowledge of the English language
- motivated to learn through a non-formal education approach
- interested and motivated to attend the e-mentoring experience

### Training agenda

Ice-breaking and energiser exercises have introduced each training day to get to know each other and create a familiar environment where people can feel comfortable expressing their ideas, points of view, and experiences. The first two days were also dedicated to team building activities. These activities create a common ground and bonds between participants who were invited to work together and make that "being together" a learning opportunity.

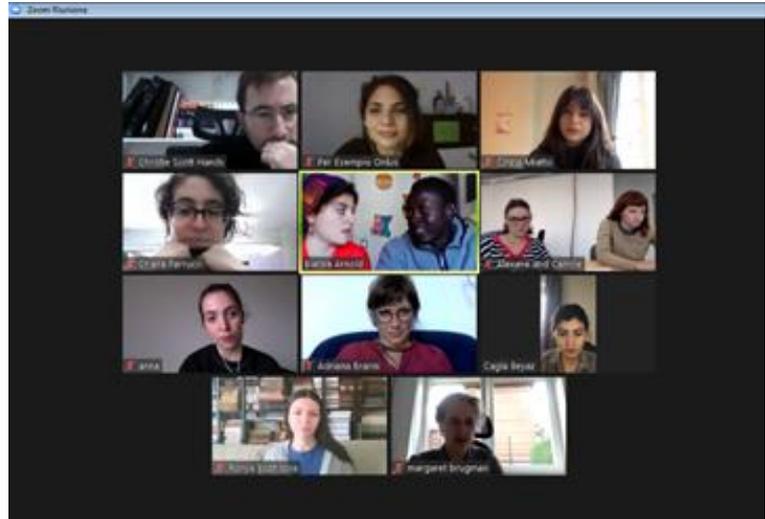
Creating interaction and team building through games every morning helped make connections among participants, become a group, and overcome the physical distance. Before closing the daily session, one last activity was the debriefing moment to activate dynamics of self-reflection that participants conducted into small groups (breakout rooms) specifically created.

The relaxed afternoon was dedicated to self-directed learning in which participants were asked to be the drive of their learning development. Youth workers were invited to individually and independently deepen the day's theme about their role in their work context, to be shared with the group the next day. This activity helped to strengthen the team and expand the learning zone.

The "In my art" training of youth workers was the first international online learning experience for all the participants who had to deal with the complexity of several factors such as technical issues, working from home, expressing their ideas and feelings through a camera to unknown people. Nevertheless, those difficulties have been transformed into learning opportunities thanks to participants' motivation and constructive group work.

Brief on each training day morning:

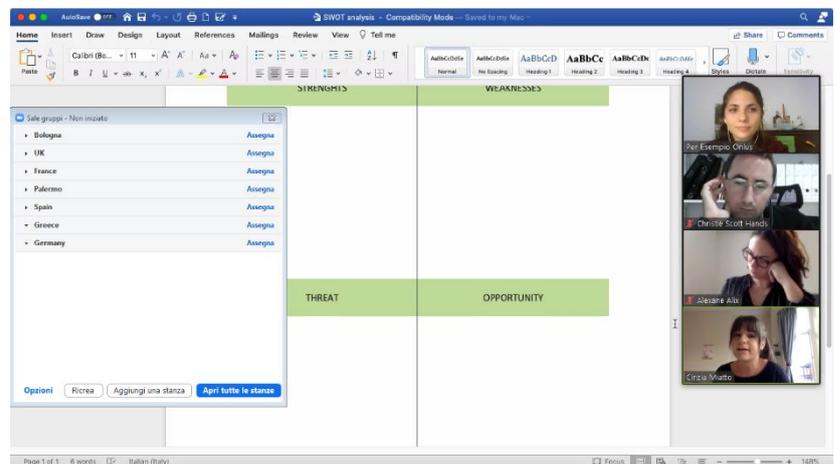
The first training day was to get to know each other and learn more about the project developed within the Erasmus + Programme. Other topics approached were the concept of life-long learning and the key competencies within the Youth Pass certificate; in this sense, the participants had the opportunity to develop a personal learning plan. The first day was also an opportunity to introduce the partner organisation to have a clear overview of each background.



During the second training day, the first half of the session has been dedicated to introducing the concept of e-mentoring that will support the piloting phase and the implementation of the youth activity. Asociación Caminos was in charge of the presentation, as well as the leader of the e-mentoring path that youth

workers had the chance to experience during the nine months of piloting activities in their local community: Definitely, the combination of mentoring and e-mentoring can be considered the most flexible option given the current health situation globally (Chiara)

Then, each partner organisation could relate the results obtained from the Action-Research phase. Ultimately, such results have been analysed and structured through a SWOT Analysis





projects. Each presentation triggered a deep discussion about the Good Practices developed within (see Annexes).

The rest of the partner organisations had the opportunity to relate their own experience the next day.

The fourth day was also a time for self-reflection. The participants were asked to reflect, individually and in small groups, on how they see themselves as youth workers involved in promoting Arte Migrante inspired activities in their local community combining non-formal and informal education. Participants have been asked to work on it first individually, in breakout rooms and in plenary, developing an action plan on preparing young people to act.

## **HOW TO ORGANIZE YOUR FIRST COORDINATION GROUP**

### **WORKSHOP I. TO INFORM & TRAIN YOUR LOCAL GROUP OF YOUNG PEOPLE**

Objective:

- To get to know each-other
- know and understand about [Arte migrante](#)

Expected results:

- Commitment of the group members
- Understanding of why [Arte migrante](#) is a positive experience at personal and community level

Reporting documents: pictures + signature sheets

This reflection was the premise for the last day of the training course, mainly focused on planning the following steps. Participants discussed the management of the piloting phase. A first Coordinating Meeting and public Arte Migrante open meeting helped participants share and get ideas on how to face

certain critical issues, especially concerning the restrictions imposed by the Covid-19 outbreak and tried to come up with a solution together.

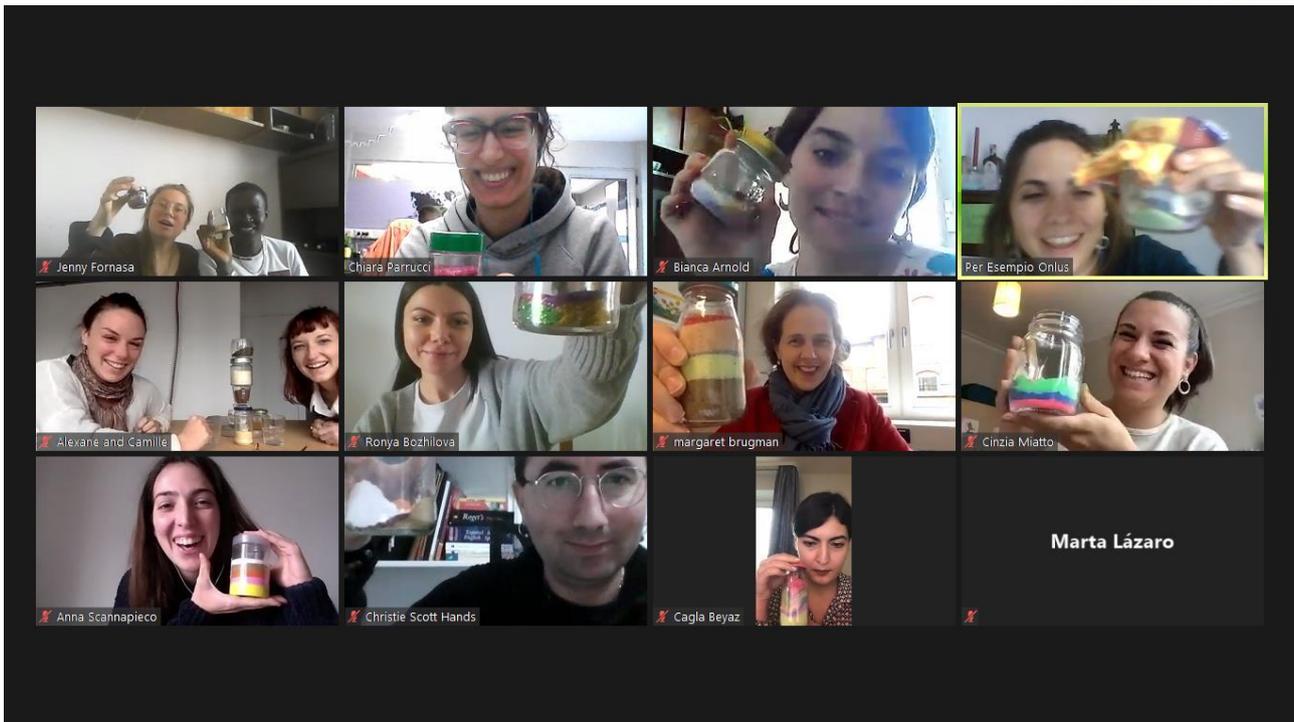
The training ended with talks about the Arte Migrante method. Georgia Chondrou (AM Palermo) shared her experience as a youth worker. Giuseppe Mazzola (AM Palermo) talked about his opportunity to meet people and establish relationships. Alice Facchini (AM Bologna) spoke about the informal space of Arte Migrante as a powerful tool to create friendships and build up inclusive communities.



The inspirational talks session was a further opportunity for participants to learn more about the method and visualise how it could be adapted in their local community.

The training ended with a non-formal evaluation activity: The youth workers took some time to reflect on the eight key competencies of the Youth Pass they acquired or developed in their own particular way. First, they assigned one colour to each specific competence and then filled a jar with the sand in the respective colours.

Each one of the participants created a unique output as the amount of sand poured in reflected their personal assessment (see Toolkit).



The good practices shared during the training of youth workers helped the team to develop the piloting modules. They have been collected and included in this handbook as Annexes.

## 2.2 The E-mentoring programme for youth workers: a guide for trainers.

### The “In my Art” e-mentoring experience

After the training, the e-mentoring online activities for the youth workers involved in the “In my Art” local activities started as part of the piloting phase of the project, during which youth workers and groups of young people tested the drafted educational programme in their local community. The programme has been organised by the Caminos organisation and led by Christie Scott Hands.

The e-mentoring experience was an answer to what Anna and many others shared: “I don’t always have the possibility to stop and deeply realise what I’m doing, how I am doing it and how I am doing”. It represented a “pit-stop” for “In my Art” youth workers that for nine months has been regularly engaged with groups of young people to create new opportunities for intercultural and inclusive community building through arts.

The aim of the e-mentoring programme was:

- To create a safe space of self and group reflection for youth workers on the ongoing process, supporting them to better respond to the challenges they were facing learning from each other
- To improve the skills of youth workers on mentoring and e-mentoring to better support young people

Youth workers met once per month (for nine months in total) to learn from each other's experiences and actively participate in a community of professionals building up new practices to impact their local contexts better. Besides the online monthly-based meetings, youth workers opened a permanent communication channel and exchange through a closed Facebook group, sharing their common experience of testing art-based workshops with young people and the community.

### A guide for trainers

This guide is organised in eight learning modules, and it is addressed to trainers to:

- learn about e-mentoring.
- gain knowledge and content to initiate an e-mentoring experience with groups of youth workers and young people through a peer-to-peer approach

The main highlights of the e-mentoring programme:

- online setting
- regular meetings: one online meeting per month (November – June 2021)
- peer to peer learning
- group building
- active participation of participants
- self-directed learning
- online group activities and individual offline activities

#### Tips for facilitators:

- to emphasise the concept to the relevant experience, the trainer could propose practical activities using 'case studies' offered by participants
- trainers should have case studies to present in case no one wants to share their experience
- After having worked on knowledge and competencies, the trainer can open a space for "burning questions", inviting youth workers to use the group to find ideas, suggestions, relief, and clarification of the work they are doing
- before closing the session, the trainer can ask for feedback about the session, to highlight what they learned, what was easy and what was difficult, what helped and what didn't help, how participants feel about the session etc.
- self-directed learning: trainers can suggest youth workers reflect on the learning achievement (skills, attitude, knowledge, behaviours, awareness, using symbols (see the Toolbox section – activities for debriefing)

#### Tools:

- Laptop or tablet
- Internet connection
- Quiet working rooms
- Paper and pen
- Information about the e-mentoring

#### Session contents:

Session 1: Introduction: organisation and timetable.

Session 2: What is Mentoring and e-mentoring?

Session 3: How to establish a group of peers for a mentoring process.

Session 4: Goal Settings.

Session 5: Programming sessions, structure and content.

Session 6: Motivation and feedback strategies.

Session 7: Creating a safe space.

Session 8: Conclusions and closure of the e-mentoring process.

Session 9: Evaluation.

### **Session 1: Introduction: organisation and timetable**

#### Objectives:

- to introduce the general programme: its objectives, method, logistic, topics
- to introduce the concept of mentoring and e-mentoring
- to learn how to organise an e-mentoring experience

In this session, the trainer explains the objectives, methods and organisational requirements, introduces the concept of e-mentoring and the subjects that will be approached, and encourages participants to share any doubts, opinions, curiosities.

### Session outlines:

#### Organisation and timetable (an example from the "In my Art" experience)

- The e-mentoring programme can be divided into eight parts that are directly related to the main topic.
- One session every month.
- Each session can be scheduled for the first week of every month.
- It will be done through Skype: (add contact)

#### Method and organisation

- General explanation, theories and case studies selected by the trainer
- Learning about e-mentoring through the practice: the experience of youth workers with the "In my Art" workshop
- Question time
- Feedback and comments from participants

#### Communication

- The Facebook group, e-mail and personal contacts will also be used during this time.
- The trainer or the participants can upload interesting articles on the topic to the Facebook group. They can share photos, or they can talk about their experiences.
- E-mail can exchange information, ask questions if doubts arise, or deliver content for different sessions.

## General programme

### 1. What is mentoring and e-mentoring

- What is mentoring? The definition(s)
- What mentoring is NOT
- What qualities should a mentor have?
- What is e-mentoring?



### 2. How to establish a group of peers for a mentoring process?

- On what topics or issues are we going to work?
- Target group: definition and evaluation of participants?
- Taking decisions in a group: Common decision pitfalls
- Tools for reaching consensus

### 3. Goal definition

- Which are the main aims and the common goal?
- Identifying the steps towards the goal
- Taking the first step: where to start

### 4. Programming sessions, structure and content

- Format of meetings
- Topics of sessions
- Content and duration
- Icebreakers

### 5. Motivation and feedback strategies

- Motivation strategies
- The Person-centred approach (Carl Rogers)
- Active Listening
- Setting tasks

### 6. Creating a safe space

- What is a safe space?
- Effects of a safe space on participants behaviour
- Privacy and data protection
- Potential personal issues of the participants to be aware of

## 7. Conclusion and closure of an e-mentoring process

- When and how does this process conclude? (Does it?)
- Closure activities

## 8. Evaluation

- Evaluation of the e-mentoring process
- Feedback evaluation from the participants
- Self-evaluation
- Follow-up of the group

### Practical long-term activity for self-evaluation

"Self-reflection about the learning achievement through the Jar"

The facilitator invited participants to bring a transparent jar and five different coloured powders, such as salt, coffee, turmeric, Cumin, paprika or similar.



The facilitator asks participants to associate the following learning aspects to each colour. For example:

- awareness (salt)
- attitude (coffee)
- knowledge (turmeric)
- Competence and ability (cumin)
- Other (paprika)

Participants are invited to fill in the jar with the quantity of powder representing their learning achievements. It is not mandatory to use all the colours.

This activity can be done at the end of every e-mentoring meeting independently by each participant.

The jar will always remain the same until the end of the programme showing the changes in the learning achievement

## Session 2: What is Mentoring and e-mentoring?

### Objectives:

- To learn the meaning and the difference between Mentoring and e-Mentoring
- To learn what a mentor does and doesn't do
- To gain ideas and understanding for a good mentoring process
- To open a space of active listening and feedback among participants on "burning questions."
- To share feedback about the session

### Session outlines:

#### What is Mentoring?

- Mentoring can be defined as "sharing knowledge, skills and life experience to guide another towards reaching their full potential; it's a journey of shared discovery; a positive, supportive relationship, encouraging young people to develop to their fullest potential.
- Mentoring is multi-faceted; it can be formal or informal and may change and evolve as the needs of the mentee change.
- A mentor can be a role model, a coach, a voice of reason, a counsellor and a trusted resource. Mentors care and assure their mentees that they are not alone in dealing with day-to-day challenges. They help them believe that they matter".
- "The merger of mentoring with electronic communications to develop and sustain mentoring relationships linking a senior individual (mentor) and a lesser skilled or experienced individual (mentee) independently of geography or scheduling conflicts".
- "(...) primarily using electronic communications, and that is intended to develop and grow the skills, knowledge, confidence, and cultural understanding of the mentee to help he or she succeed, while also assisting in the development of the mentor".

#### What does a mentor do?

A mentor:

- takes a long-range view of your growth and development
- helps you see the destination but does not give you a detailed map to get there
- offers encouragement and cheerleading, but not "how-to" advice

### What does a mentor NOT do?

A mentor doesn't:

- serve as a coach (Coaching and mentoring are two different things)
- function as an advocate in the organisational environment such as a supervisor would; the relationship is not so formal
- tell you how to do things
- support you on short-term transactional problems
- serve as a counsellor or a therapist

### Qualities of a mentor

- experience in a specific field
- a person-centred approach towards the mentee
- focus on the personal development of the mentee
- availability for the long term
- the ability to challenge the goals of the mentee
- trust
- patience
- practical knowledge of a process
- the ability to identify possibilities/ solutions
- empathy and compassion
- humbleness (knows own limits)
- freedom from personal preferences and agendas

### Practical examples of mentoring

Example 1. "An investigator is working in a laboratory for the first time. An older and more experienced investigator is also working there and is always available to the new employee. Though she does not give him direct advice, the new employee observes her work, and she usually revises his work, providing feedback in the form of validation."

Example 2. "A young painter is creating his first exposition of painting. He is in contact with one of the university teachers that has been preparing art expositions and is a painter himself. The young painter is in contact with his teacher while preparing his exposition, sharing his doubts, potential problems, solutions, etc. The teacher is interested in the young painter's success and always pays attention, sometimes answering with open questions that lead to reflection and telling him about his own experience."

### Practical activity: Is this mentoring?

1. "A student of philosophy is preparing her final project and starts to speak to her uncle, a philosopher, about some problems she is finding and inquiries on his own experience."

2. "A small marketing business hires the service of a professional advisor to help them with their dissemination strategy so that they can reach more people and be more successful."
3. "A middle-aged woman has problems relaxing and focusing her attention. She talks to her friend, a mindfulness instructor. She asks her friend for with her problems and to teach her some relaxation techniques.
4. "A librarian begins to work for a company for the first time. He gets on well with one of the most experienced employees, whose work he observes and serves him as an inspiration."

### Session 3: How to establish a group of peers for a mentoring process

#### Objectives:

- To learn what a group is and why people join groups
- To learn five steps to build your group (based on the NAC of Oregon)
- To share conclusions
- To learn from a practical activity: Groups and Art
- To open a space of active listening and feedback among participants on "burning questions."
- To share feedback about the session

#### Session outlines:

#### What is a group, and why do people join groups?

##### Definitions of a group:

- People are a group to the extent they experience similar outcomes. (Lewin 1948)  
A group exists when two or more people define themselves as members of it and recognise its existence by at least one other. (Brown 1988)
- As so defined, the term group refers to a class of social entities having in common the property of interdependence among their constituent members. (Cartwright & Zander 1968)
- Many persons who communicate with one another often over some time, and who are few enough so that each person can communicate with all the others, not second-hand, through other people, but face-to-face. (Homans 1950)

#### What is a group, and why do people join groups?

##### Why do people join groups?

- Need to belong
- Affiliation

- Identity
- Motivation
- Evolutionary advantages
- Social facilitation
- Social loafing
- Teamwork
- Groupthink

### Five Steps for building your group

How to start a successful group guide (based on the Neighbourhood Anarchist Collective):

1. Write a Vision
  - Visualise what the group might ideally look like once established and has been around for a year. Write down your vision.
  - What do you love about it?
  - What is the group working on?
  - What attracts people to the group?
  - What is the feeling people get when they're engaged in the group?
  
2. Invite people to start a group with you
  - Send your vision out to people and invite them to contact you if they're interested in creating a group that's similar to the vision.
  - Send your idea out to people you know wouldn't be a good fit and ask them to send it to people they know who might be interested. This will help you find new people you don't know or maybe didn't think of.
  - Join similar groups so you can connect with people who might resonate with the vision (or might know people).
  - Make flyers with a simplified version of the vision and a link to the full vision and post them around town.
  - Make a new email address for people to contact you.
  
3. Organize the first meeting
  - Welcome them and share why you're excited about this group.
  - Give time for everyone to introduce themselves and share why they're interested.
  - Invite people to share ideas for what they're looking for in a group. Both what the group is like and what the group will do in the world.

- Explain that you're looking for people to do the work of creating the group: Writing a mission, principles, structure, etc. Ask who is interested in doing that and clarify that it's totally fine if they're not interested in that aspect (they can always join later once the structure stuff is done).
- Plan next steps for the next meetings.

4. Develop group structure (Writing the norms, structure, principles, name...)

Structure: How decisions are made, who makes decisions about what, who meets when for what purpose, how things are internally organized, teams, projects, gatherings, assemblies, etc.

Meeting norms: General practices for how you want meetings to go. Norms happen naturally/unconsciously in every group. By stating them at the beginning, you can help ensure they align with the mission and principles. It's also helpful for new people.

Safer space norms: General practices reduce oppression and support people to feel comfortable sharing and contributing.

Security Culture: A set of shared customs for a community whose members may be targeted that are designed to minimize risk, offset paranoia, and increase effectiveness and trust.

Conflict Resolution: Conflict is inevitable in any group. Developing a process for how to resolve it from the beginning will make conflict less disruptive.

Tasks:

- Invite people to individually think about or work on something for the next meeting.
- Then share the unique ideas and brainstorm more ideas at the meeting.
- Form a subgroup (2-3 people) to take the ideas and make the first draft. (It's really hard and takes a long time to write something as a full group. It's much easier in a small group.).
- Bring the draft to the full group for feedback.
- Revise based on the feedback (either an individual or back to the subgroup for the next draft.).

- Repeat steps 4-5 as needed (Or maybe jump back to an earlier step if it doesn't seem like you're reaching a satisfying final version.)

## 5. Public Kick-off

Important aspects of the kick-off:

- Have as many different founders as possible present. It's a group effort.
- Thank people for coming and explain why you've started the group.
- Have people introduce themselves and share why they're interested in the group.
- Briefly explain the mission, purpose, and structure of the group.
- Have some time for brainstorming from everyone so that it's not just a one-way presentation. It could be brainstorming first projects, ideas for how to do something, or just general visioning for the group.
- Present clear next steps and easy ways for interested people to plug in and get involved.

## Some conclusions

- To simplify, a group is two or more people with similar outcomes and who identify as members.
- People join groups for many reasons, not only because the goal or outcomes are interesting. Beyond individualistic thinking, one of the major reasons is the need for belonging.
- Starting a group and maintaining it is a process with many important steps before the actual beginning of the group (writing of an idea, setting rules, invitation etc). Sometimes, getting a group ready is more complicated than the actual meeting, but bear in mind that these points are necessary for a group to work correctly.
- It is very important not to get fixated on the process of discussing and drafting information.

PRACTICAL ACTIVITY: Groups and Art. What type of groups are they?



Resources

<http://www.blackwellpublishing.com/content/hewstonesocialpsychology/chapters/cpt12.pdf>

<http://psychology.iresearchnet.com/sports-psychology/team-building/group-characteristics/>

<https://neighborhoodanarchists.org/how-to-start-a-successful-group>

**Session 4: Goal settings**

Objectives:

- To learn the Goal Setting Theory of Motivation (Edwin Locke)
- To learn the key Principles of Goal Setting
- To share conclusions
- To learn from a practical activity
- To open a space of active listening and feedback among participants on "burning questions."

- To share feedback about the session

### Session outlines:

#### What is goal setting?

- 'Goals' are "the object or aim of an action, for example, to attain a specific standard of proficiency, usually within a specified time limit." (Latham & Locke, 2002, p.705) They are the level of competence that we wish to achieve.
- Goal setting is the process by which we achieve these goals. It is the act of selecting a target or objective you wish to achieve.
- The goal-setting theory of motivation (Locke & Latham, 1984) is based on the premise that conscious goals affect action (Ryan, 1970) and that individual goals regulate intended human behaviour.

#### The Goal Setting Theory of Motivation (Edwin Locke)

- 'In his 1968 article "Toward a Theory of Task Motivation and Incentives," Locke showed that clear goals and appropriate feedback motivate employees. He highlighted that working toward a goal is also a major source of motivation – which, in turn, improves performance.
- The more difficult and specific a goal is, the harder people tend to work to achieve it. Locke found that for 90 per cent of the time, specific and challenging (but not too challenging) goals led to higher performance than 'easy' or "do your best" goals.
- Hard goals are more motivating than easy ones because it feels more of an accomplishment to achieve something you've worked hard for.

For example, telling someone to "try hard" or "do your best" is less effective than saying "try to get more than 80 per cent correct" or "concentrate on beating your best time."

#### Key Principles of Goal Setting

**Commitment** To put deliberate effort into meeting a goal. To share the goal with someone else to increase your accountability to meet that goal.

*E.g. "A young person tells his/her mentor that by tomorrow afternoon they will have finalized that task they talked about".*

**Clarity** A clear, measurable goal is more achievable than one that is poorly defined. In other words, we need to be specific.

*E.g., "I want to be a world-famous football player" vs "I want to start training to practice professional football".*

**Challenge** The goal must have a certain level of difficulty for the person to strive towards achieving it.

*E.g., "A primary student doesn't feel motivated to do her maths exercises because they are always the same and she does them every day. Even if they are very easy, she simply feels bored with them and doesn't want to work".*

**Complexity** If a goal is especially complex, ensure enough time to overcome the learning curve involved in completing the task. In other words, the task must be adapted to the setting and situation.

*E.g., "An investigator has to finish a long essay on a study she has been carrying out for a few years centred on literature. Though it is a long and hard task, she has her own time and space to work on it and is passionate about the subject."*

**Feedback** Set up a method to receive information on your progress toward a goal. If accomplishing a specific goal turns out to be too hard, it is better to adjust the difficulty of your goal mid-way through the timeline than to give up entirely.

*E.g., "A trainee measures his progress using self-evaluation online tests and then meets with some of his colleagues to discuss how he is doing. While discussing with them, he finds out that they are all obtaining low scores (under 6) at the moment, so they all decide that they are going to try and not get anything lower than a 6".*

### Some conclusions

- The clearer, measurable and specific the goal is, the more attainable. An unclear goal cannot be measured.
- A goal obtained close in time and space is easier to work and achieve than one far away. If a goal is, by definition, far in space and time, it is good to divide the goal into small steps and concentrate on the closer ones.
- Harder goals are more motivating than easy ones (if they are not too hard). The goal should be challenging but not stressful or impossible.
- Feedback is essential when working towards a goal. For this reason, exchanging, sharing, brainstorming or asking for opinions are great ways to obtain motivation towards our goal.

### Resources

<https://www.sciencedirect.com/science/article/abs/pii/S0030507368900044>

[https://www.mindtools.com/pages/article/newHTE\\_87.htm](https://www.mindtools.com/pages/article/newHTE_87.htm)

<https://www.managementstudyguide.com/goal-setting-theory-motivation.htm>

<https://peakon.com/us/blog/future-work/edwin-locke-goal-setting-theory/>

<https://gostrengths.com/what-is-goal-setting-theory/>

<https://www.toolshero.com/personal-development/edwin-locke-goal-setting-theory/>

## Session 5: Programming sessions, structure and content

### Objectives:

- To learn the steps of a session
- To learn techniques for an Effective Training Session
- To learn about online Icebreakers
- To open a space of active listening and feedback among participants on "burning questions."
- To share feedback about the session

### Session outlines:

#### The steps of a session

##### 1. Define learning objectives

- What do you want the participants to "learn"?
- What are the most important concepts/skills to understand?
- How will you know that they have been understood?

##### 2. Clarify Key Topics

- What are the central ideas/skills?
- What are the main concepts?

##### 3. Organize material

- Create a list of all of the points to be covered
- Compare the points listed with the objectives. Are they covered?

##### 4. Plan presentation techniques

- Lectures: Keep them short!
- Demonstration/practices: There should be more practices than lectures
- Discussions and debates after lectures: What do the participants think?
- Use online learning tools: videos, quizzes, etc

#### Zoom meetings are just modern seances



"There's someone who wants to join us."  
"Elizabeth, are you there?"  
"We can't hear you."  
"Can you hear us?"

- Role plays: i.e., "Arte Migrante Simulation."
- Case Studies: Application of a theory to a real-life situation

## 5. Evaluation

- We need to check if the young participants have understood the key concepts
- It can be formal (i.e., questionnaire) or informal (i.e., open questions)
- The evaluation should help and guide us for our next session.

## 6. Timing

- Time distribution: longer time for more important concepts
- Schedule the time of the whole session
- Allow extra time for the participants to absorb and discuss practical material

## Techniques for an Effective Training Session

- Tell participants what will be covered before starting the session. (A summary/index before getting into the topic.)
- Please give a brief explanation about multimedia content (e.g., a video) before showing it.
- Hands-on training ("learning by doing" or experiential learning).
- Ask participants to share their experiences on the topic.
- Keep the session on track and on time.
- Give breaks.
- Ask for feedback.
- Make the learning process fun, i.e., make good use of humour.
- Use self-esteem.

## Online Icebreakers: some games ideas

### Two truths and one lie

Ask one participant to write three statements about themselves: two true and one false. Ask the other participants to vote on which statements are true and which one is false. Move on until each person in the group has shared their statements. After the first person has shared their statement and the group has decided which statement is false, the first person will reveal which statements were true and which one was false. The person who manages to guess the most lies wins correctly.

### Big lottery win

Explain to the participants to imagine that they have just won the lottery. They have won 25 million Euros, dollars or any big amount in the local currency of the country they are in. Give participants 5 minutes to list all the things they would do with the money. There is no limit to the number of things they can put down, as long as they can write them within 5 minutes. After 5 minutes are up, ask everyone to talk about their list and discuss.

### Home treasure hunt

Tell the participants, "You have 25 seconds to fetch something yellow," or "Get the weirdest thing in your apartment, then bring it back to show us". Then, each participant shows through their webcam what they have found.

### Lost in Space

Ask the participants to imagine that they are living in a space station. All of a sudden, the space station malfunctions, and they have to evacuate. They are only allowed to take five items with them. Which items would they choose? Then, ask participants to share their answers, explaining why they have chosen those five items.

### Family Portrait

This icebreaker consists in taking a group photo of you (even through video chat) in a fun way. Take a different one each time — make funny faces, bring in your pets, make a crazy gesture, be creative.

### Group Storytelling

The aim is to make a cool story of how an imaginary group trip went. The facilitator creates a slide show of random travel pictures, starts a story, and then calls on one of the participants to follow up on what has been said based on what picture was currently up. The participants take turns in telling crazy things they "did" during their imaginary trip.

Where in the World

Ask participants to pick a place in the world where they would like to go or that suits their personality. Ask them to post three clues for that place (i.e., an image). Explain that the other participants have to guess which place the other participants have chosen.

Draw your current mood

Before starting a meeting or any online activity, ask your employees to draw their current mood on an online whiteboard.

### Resources/References

<https://www.mindtools.com/pages/article/planning-training-session.htm>

<https://simplifytraining.com/article/how-to-conduct-an-effective-training-session/>

<https://symondsresearch.com/icebreakers-for-online-teaching/>

<https://blog.sli.do/virtual-icebreakers/>

<https://www.springworks.in/blog/virtual-ice-breakers/>

<https://blog.readytech.com/blog/hands-training-effective-way-learn>

## Session 6: Motivation and listening strategies

### Objectives:

- To learn some motivation strategies
- To learn about the Person-Centred Approach
- To increase awareness on active listening as a competence
- To open a space of active listening and feedback among participants on “burning questions.”
- To share feedback about the session

### Session outlines:

#### Motivation strategies

1. Recognize achievements.  
Recognize the effort of others from before the activity (just by coming) and after. Anything can be an incentive (a pat on the back, a smile, “great job”, “I love what you have done”). Always be sincere in your incentives. Hypocrisy will always be noticed, even if only on an unconscious level.

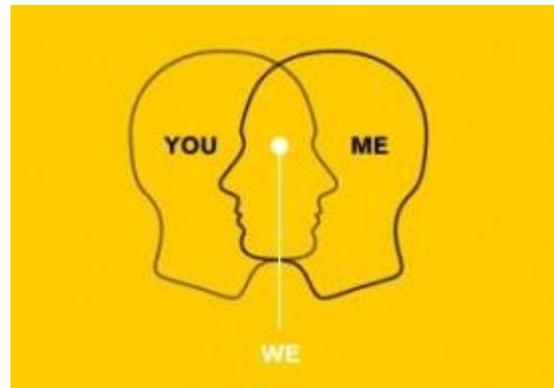
2. Set goals.  
We need to set long and especially short-term goals that are achievable and recognize when they are.
3. Provide opportunities to lead.  
Give young participants the chance to take on responsibility and leadership. Invite them to lead a team, propose a project and an idea, control a task they like, etc.
4. Consistency and enthusiasm.  
Your mood affects the mood of the participants.
5. Provide challenges  
i.e. small games, informal, friendly competitions, etc. or provide the group with a positive challenge. You can also challenge people to be creative a makeup something new. Vary practices within a routine to reduce the possibility of boredom, monotony, burnout, etc
6. Be organised  
Organisation and security for the trainer and the trainees promotes higher motivation
7. Make it fun!!  
Fun encourages people to maintain their involvement in an activity. Laughing, joking, etc., have a huge contribution to motivation.

### The Person-Centred Approach

What is the Person-Centred Approach?

General definition

It is the approach in which the person is placed at the centre of service. It focuses on the person and what they can do, not their limitations/condition/etc.

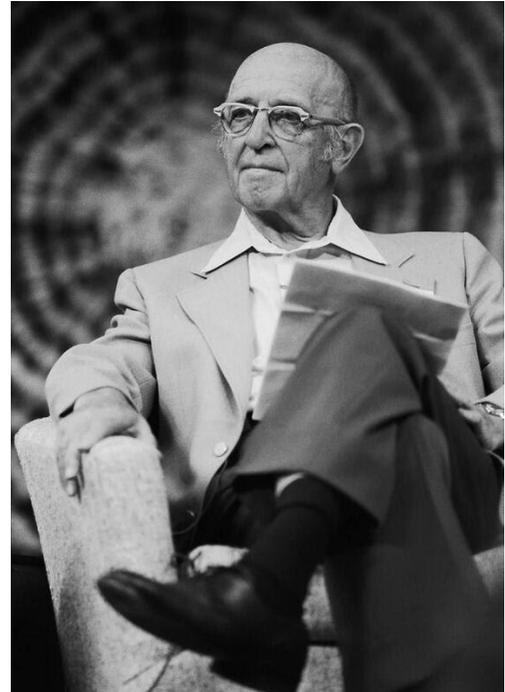


## What are the origins of the Person-Centred Approach?

Carl Rogers developed the PCA:

American Psychologist,

- One of the founders of the Humanistic Theory,
- Developed the practice of active listening,
- Special importance in the field of education,
- Group therapy,
- Worked with the CIA,
- Conflict resolution in Northern Ireland,
- Author of "On Becoming a Person".



## What are the main points of the Person-Centred Approach?

- Tendency to self-actualisation.
- Human beings tend to grow and develop naturally. A person can direct their behaviour towards what they need/want as long as they can accept themselves.
- Congruence (between Reality and the Ideal).
- The acceptance of reality leads to stability and a clearer view of one's needs and aims. The false belief of an ideal "self" leads to a blockage of one's development, as we no longer have a clear vision of whom we are.
- Freedom.
- Every human being has the freedom to choose their steps through self-consciousness.
- It supports a person in making decisions, considers their main unique circumstances and involves their network and contacts.

## What attitudes are needed for this approach to be effective?

- Unconditional acceptance  
When one shows unconditional acceptance towards another person's personality features (behaviour, opinions, emotions), the second person will feel the freedom to explore the aspects of themselves that they have avoided because of fear of being
- Empathy  
Not only to try to walk in others' shoes but to understand another person's beliefs, understanding of life, values, etc.). The empathy reflexes
- Authenticity

One must abandon their security role and become a human being equal to the other. If one “fakes” their role, the other understands that the interaction is forced, false and acted, passing to be part of the play. When one is authentic in showing emotions, thoughts, feelings, and self-acceptance, the other may “model” this behaviour.

### Active listening

What is active listening?

*We cannot begin to be effective listeners until we can demonstrate a spirit that genuinely respects the individual's potential worth, which considers his sights and trusts his capacity for self-direction.*

Carl R. Rogers and Richard E. Farson (1987)

*Giving one's total and undivided attention to the other person and telling the other that we are interested and concerned. Listening is difficult to work that we will not undertake unless we have deep respect and care for the other... we listen not only with our ears but with our eyes, mind, heart and imagination. We listen to what is going on within ourselves and what is happening in the person we hear. We listen to the words of the other, but we also listen to the messages buried in the words. We listen to the voice, the appearance, and the body language of the other... We simply try to absorb everything the speaker says verbally and nonverbally without adding, subtracting, or amending.*

- Ian McWhinney (1997)

### How to practice active listening

1. Let the person direct the conversation. Active listening is non-directive, so the speaker should, in all cases, choose what to talk about and how.
2. Concentrate on the person who is speaking. Try to centre your attention on the person and leave all other topics on pause for now.
3. Try to make eye contact with the person during the conversation.
4. Be conscious of the non-verbal communication of the speaker. Watch them and ask yourself: what are they doing? How is their posture? Are they talking high or low? Is the person moving a lot or still? Are they making eye contact? Etc.
5. Give small and continuous feedback (nod your head, answer “yes”, “ok”, “I understand”, or “mm-hmm”).

6. Paraphrase and summarise; give them a summary of what has been said in your own words. If you have doubts (questions, things you haven't understood), ask the person directly.
7. If the person decides not to speak about something or stays silent, try to be respectful and patient.
8. Be mindful of your body posture: try to sit forward, directing your body towards the speaker.
9. Be mindful of your judgments. We will always make judgments, no matter how hard we try not to.
10. Be mindful of your feelings. How does the person make you feel? Are you uncomfortable? Are you feeling stressed listening? Do you feel identified? Be conscious of what is happening in your mind and your body during the conversation.
11. Be sincere and ask questions. For example, if you believe the person likes being with a family member, don't say "you love being with them". Say, "By listening to what you are saying, I have the impression that you appreciate being with them very much. Am I correct? Is this something important to you?"
12. Be honest and authentic at all times with your feelings and behaviour.

### Some benefits of active listening

- Building of a relation of trust
- Empowerment for the speaker to get to their conclusions and solutions
- Materialisation of thought
- Enhancement of self-esteem through acceptance and non-judgement
- Validation of emotions
- A better understanding of the person
- Creating empathy
- Learning about the person

### Resources/References

- <https://www.psychologytoday.com/us/blog/in-it-together/202006/active-listening-skills>
- <https://positivepsychology.com/active-listening/>
- <https://www.verywellmind.com/what-is-active-listening-3024343>
- <https://www.simplypsychology.org/carl-rogers.html>
- Rogers, C. (1961) On Becoming a Person: A Therapist's View of Psychotherapy

## Session 7: Creating a safe space, confidentiality and personal issues

### Objectives:

- To learn the concept of "safe space" and how to create it
- To learn what confidentiality is and how to promote it
- To improve the awareness on Potential Personal Issues
- To open a space of active listening and feedback among participants on "burning questions."
- To share feedback about the session

### Session outlines:

#### What is a safe space?

*A place or situation in which you are protected from harm or danger.*

Cambridge dictionary

*A place or environment in which a person or category of people can feel confident that they will not be exposed to discrimination, criticism, harassment, or any other emotional or physical harm.*

Oxford Languages

#### Characteristics

- Cultivation of ground rules for group processes (listening, sharing, etc.)
- Cultivation of a culture in which people actively care for each other
- Promotion of equity and inclusion, and demonstration of principles of the difference, equality and importance of all people

#### Rules

- The right to be heard
- Respect
- Confidentiality

#### Equality and Inclusion

- Understanding (vs making assumptions, stereotypes, etc.)
- Understanding themselves (when the participants can choose)
- Understanding others (To only listen and not respond)

## Confidentiality

- Location: It should be as private as possible, outside of anyone's listening range.
- What is said in the group stays in the group. Refuse to discuss anything from inside the group outside the group.
- Group Agreements: All participants should commit to an agreement that contains rules for all the group.
- Group Reminders: Confidentiality and the agreement should be mentioned and repeated to the group.
- Listening devices: Consider disconnecting all listening devices that are in the room.

## Potential personal issues

### Conflicts between members:

- Respect and acknowledge other's ideas
- Consider how they can improve their communication
- Work through the cause of the conflict as a group
- Understand that working in a team may require negotiation
- Consider how they can improve their communication

### Domineering personalities:

- Create time limits to contribute
- Ensure that each member has a chance to speak without interruption
- Remind members of the importance to hear all opinions about the topic and respecting them
- Communication
- Deadlines
- Participation
- Psychological issues
- Substance use
- Cultural/beliefs/religious clash

## Resources

<https://youthtoday.org/2015/07/how-to-build-safe-spaces-define-then-deliver/>

<https://my.uq.edu.au/information-and-services/student-support/study-skills/group-work/resolving-group-work-issues#1>

<https://churchleaders.com/smallgroups/small-group-articles/339056-why-confidentiality-matters-in-small-groups.html>

## Session 8: Closing an e-mentoring process

### Objectives:

- To learn how to end from the Beginning
- To learn how to know when it's ending
- To learn how to close a process
- To open a space of active listening and feedback among participants on "burning questions."
- To share feedback about the session

### Session outlines:

#### To end from the beginning

a) Set date from the moment you start the process.

- The mentees know what to expect
- There is a time limit to reach specific goals
- There is commitment

b) Set an estimated period for the process once you have started

- Assess how you think the process is going
- Assess how long do you think it will take
- Give the mentee a proposal of a deadline

#### How to know when it's ending

- Conversations have become a bit monotonous and predictable
- The conversation keeps turning towards unrelated topics
- The time between meetings is larger every time
- Goals and priorities have changed a lot since the beginning
- There is not that much commitment anymore
- The goals have been reached (or at least the majority)

### How to close a process

- **Evaluate your progress together:** Did you meet your expectations and goals? At what point do you know? Is there any more support needed?
- **Get feedback:** Compare notes and impressions of the process with your mentee
- **Talk about the future:** Plan what comes next. Based on your conversation, is it time for the process to end? What is the next thing that your mentee should do?
- **Keep informal contact:** Keep in contact with your mentee. It is good that, even if the process has ended, the mentee has a way of contacting you in case doubts arise in the future.
- **Share your feelings:** Share how you feel, if you are happy or sad because of this end. If you are thankful, thank your mentee. Be thoughtful, respectful and open.

### What happens now?

- **Informal mentoring:** Keep in contact afterwards on a non-formal level, as an acquaintance or a professional contact. Be mindful of boundaries between friendship and a more professional relationship.
- **Propose a follow-up session:** Contact your mentee in some time and ask them how things are going or simply to catch up with each other. Do they need anything else? Do they have doubts? Would they like to know how you are doing?
- **Stay available:** Even if the mentoring relationship is over, make sure that the mentee has a way to contact you if necessary and make clear that you are available if needed.

### Resources

<https://www.mentorcliq.com/blog/is-it-time-to-say-goodbye-to-your-mentor>

<https://ypard.gitbook.io/mentoring/12-ending-the-mentoring-program>

<https://bostonpartners.org/tips-for-closing-your-mentoring-match/>

<https://www.charitycomms.org.uk/my-career/peer-support-scheme/ending-your-mentoring-relationship>

## Session 9: Evaluation method

### Objectives:

- To know how to give and receive feedback in a constructive way
- To acquire evaluation and self-evaluation Tools
- To open a space of active listening and feedback among participants on “burning questions.”
- To share feedback about the programme and learning achievement

### Session outlines:

#### Why is Feedback important?

- Feedback is necessary to let us know what we are doing right and what we need to improve.
- It is something we give and receive all the time on an informal level (i.e. sharing opinions and preferences with family or friends)
- Sometimes we may practice it at a formal level (i.e. labour performance management)
- Feedback can also have a negative effect when only one kind is delivered (“positive” or “negative.”)

#### How to receive feedback

- Be open: When a previously planned feedback exchange session, it is a good idea to be exposed to whatever must be said. One is not always ready, and it is not always the right place and the right time.
- Practice active listening: Listen carefully, make eye contact and don't interrupt. Try not to react verbally or nonverbally if you hear something that creates an emotion in yourself (i.e. something that makes you feel proud or offends you). Remember you will have your turn to speak when the other person is finished.
- Learn: When answering the feedback received, try to ask questions: why/when did they feel this way? How can you improve? In which could an activity or an event be better?

#### How to give feedback

- Centre the feedback on specific behaviours: Do NOT mention the person or the personality (i.e. say "you expressed yourself very well" instead of "you are very expressive")
- Choose the right time: Sometimes feedback can be given straight after, so it is fresh. If there is a strong emotional component in the feedback, it is best to give some time between a session or event and the feedback to "act" instead of "reacting."
- Privacy: When there is something personal or can be tagged as "negative", tell a specific person in private. Exposing the issue in front of the group could be embarrassing.
- Use the first person: Always say "I". Talk about what you think and feel...
- Be specific: Always refer to specific moments and examples, not general views

### Practical activity: Self-reflection about the overall learning achievement: Jar activity

On the last day, the facilitator invites participants to take back their transparent jar and fill it for the last time with their five different coloured powders associated with awareness (salt), attitude (coffee), knowledge (sand), Competence and ability (Curcuma), Other (paprika). Before starting, the facilitator can refresh the ASK model and clarify the meaning of each of the five words.

The facilitator gives 5 minutes to fill in the jar and put on some music to accompany this moment, reminding that it is not mandatory to use all the colours. After this individual offline moment, participants come to the plenary to share their overall personal achievements showing their jar.

The trainer can pose the following questions for debriefing: How was filling in your jar today? What's the main colour present in your jar? Would you have liked to see another colour? Which colour would you like to add in the future? What did you like about the e-mentoring experience? What could be better?

### Other tools for self-evaluation

- Self and Peer Evaluation of Group Project (Northwestern University, probably Illinois)
- Group Assessment Questionnaire (University of Vermont)
- Self and Peer Evaluation of Group Project (Northwestern University, probably Illinois)
- Group Assessment Questionnaire (University of Vermont)

### Resources

<https://www.northwestern.edu/searle/docs/History%20and%20Philosophy%20Self%20and%20Peer%20Evaluation.pdf>

<https://www.uvm.edu/sites/default/files/grp-assess-questions.pdf>

<https://www.youthemployment.org.uk/giving-receiving-feedback/>

<http://www.learningaliving.co.uk/pdf/TTT%20self-assessment%20questionnaire.pdf>

<https://www.potentialunearthed.co.uk/wp-content/uploads/2017/11/Training-Skills-Knowledge-Evaluation.pdf>

<https://cfe.unc.edu/wp-content/uploads/sites/326/2019/01/Mentoring-Competency-Assessment-MCA-2.pdf>

<http://www.teachtraining.org/training/TrainersSelfAssessmentTool.pdf>

### **2.3 Youth work for intercultural community-building: a learning programme between non-formal and informal education**

With the purpose to better promote new opportunities for intercultural dialogue in the local communities through youth work and art-based practices in Italy (Bologna and Palermo), the United Kingdom (Liverpool), France (Lille), Greece (Thessaloniki), Germany (Bremerhaven), Spain (Malaga), groups of youth workers accompanied young people in the organisation of art-based gatherings to offer to the local community.

The piloting activities have been implemented in each partner country for nine months, testing one or more training programme activities developed during the training.

The training programme aims at:

- Improving the skills of youth workers on how art-based methodologies can contribute to the social inclusion of young people and intercultural community building.
- Promoting the active participation and social inclusion of young people in the local community.

In each partner country, groups of young people and youth workers-initiated youth-led activities based on arts and open to the public, promoting intercultural community building in informal settings, getting inspired to Arte Migrante method-experience.

### The basis of the training programme: the SWOT analysis

The training programme has been created based on Action-Research project results. During the training, youth workers have been involved in a SWOT analysis to progress and relate the results sharing the experience of each local European community involved. The analysis can be summarized as it follows:

#### STRENGTHS

- Lockdown as an opportunity to improve technological skills and involve young people online
- Getting to know new people, new opinions
- Know other realities, create links with local and European organisations

#### WEAKNESSES

- Art is seen often as a hobby
- Contact people and keep participants motivated with online activities
- Lack of time

#### OPPORTUNITIES

- Youth Participation, motivation and desire to create the change
- Variety of opinions and personal experiences
- Art in everyday life
- Art activates creative thinking Importance of public spaces where to meet
- Cooperation with local organizations

#### THREATS

- Location of the activities
- Technical issues for online activities
- Lockdown
- Getting stuck on certain ideas (this became an opportunity to develop new opportunities of dialogue and sharing moments).

### Young people with fewer opportunities because of their migratory background

“In my Art” project is thought to be an answer to the condition of the vulnerability of young people that struggle to build connections and relationships in the place where they live because of cultural diversity. According to the Eurostat statistics (2015), 23.7% of the

population in Europe is at risk of poverty and social exclusion, especially migrants (34,5%) and youth (26,9%). This data refers to people with social, cultural, economic and educational obstacles; Greece, Spain and Italy are the countries where the level of risk increased between 2008 and 2015. Nowadays, multicultural societies are growing, thanks to the increased migratory flows (4.7million in 2015 in Europe), together with high levels of intolerance and fears towards diversity that strongly contribute to marginalization. Concerning youth, it is widely recognised that social exclusion produces serious damage to the living conditions, social, emotional life and health status by easily causing acts of discrimination, racism, hate speech and violence.

In the “In my Art” project, NGOs want to stand up creating new settings for people practising the culture of dialogue to build more inclusive communities where to have the chance to get together and know the “other” in a context where to feel accepted, not judged and authentic.

In this perspective, art represents a “relationship bonding agent beyond words” that help to overcome language barriers and bring people on the same ground and out of social categories (refugee, Roma, migrant, etc.), as in Arte Migrante experience that will be described in the next pages of this handbook.

### The “In my Art” inspirational method: Arte Migrante

#### The main aim and objectives

Arte Migrante was established in Bologna in October 2012 as an informal and non-party group and a political experience.

The main aim of Arte Migrante is to promote transcultural community building through art(s), organizing weekly open meetings in accessible spaces.

The specific objectives of Arte Migrante are:

- Promoting processes of socialisation and intercultural dialogue
- Practising the welcoming of each individual, with their own culture and history, breaking down all borders and prejudices
- Involve people and reduce levels of marginality
- Stimulate the creativity and potential of the person
- Responding to the desire for expression and listening, as well as the human need for relationships



- Practice forms of collaboration in the territory and expand the network between associations, citizens and institutions

## Beneficiaries

«Arte Migrante is not for migrants!»

- Migrant art brings people together beyond any linguistic, social or cultural barrier!
- The meetings are open to anybody who would like to hold an easy intercultural event made of arts and self-expression. People can invite friends, family, and any other person who wants to discover Arte Migrante by experiencing it directly.
- The main objective is to reach people and promote their participation, especially those with fewer opportunities to get to know others and build a network.
- There are no roles during the event: no educators, no youth workers, no teachers, no refugees, no homeless, no assisted persons. There are (we are) "just" people joining because they simply want to spend a light, enjoyable, artistic evening with other people.

## The fundamentals of Arte Migrante

The experience can be summarised into eight fundamental concepts:

- 1. Spontaneous participation and open to all.** Meetings can be organized out of professional or educational contexts
- 2. Shared responsibility among participants.** Everyone contributes to creating a familiar and welcoming atmosphere, and the success of the meeting depends on the participation of the attendees. Anybody can help in the organisation by taking small responsibilities (keeping the time, helping with creating the setting, proposing a name game, etc.). Anyone can be part of the coordination group.
- 3. Horizontal approach (no hierarchy, no expert).** In Arte Migrante, everyone has the right to speak up, be heard, and be part of the coordination group.
- 4. Active listening to everyone** is the first way to participate in Arte Migrante.
- 5. Sharing cultures** welcoming diversity is the objective of the meeting.
- 6. No judgements** are allowed in the Arte Migrante meeting. The coordination group is responsible for intervening to guarantee a secure space.
- 7. Art as any type of self-expression.** Despite their expertise, everyone is considered an artist, and art can be anything the person wants to share with participants.
- 8. Creation of a 'secure' space** where people can feel comfortable listening to and sharing. A safe space cannot be guaranteed because of open participation and spontaneous

sharing. You never know what people will say. The coordination group can train each other to learn how to respond to judgmental sharing positively.

### Method & Tools

In Arte Migrante, method and tools are complementary:

- ❖ **Stability, Regularity, Continuity:** The stability of the place, the regularity and continuity of the meetings are essential functional tools to achieve the objectives. These make Arte Migrante a space and a place of reference, even for those with fewer opportunities to maintain an active network of information, communication and exchange.
- ❖ **Sharing responsibilities:** The success of the evening depends on the quality of the participation of those present. The objective of the 'coordination' group is, in fact, the facilitation of dynamics and the stimulation of taking responsibility through behaviour. There are no spectators or conductors. Everyone is an active participant-artist in the performing and listening action.
- ❖ **Art & Sharing:** Art, in all its forms, can be a powerful relational glue, a universal language that can promote shared experiences in every space and time (Carturan, 2013).
- ❖ **Networking:** Comprising of: The Third sector (host communities for minors, community centres, cultural associations); Institutions (universities, schools, Organisational Unit for Immigrant, Refugee and Nomadic Interventions; Citizens.
- ❖ **Information for participation:** the online promotion brings the information about the meeting far but not deep. Promoting the activities via social media (Facebook, Instagram, WhatsApp, email, etc.) is good, but it is not enough. To go further and reach people with fewer chances to receive information or meet people, it is important to act directly. Direct actions can be: Visual communication (flyers), individual calls, joining other events, contacting stakeholders, identifying key persons who can bring other people (educators working in reception centres for migrants, homeless, etc.) all of these actions

## Art in Arte Migrante

In Arte Migrante, **art** is conceived as **any kind of self-expression**, both individual and collective, personal and social: songs, dances, stories, games, poetry become a tool for sharing one's own culture, experiences, talents.

The experience shows us how it represents a constructive response **against indifference and misinformation**. Art is a powerful tool to **break stereotypes** and get people closer until they listen to each other and appreciate diversity.



Artistic performances are not applauded for their technical quality but authenticity and cultural, social and human uniqueness.

## The participatory silence: the art of listening

One of the most important factors in Arte Migrante is learning by practising active listening, which is the main requirement to attend the open meetings of free artistic sharing. Participants are invited to welcome the artistic sharing by keeping silent in the space, as an empty house ready to be filled with personal cultural objects.

«If you don't listen to the others, you won't know them, and this will make you scared.»

## The "coordination groups."

Theorising the concept of 'group' helped us understand how to work with young people in each local community, giving a common direction.

'Group', from the Germanic "Kruppa", rolled up hank, can be considered an instrument-relation (Carli R., cit. in Venza, 2007). As a complex phenomenology, the subjective and collective sides are combined in a totality that includes emotions, needs, and processes of thought and action, as in Kurt Lewin's field theory (Lavanco & Novara, 2006). The informal group refers to that non-programmed and non-official set of individuals, governed by non-formalized norms that emerge from the free interaction between members (Venza, 2007). In the absence of an institutional mandate, the group chooses autonomously to pursue certain aims and activities. Therefore, the connotations of a spontaneous secondary group with possible informal and primary aspects (ibidem).

A stable coordination group will guarantee the achievement of the project objective: offering the community a new opportunity for intercultural community-building initiated by young people with the support of youth workers.

“In my Art” project represents a bridge between non-formal and informal education into the perspective of community development:



A process aimed at improving the social and economic conditions of a community through the active participation of its members (G. Lavanco, 2009), taking into account the multiple identities and belonging of each human being.

The Arte Migrante method occurs in every city thanks to a “coordination group” that organises the activities. A coordination group is:

- A group of people, young and adults, with a common interest to make the place where they live better.
- No hierarchic structure
- A group in which members share the desire to live in an intercultural and inclusive community where cultural diversities are welcome and have to be visible
- Any person who is willing to contribute can join. No matter the age, the skills, the origin, etc.
- You don't have to be an artist or necessarily be able to play an instrument.
- A group of friends (or potentially) that meet each other frequently (for example, in between public events) either in non-formal or informal settings go for a coffee, meet in a park, etc.).
- A group in which tasks are shared among the members (e.g. Who checks the time, who translates, who brings the guitar, etc.)



- A group in which people can trust each other in fulfilling a task
- A group in which members keep themselves in contact (e.g. A WhatsApp group, Facebook group, Instagram, etc.)
- A group based on friendships and horizontal relationship
- A group deciding on the method of consensus
- A group responsible for addressing any possible discriminatory situation that may offend other people's sensibilities because of their beliefs, social status, gender, ethnicity.

### Arte Migrante informal network

Over the years, the group became a network, and nowadays, we have 26 Arte Migrante groups in Italy from the north to the south and ones in Cyprus, Marseille and Denver.



### The summer camp



Every year we organize a summer camp open to everybody who wants to join. It's a moment to stay together, get to know people from other cities in the world, and learn from each other's experiences and skills.

The main activity of Arte Migrante: the 3 phases of the open intercultural meetings:

A **presentation game**, to know each other and “break the ice” through simple and inclusive games, chosen according to the participants (number, spoken languages, contextual factors, e.g. Physical disability, etc.)



A **shared dinner**, where everybody can bring their favourite or traditional dish (no alcohol). Sharing typical dishes from one's own "home" is an opportunity to exchange and deepen knowledge.

The “I” **art sharing** moment, in which everybody can share “something”, improvised or prepared, individually or in a group, using any kind of expression, such as Verbal acts (poetry, singing, stories, testimonies), Non-verbal acts (music, drawing, dance, theatre).

Spontaneity is a central aspect of performances, a condition that enhances the beauty of meanings and not the aesthetic beauty of a performance.



Any discriminatory sharing will never be accepted, and the coordination group has the responsibility to learn how to respond if it happens.

### Practical tools and setting for the activities:

To run an Arte Migrante meeting, coordination groups provide themselves with:

- An in or out-door space
- Circular set-up with chairs and carpets
- Amplification system (if needed),
- Musical instruments (you can invite people to bring and share them)
- A blackboard or flipchart for taking the names of



the people who want to share. (During dinner, the facilitation group invites participants to write their names on the blackboard or flipchart. This encourages sharing because knowing who will share helps to have a dynamic flow, especially for the first meetings where most participants are unfamiliar with the experience).

### The main task categories for a coordination group:

- Communication:
  - to create a social network channel
  - to communicate outside, to reach people
  - to make contacts with other groups and associations in the field to involve other people,
  - to prepare the texts
- Logistic
  - to identify the place (if the event takes place in presence)

- to set up the online meeting (if the meeting is virtual)
  - to ensure some instruments are available if the meeting is face to face
- Facilitation of the activities
    - thinking about which icebreaking/getting to know each other games can be proposed during the AM public meeting
    - management of the artistic sharing
    - facilitation of the group dynamics matching the eight fundamentals (paragraph above).

### How to participate Arte Migrante

Arte Migrante consists of an informal meeting where anybody can share something of themselves through any type of self-expression. For example, your favourite song, a poem, a story that your grandma used to tell you, a draw, etc.

You don't have to be an artist to share something. Anybody in Arte Migrante is considered an artist simply because everyone will always have something to tell.



A short list to clarify how to participate:

- The highest level of participation is active listening. Sharing something is not mandatory. So, you can join and listen to the others.
- You can share something of you through any type of expression, for example, a poem, your favourite song, the story that your grandma was used to tell you, a fairy-tale, something about your city, your passion and any other cultural expression that you would like to share with other people.
- Normally it is recommended to take 5 minutes max. to give space to anybody to intervene and keep the level of attention high (especially online, it is more challenging).

- You don't have to be a professional to be an artist in Arte Migrante. Anybody is an artist because everyone will always have something to tell.
- It is recommended to join it on time to attend the introduction.
- Anybody can live the event at any time.
- The duration will depend on the group, and it won't last more than 2 hours online and 3 hours offline.

### How Covid-19 pandemic changed Arte Migrante: Pandemic stories

Due to the lockdown, all the Arte Migrante groups in the world stopped meeting in person. This constriction stimulated people's creativity to find new solutions to keep cultivating relationships through art: groups started to organise regular online meetings of art-sharing, allowing people living in different places to get to know each other.

### Arte Migrante at Radio Comunitaria

During the pandemic, Arte Migrante joined Radio comunitaria ([www.radio-comunitaria.org](http://www.radio-comunitaria.org)), offering a space for sharing personal art on the radio. This experience helped the groups' members feel engaged, close to each other, and still part of a common life project.



**Sabato 4 aprile, dalle 17 alle 18**  
**Saturday April 4<sup>th</sup>, from 5 to 6 p.m.**

### The dancing meetings

"Arte Migrante Danzante" (Arte Migrante dancing) is the title that a group of participants gave to regular online meetings (normally each Sunday at 21:30). The meetings are dedicated to music and dance in a "room" regularly open and available to everyone: "I see myself on the screen, look at the others' panels and break the initial inertia... we start dancing! Yes, dancing indeed! At first, we sit in front of the screen, moving our heads and following the rhythm, then the music hits and the chair is taken away, we dance for real!"

The more daring transform themselves: funny glasses, wigs, lights and special effects! It's all worth it, just like a real party!" Alessandro

### Arte Migrante experience from a psychosocial point of view

In Arte Migrante, all those who participate in the meetings share the status of the artist. Art, as a universal language, is conceived, in this context, in the possibility of its multiple forms of expression. Art is recognised as having the potential to act as a 'relational glue' and a means of social redemption for those who want to get back into the game by valuing themselves and others. In this perspective, the sense and meaning of Art and migrant, from a psychosocial point of view, is connected to the processes of 'rediscovery of the other' through active listening that, as Enzo Bianchi argues, "is not only openness to the other, but it is a creative act that establishes a confidence [...]" (Bianchi, 2010, pp. 1-4). (Bianchi, 2010, pp. 11).



The name Arte Migrante represents a generative binomial that unites two keywords of human history:

- **Art**, as a cultural product. "Sharing those knowledge, skills and expressions that spring from human creativity" (Carturan, 2013).
- **Migrant**, a term that, as Abdelmalek Sayad (2002) argues, indicates the relationship of interdependence between the processes of immigration and emigration: "two inseparable faces of the same reality" (ibid., 9).

The communion of the two terms refers to a dimension of rediscovery of the other and self-knowledge in a physical and mental place where the stories of individuals and peoples meet and mix, activating active relational processes.

Arte Migrante is an informal associative experience in which citizens, both migrants and non-migrants, meet to spend an evening together enjoying artistic and cultural performances, with the common aim of promoting intercultural and social inclusion experiences. Those who participate in the activities share the status of the artist. Art has become a tool for 'social redemption': "Performing activities can foster an increase in esteem, in the sense of dignity, in the desire to live and get involved again (Cafuri R., cit. in Carturan, 2013).

Together with a continuous flow of incoming and outgoing people, the 'stable' human factor guarantees a rich and complex path of shared emotional connection (McMillan and

Chavis, cit. in Lavanco & Novara, 2006; Zani & Cicognani, 2007), a story of growth and expansion.

### Conclusion

In Arte Migrante, the activities and aims of the initiative both coincide with the satisfaction of the person's need for sociality, becoming a project that can be transferred to different social contexts. The coordination group is an experience of active participation in the community where people can informally learn on a peer-to-peer level and develop their social, civic and communication skills.

### The training programmes

The training programme results from the tested activities during the "Piloting phase" in the different European countries involved.

Youth workers guided young people in their experience of active participation for intercultural community-building through art implementing workshops. **The workshops aimed to increase the participants' social inclusion opportunities through self-empowerment and intercultural competencies development.**

The activities for young people progressed in parallel with the e-mentoring experience of youth workers, establishing a learning experience involving both target groups circularly. For nine months, youth workers and young people met regularly to create art-based inclusive and intercultural opportunities addressed to the community.

The learning path was based on the 'learning by doing approach' alternating non-formal education activities facilitated by youth workers and informal youth-led intercultural open meetings based on arts.

Arte Migrante method has been used as the basis of the educational programme, combining non-formal and informal education with a community work approach. The training programme includes three types of activities:

- Nine meetings of e-mentoring for youth worker
- Nine meetings of self-empowerment and intercultural learning for young people
- Nine art-based activities open to the community.

### Expected outcomes

The three mentioned types of activities can promote the following changes:

Among youth workers<sup>6</sup>:

- To improve competencies on how to combine non-formal education and arts, inspired by *Arte Migrante* methodology.
- To increase the awareness of the needs and desires of young people.
- To create a network of support for youth workers in developing and sharing effective methods in reaching out to marginalized young people, in preventing racism and intolerance among youth
- To increase the capacity to collaborate successfully in a team
- To improve intercultural competencies and communication with others.
- To improve competencies in reading the context to adapt new practices within the local community effectively
- To improve competencies in creating attractive and innovative activities to promote social inclusion of young people with fewer opportunities, in specific young people with migratory backgrounds

Among young people<sup>7</sup>:

- To improve the capacity to express one's feelings and ideas and understand other's needs and opinions in the mother tongue
- To increase foreign vocabulary by meeting people with different cultural backgrounds during the intercultural activities
- To improve communication skills through online networks
- To increase self-confidence and self-knowledge on one's learning style, interests and talents
- To develop social connections and friendships with people with different backgrounds
- To increase the participation in social life and improve the commitment to active participation and community development
- To develop a sense of creativity and awareness about the values of freedom, respect and acceptance of diversity
- To express ideas and emotions using arts
- To develop openness towards cultural diversity

Among the community:

- To raise the sense of community and solidarity among participating citizens
- To increase opportunities for youth at risk of marginalisation to build connections and relationships

<sup>6</sup> in the frame of the "European Training Strategy" competence model: <https://www.salto-youth.net/rc/training-and-cooperation/trainingstrategy/>

<sup>7</sup> In the frame of Youthpass: <https://www.youthpass.eu/en/help/guide/>

- To increase opportunities for intercultural dialogue and exchange into the community
- To encourage the interaction of diversity through art
- To express beauty and talents
- To promote understanding and acceptance of diversity into the local community by experiencing the possibility to know people as a person beyond their status or social category.

### Recommendation for a positive engagement of young people

To create the conditions for a positive involvement of young people, there needs to be an enabling environment and culture in which they are in a **power-sharing role**.

This is about **building and creating new relationships** where everyone's input is welcomed, respected and considered valid.

Young people may not have in-depth knowledge about Arte Migrante and how to initiate an activity like it, although some will have experience and skills in this area.

Frequently young people are asked their opinions, but their views are not always acted upon. It is important to take their views into account where they are involved, although this does not mean they have to be responsible for making all final decisions.

It is valuable to consider and **acknowledge the different areas of power** that young people and youth workers have within the Piloting activities. Where appropriate, imbalances can be redressed to ensure adults **do not impose** on younger people and ensure that involved young people do not impose on their peers.

The benefits of involving young people since the beginning are:

Implementation of the methodologies

- youth can identify needs and desires that youth workers might not prioritise
- youth can help to ensure that art-based tools, practices and contents are worded in a language that is clear to their peers
- youth involvement among peers is more effective

Benefits to young people:

- Participating is a way of enabling young people to be actively involved in issues affecting their own and their peers' lives
- It helps with their personal development, including increased confidence, self-esteem and the belief that their views matter and that they can effect change

- It helps young people meet new people and acknowledge the local field in terms of resources such as places of interest, stakeholders, opportunities, limits, stakeholders, etc. This helps to feel more part of the place where they live.

### Valuing contributions

Young people's contribution to the Piloting activities needs to be recognised to ensure their input is valued. There are several ways that their contribution can be recognised both informally and formally.

Informally:

- Keep the process flexible enough to involve young people in ways that suit their abilities, interests and availability (place, time, tools, etc.)
- Actively listen and demonstrate you are listening
- Check your note with young people to ensure you have accurately recorded their ideas.
- Respond to ideas
- Shows interest and curiosity towards their world
- express your real feelings and be who you are

Formally:

- Certificate of achievement/participation
- Letter of reference and thanks
- Fun and social activities, such as a trip or meal out

### Tips to make it interesting and enjoyable

Making the meetings enjoyable and engaging helps ensure participants' positive experiences, increases motivation and builds social cohesion. Youth workers need to think about how they can be interesting to young people and interested in what they say. This is particularly important if young people are giving up their time voluntarily. Putting in this effort demonstrates the value you have for their contribution.

Here are some suggestions:

- Involve young people in decision-making processes
- Ensure the tasks are appropriate for the age, interests and capabilities of the participants
- Ensure meetings are not too formal; keep them quick-moving and active
- Keep written information short and clear
- Keep meetings short and take plenty of breaks
- Provide food and drinks (but do not assume the type of food that young people will want – check with them first if possible)

## Youth-led intercultural community-building: The Ladder of Participation of Roger Hart

It is important to ensure that their participation is not “token” or manipulated by adults when involving young people. Indeed, there is a danger that young people’s participation could be undertaken simply as a tick box exercise. Meaningful involvement requires thought and consideration for those involved to ensure they can usefully contribute to, and benefit from, the research process.

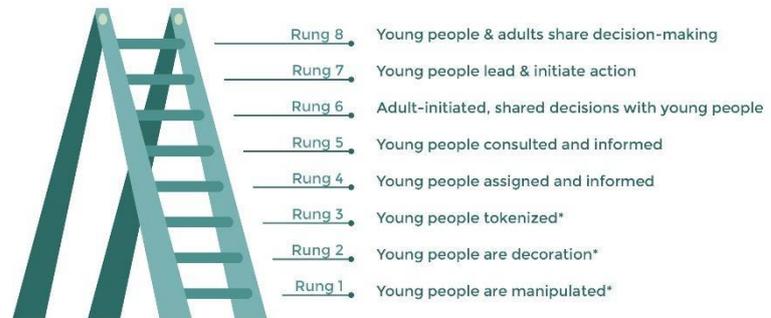
Here are some questions to consider when planning meaningful participation:

- Is young people’s involvement planned from the beginning (rather than bringing them in at the last minute)?
- Are they involved in deciding how they want to get involved? Is participation always voluntary?
- Will they be supported to get involved in ways that suit their needs, abilities, interests, access needs, and availability, rather than expected to fit into adult structures?
- Will all information about the research be shared so they can make informed opinions and decisions?
- Will their views be genuinely listened to and influence decisions along with the views of other stakeholders?
- Will they be treated as equals? How will you demonstrate respect for their contribution?
- How will they personally benefit from being involved?
- Will disabled young people have the opportunity to contribute equally?

The image represents what the sociologist Roger Hard defines as the “Ladder of Young People’s Participation. He stated that there are multiple degrees of participation for young people.

8. Young people initiated, shared decisions with adults. This happens when young people initiate projects or programs, and decision-making is shared between young people and adults. These projects empower young people while at the same time enabling them to access and learn from the life experience and expertise of adults. Youth/adult partnerships can embody this rung of the ladder.

**Roger Hart's ladder of young people participation**



Note: Hart explains that the last three rungs are non-participation

Adapted from Hart, R. (1992). Children Participation from Tokenism to Citizenship. Florence: UNICEF Innocenti Research Centre.

7. Young people initiated and directed. This step is when young people initiate and direct a project or program. Adults are involved only in a supportive role. This rung of the ladder can be embodied by youth-led activism.

6. Adult-initiated, shared decisions with young people. Occurs when adults' initiate projects or programs, but the decision-making is shared with the young people. This rung of the ladder can be embodied by participatory action research.

5. Consulted and informed. Happens when young people advise on projects or programs designed and run by adults. The young people are informed about how their input will be used and the outcomes of the decisions made by adults. Youth advisory councils can embody this rung of the ladder.

4. Assigned but informed. This is where young people are assigned a specific role and informed about how and why they are involved. Community youth boards can embody this rung of the ladder.

3. Tokenism. When young people appear to be given a voice but have little choice about what they do or how they participate, this rung of the ladder reflects adultism.

2. Decoration. Happens when young people are used to helping or "bolstering" a cause relatively indirectly, although adults do not pretend that young people inspire the cause. This rung of the ladder reflects adultism.

1. Manipulation. Happens where adults use young people to support causes and pretend that young people inspire the causes. This rung of the ladder reflects adultism.

Many believe that shared decision making is most beneficial to both young people and adults. Others believe that young people are most empowered when they are making decisions without the influence of adults. Most often, this doesn't exclude adults but reduces their role to that of support. Both arguments have merit; ultimately, it is up to each group to determine which form of decision-making best fits their needs.

([Ladder of Participation](#), Roger Hard)

## The training sessions

In this section, the handbook describes the ten steps/workshops of the “In my Art” training programme. The programme is designed around the following objectives:

- Building up the coordination group of young people working on teamwork, self-empowerment and intercultural learning (workshops 1 – 6).
- Co-creating art-based activity led by young people and open to the local community (workshops 7 – 8).
- Assessing the experience through individual and group reflection processes (workshops 9 – 10).

Each workshop's description proposes activities that facilitators can adapt to their group and context, getting ideas from the “Toolbox section”. The resources of the workshops are available in slide format at the “In my Art” project website [www.inmyart.eu](http://www.inmyart.eu).

### General tips for facilitators

The activities described below are designed to be held in person and easily adaptable to online contexts. Here below some tips for facilitators for online and offline sessions:

- The facilitator is invited to download the resources referred to each activity which are uploaded in “In my Art” website ([www.inmyart.eu](http://www.inmyart.eu))
- The facilitator adapts or changes the activities proposed to their group and context
- A bell (or making a sound) can help the facilitator and the group to keep the time.
- Facilitators can check out the Toolbox section of this handbook for other activity ideas
- You can create a welcoming environment by bringing snacks, using some music, and sitting on the carpets.
- The facilitator masters the experience and contents of the e-mentoring programme to facilitate sessions.

For online sessions: the facilitator recommends keeping the microphone off, not disturbing and reminding that anyone can use the chat to intervene, share thoughts, and comment; If you hold it online, create a link to a video call without asking for subscribing. Just put the access with a password to protect it; You can use the chat as a sharing interactive second space.

The most important suggestion for facilitators is to propose to your group what you would also do. If you cannot do it, why should they do it? This openness will boost group participation and trust.

### Building up the coordination group of young people

Building up the group coordination of young people is the first step in developing the module in which youth and youth workers will actively participate in non-formal education.



### Workshop 1. Learning about the “In my Art” method by experiencing Arte Migrante practice

<b>Objectives</b>	<ul style="list-style-type: none"> <li>To gather and involve young people</li> <li>To know each other in a friendly and safe environment</li> <li>To know about the fundamentals of the “In my Art” method by experiencing “Arte Migrante.”</li> </ul>
<b>Setting</b>	x Online    x Offline    X Easily adaptable
<b>Group size</b>	5 – 12
<b>Duration</b>	Two Hours
<b>Actions</b>	<p><b>Preparation</b></p> <ul style="list-style-type: none"> <li>The facilitator downloads the slide “In my Art” method” from the project website <a href="http://www.inmyart.eu">www.inmyart.eu</a> and focuses on “The fundamentals of Arte Migrante”; “Method &amp; Tool”.</li> <li>The facilitator (possibly one week before at least) invites young people to join a meeting of free art</li> </ul>

		<p>sharing. Whoever feels like they want to can share something of themselves using any artistic expression such as a poem, a story, a song, dance, etc.</p> <ul style="list-style-type: none"> <li>- The facilitator reassures the group that it is not a performing moment but just a way to know each other differently, sharing our talents or passion or anything related to ourselves. It is important to say that the first way to participate is active listening.</li> <li>- The facilitator informs that the sharing can last 5 minutes max to give the others space to share.</li> </ul>
	<p><b>Implementation</b></p>	<p>1. <i>Welcome and introduction to the workshop</i> The facilitators:</p> <ul style="list-style-type: none"> <li>- welcomes the group in an accessible and safe environment.</li> <li>- introduce themselves as youth workers/facilitators and the aims of the activity (why are we here?)</li> </ul> <p>Learning by doing experience: Arte Migrante method</p> <p>2. <i>Name game</i> "The story of my name" (you can choose another from the Toolbox). The facilitator tells participants that each has 1 minute to think of the story of their name. It can be real or a fairy-tale. After, each one will have 1 minute to share with the group.</p> <p>3. <i>Artistic sharing moment</i> The facilitator introduces the sharing moment, reminding that the first way to participate is active listening, and nobody is obliged to share, just whoever feels like it. If nobody wants to be the first, the facilitator starts to share. The sharing moment is over when nobody else wants to share. So, before closing the meeting, the facilitator asks the group if someone else wants to share something for the last 5 minutes. If nobody shows up, it means that the group decides that the sharing moment is over. The facilitator then thanks the group for participating, either with sharing or also (especially) with active listening. This is a moment in which information about the next steps or planned meeting can be exchanged.</p>

		<p>4. <i>Focus on Arte Migrante method and vision</i> After the sharing moment, facilitators introduce the experience of Arte Migrante using <a href="#">the video-presentation</a> to give visible proof of how far that experience can go. Try to create the conditions for letting young people live the experience fully.</p> <p>5. <i>Focus on Arte Migrante inspired fundamentals</i> Referring to the slide "In my Art" method", the facilitator will share and comment with participants on the following contents: The fundamentals of Arte Migrante; Method &amp; Tool. Facilitators ask the group what are, in their opinion, the main features of that sharing moment (which elements you can identify to describe this sharing moment?). After some answers, the facilitator gives feedback highlighting the seven fundamentals of the method referring to what the group just experienced:</p> <ol style="list-style-type: none"> <li>1. Spontaneous participation and open to all</li> <li>2. Shared responsibility</li> <li>3. Horizontal approach (no hierarchy, no expert)</li> <li>4. Active listening everyone</li> <li>5. Sharing cultures</li> <li>6. No judgements</li> <li>7. Art as any type of self-expression</li> <li>8. Creation of a 'secure' space</li> </ol> <p>6. <i>What's next? Focus on the objectives of the training programme</i> The facilitator introduces the training programme describing the expected outcomes related to the possibility for young people to be the initiators of art-based activities (coordination group). The programme aims to promote intercultural community building and be part of a European network called Arte Migrante, made of engaged young people and adults sharing the same practice in diverse contexts.</p> <p>7. Before saying goodbye, the facilitator suggests the group fix a date for the next meeting.</p>
	<p><b>Debriefing</b></p>	<ul style="list-style-type: none"> <li>- How do you feel?</li> <li>- How was it to participate?</li> <li>- How was it to listen to the other?</li> <li>- How was it to share?</li> </ul>

		<ul style="list-style-type: none"> <li>- How do you see this moment as an open meeting in the city where anybody is invited to join?</li> <li>- How do you see yourself in this experience as an initiator?</li> <li>- Do you have any questions?</li> <li>- When do we want to meet again?</li> </ul> <p>The focus of the feedback:</p> <ul style="list-style-type: none"> <li>- Culture / intercultural learning</li> <li>- Active listening</li> <li>- Art as any type of personal expression</li> <li>- the role of the coordination group (to guarantee a welcoming and non-judgmental environment using nonviolent communication, group dynamics)</li> <li>- Secure space vs safe space</li> </ul>
<b>Material/ spaces needed</b>		<ul style="list-style-type: none"> <li>- Slide contents: The fundamentals of Arte Migrante; Method &amp; Tool.</li> <li>- A calm and comfortable training space is accessible to participants.</li> <li>- If you hold it online, create a link to a video call without asking for subscribing. Just put the access with a password to protect it.</li> <li>- You can use the chat as a sharing interactive second space.</li> </ul>
<b>Success Factors &amp; Tips for facilitators</b>		<ul style="list-style-type: none"> <li>- If it is the first Arte Migrante moment, and people are not used to it, before the workshop, try to encourage people to prepare something for the sharing moment before the day of the meeting, contacting the people who are more familiar with the public speaking and arts. This can help you to break the ice, activate group dynamics and encourage other people to share;</li> </ul>

### Workshop 2. Building a common ground about the meaning of Art in the “In my Art” method

<b>Objectives</b>	<ul style="list-style-type: none"> <li>• To get to know each-other</li> <li>• To learn about the meaning of Art in the “In my Art” method</li> </ul>	
<b>Setting</b>	x Online	x Offline X Easily adaptable
<b>Group size</b>	5 – 12	
<b>Duration</b>	1h 30	
<b>Actions</b>	<b>Preparation</b>	The facilitator downloads the slide “In my Art” method” from the project website <a href="http://www.inmyart.eu">www.inmyart.eu</a>

		and focuses on Art in Arte Migrante; The participatory silent: the art of listening.
	<b>Implementation</b>	<p>1. <i>Welcome</i></p> <p>The facilitators welcome the group in an accessible and safe environment and introduce the agenda of the day.</p> <p>2. <i>Icebreaker (see toolbox for ideas)</i></p> <p>3. <i>Getting to know-each other game, "I'm good at" (see the toolbox section)</i></p> <p>4. <i>Focus on the meaning of ART in the "In my Art" method</i></p> <p><i>"My experience of Art, personally."</i></p> <p><i>STEP 1. The facilitator asks participants what art means for them. If the activity is held online, they can be invited to write in a post-it or a common interactive whiteboard.</i></p> <p><i>STEP 2. Each participant, individually, has 15'' minutes to reflect on one situation in which they experienced a connection with art, either as an actor or as an audience/the person who received it (what's the context of that moment? What type of art? What was the feeling?)</i></p> <p><i>STEP3 3. Participants are invited to share their experience using any language (performing storytelling, drawing, song, etc.)</i></p> <p><i>STEP 4. After the sharing moment, facilitators ask participants how to share with and listen to others. The facilitator highlights that the aim, in Arte Migrante, is not to "perform" something aesthetically beautiful but to express ourselves using any type of language respecting who we are, in our authenticity.</i></p> <p>5. <i>Referring to the slide "In my Art" method", the facilitator will share and comment with participants the following contents: Art in Arte Migrante; The participatory silent: the art of listening.</i></p>

	<b>Debriefing</b>	Questions after the sharing: why did you think about that situation? In which way art was present in that experience? How did art impact you in that situation? The facilitator makes an overview of the given answers highlighting how many different opinions there are and how diverse art is. The facilitator can refer to the "In my Art" Action-Research report" to share the findings of what young people in Europe think about art.
<b>Material/ spaces needed</b>		<ul style="list-style-type: none"> <li>- Slide contents: Art in Arte Migrante; The participatory silent: the art of listening.</li> <li>- A calm and comfortable training space is accessible to participants.</li> <li>- If you hold it online, create a link to a video call without asking for subscribing. Just put the access with a password to protect it.</li> <li>- You can use the chat as a sharing interactive second space.</li> </ul>
<b>Success Factors &amp; Tips for facilitators</b>		<ul style="list-style-type: none"> <li>- You can create a welcoming environment by bringing snacks, using some music, and sitting on the carpets.</li> </ul>

### Workshop 3. The 3 phases of Arte Migrante and the coordination group

<b>Objectives</b>	<ul style="list-style-type: none"> <li>● To get to know each other and team building</li> <li>● To learn about the phases of an Arte Migrante informal meeting</li> <li>● To learn about the coordination group</li> </ul>	
<b>Setting</b>	x Online    x Offline    X Easily adaptable	
<b>Group size</b>	5 – 12	
<b>Duration</b>	Two Hours	
<b>Actions</b>	<b>Preparation</b>	The facilitator downloads the slide "In my Art" method" from the project website <a href="http://www.inmyart.eu">www.inmyart.eu</a> and focus on "The coordination group"; "The ladder of participation".
	<b>Implementation</b>	<p>1. Welcome</p> <p>The facilitators welcome the group in an accessible and safe environment and introduce the agenda of the day.</p> <p>2. Getting to know-each other game (storytelling games, such as "The story of my name" – see the Toolbox section).</p>

		<p>3. Teambuilding (the game “Counting together till 10!” is suggested to create a group dynamic playfully – see the Toolbox section).</p> <p>4. The facilitator introduces the slides “The main activity of Arte Migrante: the 3 phases of the open intercultural meetings” and “How to participate in Arte Migrante.”</p> <p>5. <i>Brainstorming and focus on the coordination group</i> After introducing the 3 phases, the facilitator asked participants to express their opinion on how this meeting is organized? What is needed for this meeting to happen? The facilitator introduces the role of the “coordination group” with the support of the slides. Before sharing the screen, the facilitator proposes a brainstorming to the group posing the following questions: “Based on your experience of the “In my Art” method until now, who’s a coordination group member? What makes someone a coordination group member? It’s advisable to name a spokesperson for each group. This person will take notes during the brainstorm in the breakout rooms and later report in the plenary.  After each group’s presentation in the plenary, the facilitator gives feedback on the meaning of participation we want to promote, using the contents of the slides “coordination group” and “The ladder of participation”.</p>
	<p><b>Debriefing</b></p>	<p><i>Questions after the sharing:</i></p> <ul style="list-style-type: none"> <li>- How does the idea of being part of a coordination group sound to you?</li> <li>- What can you learn from it?</li> <li>- Why do you think that a Coordinator Group is needed?</li> </ul>
<p><b>Material/ spaces needed</b></p>		<p>Slide contents: “coordination group” and the ladder of participation”.</p>

	<ul style="list-style-type: none"> <li>- A calm and comfortable training space is accessible to participants.</li> <li>- If you hold it online, create a link to a video call without asking for subscribing. Just put the access with a password to protect it.</li> <li>- You can use the chat as a sharing interactive second space.</li> </ul>
<b>Success Factors &amp; Tips for facilitators</b>	<ul style="list-style-type: none"> <li>- You can create a welcoming environment by bringing snacks, using some music, and sitting on the carpets.</li> </ul>

#### Workshop 4. Raising awareness about the concept and dynamics of identity and culture

<b>Objectives</b>	<ul style="list-style-type: none"> <li>• To introduce the notion of identity according to social psychology</li> <li>• To understand the basic characteristics of identity and culture</li> <li>• To understand the concept of the principles of identity and culture</li> </ul>
<b>Setting</b>	x Online    x Offline    X Easily adaptable
<b>Group size</b>	5 – 12
<b>Duration</b>	Two Hours
<b>Actions</b>	<p><b>Preparation</b></p> <p>The facilitator downloads the slide ““In my Art” method” from the project website <a href="http://www.inmyart.eu">www.inmyart.eu</a> and masters the concept of identity and culture.</p>
	<p><b>Implementation</b></p> <ol style="list-style-type: none"> <li>1. <i>Welcome</i> The facilitators welcome the group in an accessible and safe environment and introduce the agenda of the day.</li> <li>2. <i>Each participant needs a sheet of paper, a pen and will be invited to draw their profile (alone or with the help of somebody else if offline).</i></li> <li>3. <i>The participants are invited to individually think about the diverse aspects of their identity (placed inside the profile that they have drawn) and also the way others perceive them (elements placed outside of the profile)</i></li> <li>4. <i>The facilitator encourages them to think about personal aspects and attitudes they like and those they do not like. They think of the different</i></li> </ol>

		<p>elements which compose their identity (family, nationality, education, sex, religion, role, belonging to groups...).</p> <p>5. Participants are asked to think of:</p> <ul style="list-style-type: none"> <li>-The relationship between what they see and what others see and the relationship between the different aspects (that we can visualize through lines drawn to link them.</li> <li>-The development of different aspects/attitudes during their lives and the relevant factors (that we can visualize through the use of colours, which signal different stages of life using indicators on a "time scale" drawn next to the profile or with the use of "bubbles".</li> </ul> <p>6. Participants will be divided into groups (around three people) to share their intimate thoughts within their limits. Starting points for reflection are the following questions:</p> <p>How do we see ourselves? How do others see us? What influences me? How do the perceptions and attitudes evolve, and for what reasons? What actions have I noticed in terms of changes, and how are they connected? How do I deal with the aspects of my identity that I don't like? Where do they come from? What relationship do I see between the different aspects?</p>
	<p><b>Debriefing</b></p>	<p>After discussing in small groups, the facilitator invites the participants to share what they have exchanged during the small sessions freely.</p> <p>This activity can have several messages. As a facilitator, based upon your perceptions of the group, you can direct the debriefing in different directions: 1) Each person has a multitude of identities, composed of individual, relational and collective elements. No one has just one identity. 2) In certain situations, some elements become visible, whereas others remain hidden, implicit.</p> <p>The Facilitator underlines the concept of multiple cultures like multiple identities.</p> <p>Culture and identity are "dynamic concepts, " and many factors that influence culture and identity changes.</p> <p>The group has an impact on my identity, as well as I have an impact on other's identities,</p> <p>The facilitator invites the group to reflect on what influences within society impact our identity and how</p>

		<p>they are linked? (Discussion about the nationality, minority, references, etc.). More debriefing about identity: Identity is...</p> <ul style="list-style-type: none"> <li>- Diverse: Everyone has a multitude of identities – you have written a lot of aspects.</li> <li>- Dynamic: imagine if you did the exercise a year or ten years ago... it would be very different from the one you produced today. Identities develop dynamically; they are not stable or static. Lipiansky (2008:35) reminds us that even if our identity seems to be a 'substantial database' (the sum of attributes that define us), it is better described as a dynamic process.</li> <li>- It is also situational: If you had done the exercise with your parents or with your manager, the list would have been very different. Also, if there were only one man amongst a group of women, the man's identity would become more prominent – more visible and would stick out on the list.</li> <li>- Subjective: No one could write the aspects of identity inside the profile for you. Only you have access to these elements.</li> </ul> <p>At the same time, identities are forged on interaction with others. Subjectivity is not without its limits- a poor white woman could not maintain the identity of a rich black man because the people around her would not reinforce this claimed identity that is so far from reality. As a less extraordinary example: would a young woman with a strong Russian accent be accepted as Italian or British?</p>
<b>Material/ spaces needed</b>		<ul style="list-style-type: none"> <li>- Slide contents: "From the multiple-identity to the transcultural community: The Iceberg of culture. "</li> <li>- A calm and comfortable training space is accessible to participants.</li> <li>- If you hold it online, create a link to a video call without asking for subscribing. Just put the access with a password to protect it.</li> <li>- You can use the chat as a sharing interactive second space.</li> </ul>
<b>Success Factors &amp; Tips for facilitators</b>		<ul style="list-style-type: none"> <li>- Make sure that they have enough time to think of themselves; it is not easy to reflect on ourselves.</li> <li>- Do not push anyone to share what they have shared in small groups. Just ask if anyone feels comfortable sharing.</li> <li>- If you make it online, the facilitator recommends keeping the microphone off not to disturb and</li> </ul>

	<p>remind that anyone can use the chat to intervene, share thoughts, comment.</p> <ul style="list-style-type: none"> <li>- You can create a welcoming environment by bringing snacks, using some music, and sitting on the carpets.</li> </ul>
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Workshop 5. Raising awareness about the concept and dynamics of stereotypes and prejudices

<b>Objectives</b>		<ul style="list-style-type: none"> <li>• To learn to identify stereotypes concerning art</li> <li>• To learn about implicit stereotypes (one's own stereotypes)</li> <li>• To learn about current issues on social inclusion</li> <li>• To become aware of the omnipresence of stereotypes in culture</li> </ul>
<b>Setting</b>		<p><b>Online X</b>   Offline <input type="checkbox"/>   Flexible <input type="checkbox"/></p> <p>Indoor <input type="checkbox"/>   Outdoor <input type="checkbox"/>   Flexible <input type="checkbox"/></p>
<b>Group size</b>		5 -12
<b>Duration</b>		30'
<b>Description step by step</b>	<b>Preparation</b>	<ul style="list-style-type: none"> <li>- Facilitator downloads and previews the slide "Stereotype and prejudices" from the "In my Art" website</li> <li>- The facilitator selects two images where people from different backgrounds appear. For example, a person on a hill looking out over the city. This image can have various interpretations, but an image of a Moroccan looking at Ceuta to jump the fence was used in this specific case.</li> <li>- The facilitator remembers the five Ws (Who, what happens, Why, Where, When) tells each participant to write whatever they want.</li> </ul>
	<b>Implementation</b>	<ul style="list-style-type: none"> <li>- Individually each participant is asked to observe the images and write the five Ws and a small scene per image (you can also choose one if time is not enough). For example:</li> </ul>

		<p><b>Who?</b> A Moroccan, a young woman...</p> <p><b>What happened?</b> They lose a job, fights with the family...</p> <p><b>Why?</b> Because he needs to help his friend because he's fallen in love...</p> <p><b>Where?</b> In Spain, Russia...</p> <p><b>When?</b> During the '50s, the '90's...?</p>
	<b>Debriefing</b>	<ul style="list-style-type: none"> <li>- After each participant is finished, they reflect on why they have thought about these types of people, those actions and other issues.</li> <li>- After the group sharing, the facilitator presents the slide "stereotypes and prejudices to give feedback about concepts and dynamics"</li> </ul>
<b>Material/ spaces needed</b>		<ul style="list-style-type: none"> <li>- Images of diverse groups</li> <li>- Paper, text document</li> </ul>
<b>Success Factors &amp; Tips for facilitators</b>		<ul style="list-style-type: none"> <li>- The practice can easily be carried out online if a workshop space is not possible or available.</li> <li>- The screen can be shared in various platforms like Skype, Zoom, etc., showing the images, and it has whiteboards</li> </ul>

### Workshop 6. Personal 'learning by doing' plan

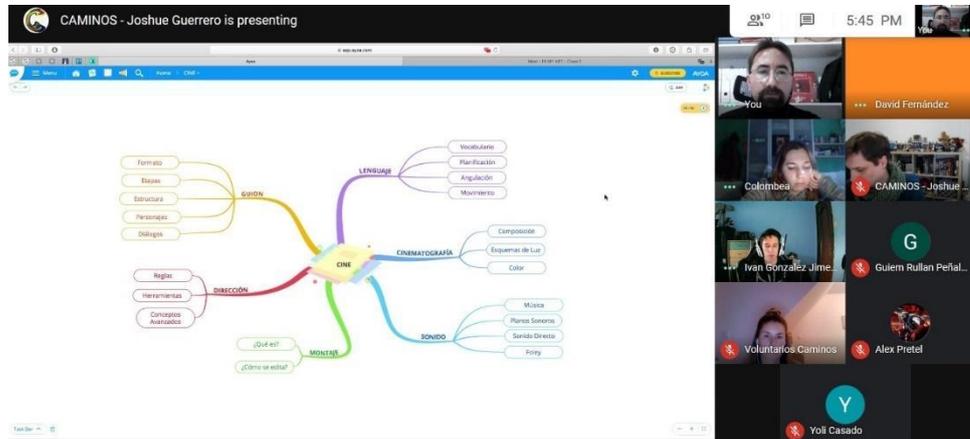
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• To get to know each other</li> <li>• To learn about the eight Key competencies of the Youth Pass and the ASK model</li> <li>• To learn about intercultural competencies</li> </ul>	
<b>Setting</b>	x Online    x Offline    X Easily adaptable	
<b>Number of participants</b>	10	
<b>Duration</b>	Two Hours	
<b>Actions</b>	<b>Preparation</b>	The facilitator downloads the slide "In my Art" method" from the project website <a href="http://www.inmyart.eu">www.inmyart.eu</a> and focuses on "The ASK model of behaviour", "How to prepare an Arte Migrante meeting step by step", and "The main task categories identified in a coordination group".

		<p>The facilitator prepares a flipchart (or an interactive whiteboard like Jamboard, if it is online), writing down the title of each task category: communication, logistic, facilitation of the meeting</p>
	<p><b>Implementation</b></p>	<p>1. <i>Welcome</i> The facilitators welcome the group in an accessible and safe environment and introduce the plan of the day.</p> <p>2. <i>Getting to know each other's multiple identities</i> <i>The activity "Who, are, I" is suggested</i> <i>This activity is taken from the "Compass" – Council of Europe <a href="https://www.coe.int/en/web/compass/who-are-i">https://www.coe.int/en/web/compass/who-are-i</a></i></p> <p>3. <i>The eight key competencies of the Youthpass</i> The facilitator introduces the eight Key competencies of the Youthpass, presenting first the learning theory of Attitude, Skills, Knowledge and Behaviours with the support of the slides.</p> <p>4. <i>The body of 'ASK.'</i> <i>STEP 1. Participants have 15 minutes to draw the shape of a Body on paper. Participants are asked to reflect on the ASK they think to possess and place them (or associate them) in the body shape.</i> <i>E.g. Linguistic competence may be associated with the mouth, etc.</i> <i>After, the facilitator asked the participants how reflecting on their competencies was. (? Was it easy? What was easy? What was difficult? why?) Give space for a few sharing.</i></p> <p><i>STEP 2. Participants are invited to take 15 minutes to add the ASKs that they would like to acquire during the learning programme referring to the eight key competencies of the Youth pass (keep them visible).</i></p> <p><i>STEP 3. Afterwards, the facilitator asks the participants to share some element of their "body of ASK" in the plenary, suggesting active 'listening' and adding new learning objectives as new ideas arise.</i></p> <p><i>STEP 4. The facilitator puts the focus on intercultural competencies, sharing the concepts of identity and culture, showing the iceberg model (handbook) and posing the following questions:</i></p> <ul style="list-style-type: none"> <li>- <i>Is culture necessarily linked to a group of people?</i></li> <li>- <i>Or can one speak of "individual" cultures?</i></li> <li>- <i>What forms culture?</i></li> <li>- <i>Is culture dynamic or static? Why and how?</i></li> </ul>

		<ul style="list-style-type: none"> <li>- Does the culture to which we belong influence our behaviour?</li> </ul> <p>Facilitator masters the concept of intercultural competence using the resource in the project website <a href="http://www.inmyart.eu">www.inmyart.eu</a></p>
	<b>Debriefing</b>	<p>The facilitator asks the participants how it was to reflect on their competencies:</p> <ul style="list-style-type: none"> <li>- Was it easier to reflect on which competencies you want to develop?</li> <li>- How was it in general?</li> <li>- What came to your mind when listening to the other competencies you might have, or you want to develop,</li> </ul>
<b>Material/ Spaces</b>		<ul style="list-style-type: none"> <li>- Slide contents: "The ASK model of behaviour", "Intercultural competencies".</li> <li>- A calm and comfortable training space is accessible to participants.</li> <li>- If you hold it online, create a link to a video call without asking for a subscription. Just password protect the access.</li> <li>- You can use the chat as a second sharing interactive space.</li> </ul>
<b>Success Factors &amp; Tips for facilitators</b>		<ul style="list-style-type: none"> <li>- The facilitator maintains the frame of the learning by taking an approach that will be used to highlight the importance of direct participation.</li> </ul>

Co-creating art-based activity led by young people and open to the local community

Workshop 7. Getting ready to organise and facilitate an open event of Arte Migrante



<b>Objectives</b>	<ul style="list-style-type: none"> <li>To mobilise youth to prepare and facilitate an Arte Migrante meeting, step by step.</li> <li>To share tasks according to personal learning objectives.</li> </ul>
<b>Setting</b>	x Online    x Offline    X Easily adaptable
<b>Number of participants</b>	10
<b>Duration</b>	Two Hours
<b>Delivery</b>	<p><b>Preparation</b></p> <p><b>Implementation</b></p> <ol style="list-style-type: none"> <li><b>Welcome</b> The facilitators welcome the group in an accessible and safe environment and introduce the plan of the day.</li> <li><b>Icebreaking</b></li> <li><b>Arte Migrante meeting step by step</b> The facilitator introduces the slides "How to prepare an Arte Migrante meeting step by step" to participants.</li> <li><b>Facilitation of group dynamics: Case studies</b> In small groups of 3 or 4 people, participants have 30 minutes to discuss and find a potential solution how to face each of the following situations (facilitator can adapt cases to each target group of participants and context):             <ul style="list-style-type: none"> <li>- Case 1: Simon is telling stories during the sharing and using masculinist language. As a coordinating group member, you notice that some group women are quite annoyed with his speaking style.</li> </ul> </li> </ol>



		<p>What would you do? Why did it happen? How could it be prevented next time?</p> <ul style="list-style-type: none"> <li>- Case study 2: There is a list of poems, songs, stories, and dances written on the sharing list collected during the break. The young people who facilitated the event decided that they would call all storytellers first. Then all poets, then singers and lastly the dancers. So after having five storytelling's, four poems are read by participants. You feel that the mood is quite low, people are sleepy, some start to speak, some leave the event. What would you do? Why did it happen? How could it be prevented next time?</li> <li>- Case study 3: The presentation phase is over, and it's time for dinner! At the table, there is hardly any food that people brought to the event. What would you do? Why did it happen? How could it be prevented next time?</li> <li>- Case study 4: In the first events of Arte Migrante, new participants are quite shy, and during the break, only one person wrote their name on the list to share something. What would you do?</li> <li>- Case study 5: A very pretty Nigerian starts to dance quite sensually and sexually during her sharing. The guys respond with a lot of excitement, verbally and nonverbally (through body and gestures). What would you do?</li> <li>- Case study 6: While Gabriella is sharing her art during the Arte Migrante event, some people sitting in the circle are on their mobile phones, making noise now and then. You, as part of the coordinating group, feel disturbed also because Gabriella lost her concentration. What would you do? Why did it happen? How could it be prevented next time?</li> <li>- Case study 7: Some artistic sharing during the event was too long; therefore, the last five people who signed up for the list did not have enough time for their artistic sharing. What would you do? Why did it happen? How could it be prevented next time?</li> </ul>
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	<ul style="list-style-type: none"> <li>- Case study 8: At the end of the event, it turns out that there is someone who did not understand the language spoken during the event, and no one was helping them to understand it. Why did it happen? What would you do? How could it be prevented next time?</li> <li>- Case study 9: Five new people join in during the 'getting to know each other' game phase. The game is quite structured, and it isn't easy to include them. What do you do? Why did it happen? What would you do next time?</li> <li>- Case study 10: A woman who drank a lot joined the Arte Migrante event 10 minutes before starting. The event still hadn't started, and you, as a coordinating group member, saw her going around with her alcoholic drink screaming at the people. What do you do?</li> <li>- Case study 11: Two people just joined the coordinating group of Bologna. When they attended the preparatory meeting, they expressed the willingness to help and participate. So, like the others, they decided to have a task: to pick the instruments at Tommaso's place and organise a getting to know each other game. No instruments were available during the event, and the group had to improvise a getting to know each other game. In the end, the new people didn't accomplish their task saying that they thought someone with more experience would have done it better. What would you do? Why did it happen? How could it be prevented next time?</li> <li>- Case study 12: During the sharing part of an Arte Migrante event, it's time for Luigi. Luigi likes to tell funny stories, so he decided to share a joke. The joke was about religious stereotypes using discriminatory language against Islam. As a coordinating group member, you notice that someone is quite nervous listening to his way of speaking.</li> </ul>
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		<p>What would you do?</p> <p>5. <i>Sharing tasks to organize the Arte Migrante open meeting</i></p> <p>The facilitator shows participants the tasks categories to organise an Arte Migrante meeting and asks them to put their names into one or more categories.</p> <p>The facilitator recommends choosing either according to their skills and what they would like to improve or learn. The facilitator reminds them that youth workers have the tasks to accompany them in this learning experience, and they will do it together.</p> <p>The coordination group members started to organise themselves to implement their open Arte Migrante meeting with the support of youth workers.</p> <p>The facilitator provides young people with all the instructions needed to prepare the meeting before the event, printing and sending the material created under the "In my Art" project.</p>
	<b>Debriefing</b>	The facilitator asks the participants what the group can do to face possible critical moments.
<b>Material/ Spaces needed</b>		<ul style="list-style-type: none"> <li>- Slide contents: "How to prepare an Arte Migrante meeting step by step" and "The main task categories identified in a coordination group".</li> <li>- A calm and comfortable training space is accessible to participants.</li> <li>- If you hold it online, create a link to a video call without asking for a subscription. Just password protect the access.</li> <li>- You can use the chat as a second sharing interactive space.</li> </ul>
<b>Success Factors &amp; Tips for facilitators</b>		<ul style="list-style-type: none"> <li>- The facilitator maintains the 'learning by doing' approach that will highlight the importance of direct participation;</li> </ul>

### Workshop 8. Implementing the Arte Migrante open meeting in the local community

The coordination group of young people mobilises youth workers to implement the open Arte Migrante meeting in the community, accessible to anybody. The coordination group learn how to prepare, manage and facilitate a meeting. It is useful to remember "the fundamentals of Arte Migrante" (handbook). The group can also refer to the Italian network of Arte Migrante to be supported through [arte.Migrante.bologna@gmail.com](mailto:arte.Migrante.bologna@gmail.com)

<b>Objectives</b>	<ul style="list-style-type: none"> <li>Implementing a meeting of Arte Migrante</li> </ul>	
<b>Setting</b>	x Online    x Offline    X Easily adaptable	
<b>Number of participants</b>	+ 10	
<b>Duration</b>	Between 2 and 3 hours	
<b>Delivery</b>	<b>Preparation</b>	Download and follow the instructions contained in the slide "How to prepare an Arte Migrante meeting step by step."
	<b>Implementation</b>	<p>1. <i>Welcome and introduction of the meeting by coordinators:</i></p> <ul style="list-style-type: none"> <li>welcomes the group in an accessible and safe environment.</li> <li>introduce themselves as youth workers/facilitators and the aims of the meeting (why are we here?)</li> <li>introduce the three steps of the meeting</li> </ul> <p>2. <i>Name game.</i> "My talent is." The facilitator invites participants, one by one, to say who they are and state talent they have., The facilitator gives an example starting the game: <i>My name is Emanuela, and my talent is to cook omelettes!</i></p> <p>3. If possible, participants are invited to eat what people brought (buffet) 20-30 min max after the name game. Meanwhile, someone from the coordinators collects the names of the people who would like to share something. People will hesitate, but you will reassure them that it is not a matter of professional art sharing.</p> <p>4. <i>Artistic sharing moment</i> The facilitator introduces the sharing moment, reminding that the first way to participate is by active listening. Nobody is obliged to share, just anyone who feels like it. If nobody wants to be the first, the facilitator starts to share. The sharing moment is over when nobody else wants to share. So, before closing the meeting, the facilitator asks the group if someone else wants to share something for the last five minutes. If nobody shows up,</p>

		<p>it means that the group decides that the sharing moment is over.</p> <p>The facilitator then thanks the group for participating, sharing and also (especially) actively listening. This is a moment in which information about the next steps or planned meeting can be exchanged.</p> <p>If nobody wants to start, coordinators take the floor and 'break the ice'.</p> <p>5. <i>Announcement space &amp; Good-bye</i></p> <p>Ten minutes before saying goodbye, participants come into a circle. The facilitator can give information about the next meeting before ending the session. After the information moment, participants are invited to say the last word of "goodbye". Facilitators can suggest that everyone say "good-night" (or similar) in their native language.</p>
	<b>Debriefing</b>	Suggested: Just after the meeting, celebrate the implementation of the event informally (drinks, eating, socialising.)
<b>Material/ Spaces needed</b>		- Slide contents: "How to prepare an Arte Migrante meeting step by step."
<b>Success Factors &amp; Tips for facilitators</b>		<ul style="list-style-type: none"> <li>- Getting to know each other: in a group where participants speak different languages, it is preferable to use non-verbal games</li> <li>- Refer to the slide for detailed recommendations on how to organise the meeting step by step.</li> <li>- The facilitator takes the floor at first to give an example and break the ice.</li> <li>- If it is the first meeting and people are not used to it, before the workshop, try to encourage people to prepare something for the sharing moment before the day of the meeting, contacting those more familiar people with public speaking and arts. This can help you to break the ice, activate group dynamics and encourage other people to share;</li> </ul>



		<ul style="list-style-type: none"> <li>- How was the atmosphere?</li> <li>- How was the participation?</li> <li>- What type of art has been used the most?</li> </ul> <p>3. After everyone has shared, the group can consider the following questions:</p> <ul style="list-style-type: none"> <li>- How did we work together?</li> <li>- What was difficult? What was easy?</li> <li>- What helped? What didn't help?</li> <li>- Did we match the eight fundamentals?</li> <li>- How do we imagine the next meeting? What can we do better?</li> </ul>
<b>Material/ Spaces needed</b>		Arte Migrante cards
<b>Success Factors &amp; Tips for facilitators</b>		<ul style="list-style-type: none"> <li>- The facilitator can take notes on a flipchart</li> <li>- The group can use the Arte Migrante cards inspired by the known "Dixit Cards" '. Each card represents a word/idea/concept found in the Arte Migrante method and any group dynamic.</li> </ul> <p>Group reflection: One by one, everyone is invited to share their card with the group to discuss it. Participants can approach the questions taking five minutes to get to know the cards. The facilitator suggests observing the overall images at first and then focusing on details. After five minutes, the facilitator invites participants to choose a card responding to one specific question.</p>

### Workshop 10. Self-evaluation on learning outcomes

After having experienced the "In my Art" method (after at least five meetings), the facilitator invites the coordination group to reflect on their learning achievement starting from their initial expectations (learning plan).

<b>Objectives</b>	<ul style="list-style-type: none"> <li>• To develop awareness on personal learning achievements related to the personal learning plan</li> </ul>
<b>Setting</b>	x Online    x Offline    X Easily adaptable
<b>Number of participants</b>	10
<b>Duration</b>	Two Hours

<b>Actions</b>	<b>Preparation</b>	The facilitator invites participants to take back their "body of ASK" (if available).
	<b>Implementation</b>	<ol style="list-style-type: none"> <li>1. The facilitator can recap each step, adding some music and highlighting the milestones.</li> <li>2. The facilitator then divides the group into smaller groups and ask each one to write down which learning expectations were met, which ones weren't met and any unexpected achievements.</li> <li>3. The facilitator asks each group to "perform" the results in plenary using a form of art: dancing, theatre, a poem. Each group gets together for 40 minutes to prepare it.</li> <li>4. Each group shares their results with the other members of the coordination group. The facilitator opens the space for reflection, keeping the focus on the intercultural competencies developed.</li> </ol>
	<b>Debriefing</b>	<p>The facilitator asks the participants how it was to reflect on their competencies:</p> <ul style="list-style-type: none"> <li>- Was it easier to reflect on which competencies you want to develop?</li> <li>- How was it in general?</li> <li>- What came to your mind when listening to the other competencies you might have or want to develop.</li> </ul>
<b>Material/ spaces needed</b>		- Slide contents: "The ASK model of behaviour", "Intercultural competencies."
<b>Success Factors &amp; Tips for facilitators</b>		<ul style="list-style-type: none"> <li>- The facilitator can recall the eight Key competencies of the Youthpass, presenting first the learning theory of Attitude, Skills, Knowledge and Behaviours with the support of the slides.</li> <li>- After the plenary, the facilitator suggests the group discuss the results focusing on individual, group and community learning achievements.</li> <li>- <i>The facilitator can refer to the e-mentoring programme.</i></li> <li>- <i>Other ideas on self-evaluation can be found in the toolbox.</i></li> </ul>

## Toolbox

The Toolbox is a collection of small games and activities for ice-breaking, energising, getting to know each other and teambuilding experienced by "In my Art" partners during the piloting activities.

### Icebreakers & Energisers

<p><i>"Counting together till 10!"</i></p>	<p>Participants are asked to count altogether to 10 as a group. If two or more people speak at the same time, the group starts again from the beginning. Rules: Nobody can speak.</p> <p>Debriefing (optional): How do you feel? What happened? How did you succeed or not succeed? Did you have a strategy? Did you feel frustrated? How did you overcome the difficulty? What helped you? What could you have done?</p>
<p><i>"Let's play all together!"</i></p>	<p>The facilitator introduces the activity: We are the official orchestra of the "In my Art" project. Choose your instrument! You can use your body or whatever you have around you to make your sound.</p> <p>Now, one by one, spontaneously, everyone will start to make their sound by keeping and repeating it all the time—one by one. Who wants to start? (If nobody answers, the facilitator starts)</p>
<p><i>"The story of my name"</i></p>	<p>The facilitator tells participants that each has one minute to tell the story of their name. It can be real or a fairy-tale. After, each one will have one minute to share with the group.</p>
<p><i>"Two Truths, One Lie."</i></p>	<p>Ask everyone to think about three statements about themselves: two must be true, and one should be false. Give the participants two minutes to think of the statements. Ask the participants to start naming the statements after they introduce themselves. Let others guess which statements are true and which one is false.</p>

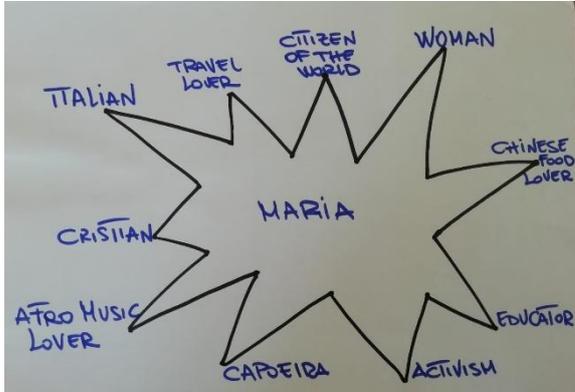
	<p>The group dynamic will benefit from this sharing. Be open to the possibility of being the first one to speak and share. Then encourage the others to do the same.</p>
<p>"Danish Clapping Game or Super Mega High Five"</p>	<p>Players stand in front of each other. Both think about the direction - left, right, up. Then they hold their hands in this direction. If players have a different direction, they clap on their laps once and proceed with a new hand direction. If both have the same direction, they clap once on their laps and twice with hands and then show a new hand direction. After a while, there is a quicker tempo, and one can hear the game's rhythm.</p>
<p>"Tschicke, tschicke... Shake it! ...1-2-3-4-Stop!"</p>	<p>At the beginning of this warm-up game, all participants are given a shaker and form a circle. The instructor begins to make rapid shaking movements with the shaker without an announcement, creating a whirl of noise. The group is asked to join in through looks and gestures.</p>
<p>"Pen-Bullfighting"</p>	<p>Balance a pencil on both hands. To do this, you put the pencil on the top of your little finger and index finger and balance them there. (The hand looks like a bull.) You have to push down the pens of the others. If you lose your pencil, your hand goes behind your back. Only hand contact is allowed. The last person in the group to balance a pencil on their hand is the winner.</p>
<p>"Swirl Start Stop"</p>	<p>Your body is the instrument! In this warm-up game, participants create a swirl of sound by alternately playing their hands on their thighs and other body parts. To begin, participants form a circle. The instructor begins without announcements by alternately clapping their hands on their thighs to create a sound. The group is invited to join in through looks and gestures. Once everyone has joined in, the sound steadily increases. Then the leader begins to count down out loud with a "1-2-3-4-stop". At "stop," everyone claps their hands together above their heads and pauses for a moment. The exercise is then repeated, and the stop is counted together. The group begins to drum softly on their thighs in the next step, getting steadily louder, then quieter again. The end is counted together: 1-2-3-4-Stop! Now the sound swirl is played on each part of the body for the same length of time: over four counts each on thighs, belly, cheeks. The combination of music and movement loosens up the group and also strengthens the sense of</p>

	community. The participants learn to perceive each other more strongly to create collaborative processes. This warm-up game is also suitable for the less bilingual participants. Regardless of their language, they can interact with each other.
"Hello"	Saying hello in the languages that participants can speak.
"Toothless": Question-Answer game	In this version, all the questions can be answered so that nobody shows their teeth. And, of course, it is not allowed to laugh. Who can succeed?
"Deaf and dumb."	The participants get involved in the subject of non-verbal communication through the game "Deaf and dumb". There are two groups: one – "deaf participants", the other – "dumb participants". The deaf can speak but not hear, so they ask some questions to get a visual answer. The dumb can hear but not speak, so they have to show their answers. One can choose any topic the group wants.
"Dixit cards"	Creating a visual story together. Each picks a card and tell a short story about it
"Rain in the forest."	The facilitator asks everybody to imagine they are in a forest. Little by little, the wind gets stronger, it starts drizzling, then it turns into heavy rain, and finally, it becomes a big thunderstorm. After a while, the thunder stops, the storm becomes milder, the rain is no longer that heavy, there are only a few drops, and the wind dies down. The group leader starts some action, and then, one by one, all the participants start repeating it in the clockwise direction. It is similar to making a 'wave' in a stadium. There is no need to watch the group leader and to start repeating his action immediately. You have to watch your neighbour on the right, and when you notice they have changed their action, you have to change your action accordingly.
"When I am angry, then I..."	Everybody stays in a circle. One after another, the participants say and show what they do when they are angry, for example, scream, run, pull out their hair, pout etc....
"Sync Claps"	This circle exercise is simple but challenging and very effective for generating focus and alignment in a group. Participants stand in a circle and send a clap around the circle. Each clap involves two members of the group clapping their hands at the same time. The group tries to move the clap around the circle faster and faster with as much synchronization as possible. The exercise gets even more challenging when the

	<p>“double clap” is introduced, and the clap can change direction.</p>
<p>“I guess who you are.”</p>	<p>In pairs, the participants must guess all the information possible about their partner (what the other person likes, what they are like, what they think, what their partner works/studies on, etc.)</p> <p>In the plenary, pairs share their experience, comparing what the other person said with reality. So, each student talks about themselves and connect more while having fun.</p> <p>The facilitator can have the focus on stereotypes.</p> <p>Remind the participants that this is a safe and respectful space, that we are just guessing in the form of a game.</p> <p>It is recommended not to do this activity at the beginning of a session, especially if the participants have never met before. It is recommended to do it after some other group activities have been carried out and the participants have had a chance to interact.</p>
<p>Symbols tell stories</p>	<p>The facilitator selects a world map with symbols (like the following <a href="#">one</a> ) to introduce to participants: “As you can see, it has many symbols. Take five minutes to choose the one that reminds you about a memorable experience you want to share with this group. After this individual reflection, everybody shares their story with the group</p>

### Getting to know each other

<b>Activity Title</b>	<b>Who are I?</b>
<b>Setting</b>	<input checked="" type="checkbox"/> Online <input type="checkbox"/> Offline <input checked="" type="checkbox"/> Flexible
<b>Number of participants</b>	Any
<b>Duration</b>	40 min
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• To get to know each other</li> <li>• To increase understanding of the concept of identity and widen self-awareness</li> <li>• To develop communication skills</li> <li>• To promote solidarity and respect</li> </ul>

<p><b>Actions</b></p>	<p><b>Preparation</b></p>	<p>The facilitator prepares their star of the identity to show to the group as an example.</p> 
	<p><b>Implementation</b></p>	<p>The facilitator asks people to reflect on what is interesting or important to know about someone else when they first meet and brainstorm the general categories of information. For example, name, age, sex, nationality, family role, religion, gender, ethnicity, job/study, taste in music, hobbies, sports, general likes and dislikes, and more.</p> <p>Ask participants to take paper and markers and explain that the first step is to draw a representation of their identity. They should think of themselves like stars radiating all over the world.</p> <p>Ask people to draw a star with eight points at least and put their name in the middle.</p> <p>Next to each point, they can add an aspect of their identity that they want to use to radiate in the world. The drawing will represent their personal star!</p> <p>When everybody finishes, the facilitator asks the group to take a different colour marker and compare their stars, presenting them one by one.</p> <p>The task is to mark what we have in common with other people while a person is presenting their personal star and add any other aspects said by someone that also represent us and that we didn't think about before</p>



	<p><b>Debriefing</b></p>	<p>When they find someone else with whom they share a word, they should underline it every time it occurs.</p> <p>Come back into the plenary and ask people to talk about how individual each of them was. You could ask:</p> <ul style="list-style-type: none"> <li>• Which aspects of identity do people have in common and which are unique?</li> <li>• How similar and how different are people in the group? Do people have more in common with each other than they have differences?</li> <li>• What did people learn about themselves? Was it hard to decide which were the most significant aspects of their identity?</li> <li>• Were people surprised at the results of comparing stars?</li> </ul> <p>Did they have more or less in common than they expected?</p> <ul style="list-style-type: none"> <li>• How did people feel about the diversity in the group?</li> </ul>
<p><b>Material/ Spaces needed</b></p>		<p>Paper Markers Wi-Fi, microphone, camera (if online)</p>
<p><b>Success Factors &amp; Tips for facilitators</b></p>		<p>The activity can be carried out either online or offline. If you do it online, inform participants that it is important to use the camera to participate in the group dynamic actively.</p> <p>In the following resource, the facilitator use initiative on how to sustain the activity. For some ideas, follow the link: <a href="https://www.coe.int/en/web/compass/who-are-i">https://www.coe.int/en/web/compass/who-are-i</a></p>

<b>Activity Title</b>	<b>I'm Good At</b>	
<b>Setting</b>	<input checked="" type="checkbox"/> Online <input type="checkbox"/> Offline <input checked="" type="checkbox"/> Flexible	
<b>Number of participants</b>	Any	
<b>Duration</b>	20 min	
<b>Objectives</b>	<ul style="list-style-type: none"> <li>- To identify and express personal talents</li> <li>- To increase self-confidence</li> </ul>	
<b>Actions</b>	<b>Preparation</b>	Participants keep the star of identity they created or draw a new star with at least five points.
	<b>Implementation</b>	<p>The facilitator asks participants to continue the following phrase: "I'm good at....".</p> <p>Participants are asked to add their talents to their star.</p> <p>The facilitator gives some categories to stimulate their thinking process, mentioning individual work, group work, hobbies, passion, logistics, organization, handmade, digital made, practical, abstract</p> <p>When time is up, participants come to the plenary and share their talent star with the group. Before starting, the facilitator asks the group to take a different colour marker and compare their talents. The task is to mark the talents in common with other people while presenting their personal talents and adding any other ability.</p>
	<b>Debriefing</b>	<ul style="list-style-type: none"> <li>- How was it to identify and express your talents?</li> <li>- Did you find other talents in yourself while the others were speaking?</li> <li>- What is a talent for you?</li> <li>- Talent is a synonym for perfection for you?</li> <li>- Talents can change?</li> </ul>
<b>Material/ spaces needed</b>	Paper Markers Wi-Fi, microphone, camera (if online)	
<b>Success Factors &amp; Tips for facilitators</b>	The activity can be carried out either online or offline. If you do it online, inform participants that it is important to use the camera to participate in the group dynamic actively.	

<b>Activity Title</b>	<b>Photos Tell Feelings</b>	
<b>Setting</b>	x Online <input type="checkbox"/> Offline    X Flexible	
<b>Group size</b>	6 – 12	
<b>Duration</b>	30 min	
<b>Objectives</b>	<ul style="list-style-type: none"> <li>- To get to know each other by expressing feelings through art</li> <li>- To create confidence among the group</li> </ul>	
<b>Actions</b>	<b>Preparation</b>	The facilitator gives participants 5 minutes to take a picture of an object or anything else which tells something about you/your feelings today/your daily life.
	<b>Implementation</b>	<p>One by one, participants are invited to show their picture to the whole group without revealing what it represents. At the same time, the facilitator gives the audience 30 seconds to write down, in a post or in the chat (if the activity takes place online), feelings and sensations that the picture inspired them.</p> <p>At the end of the 30 seconds, per each picture, the facilitator asks someone to read out loud what the audience wrote down and then asks the person who chose that picture to reveal their feelings and sensation behind it.</p>
	<b>Debriefing</b>	<p>The facilitator asks participants:</p> <ul style="list-style-type: none"> <li>- why did we do the activity?</li> <li>- What is it possible to learn from it?</li> <li>- How was it to listen to the audience's feedback on our picture?</li> </ul> <p>The facilitator then highlights how the same picture resonates differently among each person and that it is important to always ask people the reason for their choices before judging.</p>
<b>Material/ Spaces needed</b>	Paper Markers Wi-Fi, microphone, camera (if online)	
<b>Success Factors &amp; Tips for facilitators</b>	The activity can be carried out either online or offline. If you do it online, inform participants that it is important to use the camera to participate in the group dynamic actively.	

<b>Activity Title</b>	<b>My Object</b>	
<b>Setting</b>	<input checked="" type="checkbox"/> Online <input type="checkbox"/> Offline <input checked="" type="checkbox"/> Flexible	
<b>Number of participants</b>	Any	
<b>Duration</b>	30 min	
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• To get to know each other</li> <li>• To promote self-expression</li> </ul>	
<b>Actions</b>	<b>Preparation</b>	The facilitator has already with them the object that represents them to use as an example
	<b>Implementation</b>	<p>The facilitator tells participants that they have 3 minutes to find an object around them that represents themselves personally. They should take it and bring it in front of the computer to show it to others.</p> <p>After three minutes, the facilitator asks if everybody found it. If not, you can give them two minutes more. If someone does not find an object, they can also use the internet.</p> <p>The facilitator can ring a bell when the time is over. The participants are invited to return to the plenary and share why they chose that object in one minute. If nobody wants to start, the facilitator starts</p>
	<b>Debriefing</b>	<p>The facilitator tells the group that speaking in public is not always easy, especially about ourselves. Objects can help us to identify ourselves and express it.</p> <p>Probably you could find yourself in the object of another person finding similarities, as well as diversities.</p>
<b>Material/ Spaces needed</b>	Paper Markers Wi-Fi, microphone, camera (if online)	
<b>Success Factors &amp; Tips for facilitators</b>	The activity can be carried out either online or offline. If you do it online, inform participants that it is important to use the camera to participate in the group dynamic actively.	

## Teambuilding

<b>Activity title</b>		<b>The Circle of The Rain</b>
<b>Setting</b>		Online <input type="checkbox"/> <b>Offline x</b> Flexible <input type="checkbox"/>
<b>Number of participants</b>		More than six people
<b>Age of participants</b>		Any
<b>Duration</b>		5 minutes
<b>Objectives</b>		To create something together To build up the group's harmony To encourage a soothing atmosphere
<b>Actions</b>	<b>Preparation</b>	participants stand in a circle
	<b>Implementation</b>	The facilitator makes some gestures and sounds that suggest a little dew (rubbing their palms together). In a clockwise rotation, each participant, one by one, repeats the latter person's movement and sound so that the sound of the dew is more and more palpable. The facilitator starts changing its movement and sound while all the others keep making the dew sound. The new sound sounds more like drips (clicking fingers), and there again, the participants will start doing this new sound and gesture one by one. The facilitator makes a new sound that evokes more of the rain (tapping their thighs), then like a clap of thunder, they will jump two by two to feel like there is an echo. And then back to the rain sound, to the drips and the dew.
	<b>Debriefing</b>	In the end, it feels like all the participants created something together, and at the same time, going back to the dew will calm the mood.
<b>Material/ spaces needed</b>		Wi-Fi, microphone, camera (if online)
<b>Success Factors &amp; Tips for facilitators</b>		Explain to the participants that it is a one-by-one sound. The last person in the circle can't start until the person before does. If not, the effect will not be the same.  Usually, the participants really like this activity because of its originality and the effect it has. The participants should be able to recognise the sound of the rain. As natural elements (such as rain) are things that we are all

	familiar with, it emphasises the group's unity – we are all human beings.
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<b>Activity title</b>		<b>The Game of The Ball of Wool</b>
<b>Setting</b>		Online <input type="checkbox"/> <b>Offline x</b> Flexible <input type="checkbox"/>
<b>Number of participants</b>		Between 5 and 15
<b>Age of participants</b>		Any
<b>Duration</b>		30 minutes
<b>Objectives</b>		To find common ground in the diversity of participants To shape the workshop's space according to everybody's needs To encourage nonviolent communication To enhance the interconnections of the groups
<b>Actions</b>	<b>Preparation</b>	The participants are invited to sit in a circle. The facilitator can either be in the circle or near a whiteboard to write the main points each participant made. One of the participants will be given the ball of wool and will start the activity.
	<b>Implementation</b>	The first participant will take the ball of wool and introduce themselves, saying what they expect of the workshop / the project, how they feel right now, what they want to do in the workshop and what they need from the group. In the meantime, the facilitator can take notes on the whiteboard to remember the main points. Once the first participant says everything they wanted to say, they can throw the ball of wool to someone else from the circle while keeping one string from the ball. This creates a line between the two participants. The person who then has the ball of wool can say what they feel and try to find connections to what the last participant had said while adding new elements and then throwing the ball of wool to another participant and keeping their hand on the string that will connect them. In the end, a web connects all the participants.
	<b>Debriefing</b>	In the end, the facilitator can emphasise the symbolism of the web: if one moves, everybody moves. We are all interconnected. Our actions have

		impacts and consequences on what is around us, beyond what we believe.
<b>Material/ Spaces needed</b>		Ball of wool Whiteboard
<b>Success Factors &amp; Tips for facilitators</b>		<p>If needs be, the facilitator can participate in the circle and express what they expect of the workshop themselves. They can write down the main points on the whiteboard afterwards.</p> <p>This activity should be central in the building up of the coordination group. It should create a trusting atmosphere where everybody could feel free to express themselves and respect each other. This activity is meant to strengthen empathy between the participants and get to know each other better.</p> <p>Once the web is finished, he can also suggest that the participants stand up and move while keeping the web in the same shape to have more movement in the activity.</p>

<b>Activity title</b>	<b>Frozen Scenes</b>	
<b>Setting</b>	Online <input type="checkbox"/> <b>Offline x</b> Flexible <input type="checkbox"/>	
<b>Number of participants</b>	More than four people	
<b>Age of participants</b>	Any	
<b>Duration</b>	15 minutes	
<b>Objectives</b>	<p>Being able to communicate without words</p> <p>Softening the atmosphere with humour</p> <p>Stimulating imagination and creativity</p> <p>Boosting self-confidence and confidence in the group.</p>	
<b>Actions</b>	<b>Preparation</b>	Everybody stands in a circle. The facilitator explains the rules with a few examples.
	<b>Implementation</b>	A first participant goes to the centre of the circle and makes a posture that reflects an action, an emotion or a character. Someone else from the group needs to complete this image with another posture. All the

		participants acknowledge what the scene means, but no one needs to speak. The gestures are sufficient to understand the scene. Then, someone else replaces one of the two participants while the other stays in the same position. The new participant completes the image in another fashion and delivers another message, another context. This game can continue until no one has any new ideas.
	<b>Debriefing</b>	This activity can be a great warm-up before a workshop that includes theatre or performing. A relevant way of debriefing could be that every participant shares which image they preferred and why.
<b>Material/ Spaces needed</b>		Ball of wool  Paperboard
<b>Success Factors &amp; Tips for facilitators</b>		Before starting the activity, it can be helpful for the facilitator to have different postures in mind to initiate the game.  This game is a good way to create a positive and fun atmosphere. It is also a boost for creativity and can give new ideas for the follow-up activities. The participants should feel energised at the end of this game and ready to create some more.

<b>Activity title</b>	<b>Collaborating On a Desert Island</b>		
<b>Setting</b>	Online <input type="checkbox"/>	Offline <input type="checkbox"/>	<b>Flexible x</b>
<b>Group size</b>	More than four people		
<b>Age of participants</b>	Any		
<b>Duration</b>	30 minutes		
<b>Objectives</b>	Encouraging collective thinking Stimulating collective creativity Getting to know each other better		
	<b>Preparation</b>	Ask all the participants to think of what object they would take with them on a desert island. Ask them to	

<b>Actions</b>		write the name of that object on a piece of paper. Divide the group into two or three subgroups of four.
	<b>Implementation</b>	Once the subgroups are gathered together, tell them that they are on this island together. Ask them to reveal the different objects they have and imagine a story with their strengths and weaknesses.
	<b>Debriefing</b>	Compare and contrast the two subgroups' stories. Would the participants change their objects after thinking of the stories?
<b>Material</b>		Paper and felt pens
<b>Success Factors &amp; Tips for facilitators</b>		<p>The facilitator can go and see each of the groups one by one and imagine some questions to ask if no one can think of where to start. How did you end up on this island? How are you going to feed yourselves? How is your community going to organize itself? How are you going to find common ground for action?</p> <p>This activity would be a nice way to start a coordination group, better understand the group dynamics, and see how collaboration is possible.</p>

### Self-evaluation and assessment

<b>Activity title</b>	<b>Arte Migrante Cards: Images as A Tool for Self &amp; Group Reflection</b>
<b>Setting</b>	Online <input type="checkbox"/> Offline <input type="checkbox"/> <b>Flexible x</b>
<b>Number of participants</b>	5 – 12
<b>Age of participants</b>	16 +
<b>Duration</b>	Two Hours
<b>Objectives</b>	<ul style="list-style-type: none"> <li>- To increase group knowledge</li> <li>- To assess the meeting, sharing each personal experience</li> <li>- To strengthen the team and develop relationships</li> </ul>

		<ul style="list-style-type: none"> <li>- To improve the practice of identifying strengths and weaknesses</li> <li>- Knowing each other and ice-breaking</li> </ul>
<b>Material</b>		Arte Migrante Cards.
<b>Actions</b>	<b>Preparation</b>	<ul style="list-style-type: none"> <li>- To download or print the cards "Arte Migrante cards" (<a href="http://www.inmyart.eu">www.inmyart.eu</a>)</li> <li>- If the activity takes place online, the facilitator needs to operate the breakout room function</li> </ul>
	<b>Implementation</b>	<ol style="list-style-type: none"> <li>1. Participants have two minutes to get to know the cards. The facilitator suggests observing the overall images at first and then focusing on details.</li> <li>2. After five minutes, the facilitator invites participants to pick their card responding to one burning question or an issue (positive, negative, idea, question) to discuss in the group related to the meeting experience. The facilitator invites people to reflect on their personal experiences individually.</li> <li>3. Participants come into small groups (e-breakout rooms if it is online) to share their experience</li> <li>4. Group reflection: One by one, everyone is invited to share their card with the group to discuss it.</li> </ol>
	<b>Debriefing</b>	<ul style="list-style-type: none"> <li>- Does the image help you to reflect on the experience? Why?</li> <li>- How was it to share your experience in the small group? Did you feel listened to?</li> <li>- Do you think that this moment of reflection is relevant to our work? How can it be better enhanced?</li> </ul>
<b>Expected results</b>		<ul style="list-style-type: none"> <li>- Increased knowledge of the group</li> <li>- Improved teamwork and relationships inside the group</li> <li>- Increased awareness about the practice and promptness to manage it and find alternatives</li> </ul>
<b>Success Factors &amp; Tips for facilitators</b>		<ul style="list-style-type: none"> <li>- It is a playful and creative way to discuss the different aspects of a learning experience in a group.</li> <li>- The images offer a visual contact to the experience helping to focus on it.</li> <li>- The activity offers two levels of reflection: the first is individual and intimate, referring to the experience personally; the second recalls the collective</li> </ul>

	participation referring to the group and community dynamics.
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<b>Activity title</b>		<b>Jar &amp; Powder</b>
<b>Setting</b>		Online <input type="checkbox"/> Offline <input type="checkbox"/> <b>Flexible x</b>
<b>Group size</b>		5 – 12
<b>Age of participants</b>		16 +
<b>Duration</b>		One Hour
<b>Objectives</b>		<ul style="list-style-type: none"> <li>- To develop awareness on the learning achievement at a personal level</li> <li>- To assess the learning experience</li> </ul>
<b>Material</b>		<ul style="list-style-type: none"> <li>- A transparent jar per person (like an empty marmalade jar).</li> <li>- Powder of 5 different colours per person</li> </ul>
<b>Actions</b>	<b>Preparation</b>	One week before the meeting, the facilitator asks participants to provide themselves with a transparent jar and five different coloured powders
	<b>Implementation</b>	<ol style="list-style-type: none"> <li>1. The facilitator asks participants to associate the following learning aspects to each colour: <ul style="list-style-type: none"> <li>● awareness</li> <li>● attitude</li> <li>● knowledge</li> <li>● Competence and ability</li> <li>● Other)</li> </ul> </li> <li>2. Participants are invited to fill in the jar with the quantity of powder representing their learning achievements. It is not mandatory to use all the colours.</li> <li>3. Individually participants are asked to share with the group their jar describing which colour refers to what and why.</li> </ol>
	<b>Debriefing</b>	<ul style="list-style-type: none"> <li>- How was it to fill in your jar?</li> <li>- What's the main colour?</li> </ul>

		<ul style="list-style-type: none"> <li>- Which colour would you like to add next time?</li> </ul>
<p><b>Success Factors &amp; Tips for facilitators</b></p>		<ul style="list-style-type: none"> <li>- This activity can be adapted to different moments. For example, participants could fill in their jar during their free time and share it during the coordination meeting. The jar becomes a way to measure the learning process visibly</li> <li>- The activity can be done online. In this case, participants need to provide themselves with the material.</li> </ul>

## Conclusion & Lesson learned

The social learning theory reveals how norms and values of a general and group nature positively affect pro-social behaviour: the rules of responsibility, reciprocity, equity are the basis of relationships between individuals.

In the “*In my Art*” experience, the spontaneous participation of different actors reflects a “communityship [...] in which to recognise subjects in their otherness as interlocutors in a relationship of mutual exchange and visibility of differences” (Lavanco & Novara, 2006, pp.).

Based on the experience of research, through participation in the “*In my Art*” project inspired by Arte Migrante ([www.arteMigrante.eu](http://www.arteMigrante.eu)), inclusive and welcoming community-building spaces can be promoted with the following conditions:

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

At the end of the piloting phase of the project, youth workers attending the activities answered the following questions:

1. How was the impact of the piloting activities on participating young people in the local context, including the young people of the coordination group and the ones attending the open meetings now and then?
2. How was the impact of the piloting activities on the local community in general?
3. What did you learn about promoting the development of inclusive communities/intercultural dialogue related to your local context, emphasising the social inclusion of youth at risk of marginalisation?

According to their feedback, the impact of the piloting activities on the participants was very positive. Due to the pandemic restrictions, many activities were done online. Expression skills increased, awareness and strengths (self-confidence, disclosing personal matters) were developed, creative methods were learned, and new friendships were established. Discovering new methods had an important impact on the piloting activities. Although limited by the pandemic and its digital barriers, diverse cultural backgrounds met online, new interested partners have been met, participants felt less isolated, and the activities did connect the local community.

During the online meetings, interacting flexibly was hard. Many participants could be shy to get to know each other, despite online tools and platforms promoting participation. The coordination groups often had to postpone their activities.

Personal meetings had a different energy. After knowing each other better, events became intimate and changed into safe environments where intercultural dialogues took place and confidence was gained. When young people are given the power to decide independently, there is less competition and better teamwork. "Through art-based activities, young people were involved in other activities as well, such as sports, workshops, and seminars. Some young people are hard to relate to because they do not feel part of the city as international students and spend their energy on work and studying".

The experience of "In my Art" raised reflections on the relationship between the active policies of a country or region and the individual's learning experience. "If and how does the artistic-cultural offer of the land in which I live influence my relationship with the arts, and therefore my concept of art and the possibility of its use?"

This is a question that opens the way to new investigations

## Glossary

**Art** is the conscious creation of something beautiful or meaningful using skills and imagination. The language of art is not one of words or rational concepts, but it is a language that shows us a different perspective, deeper and human, of the reality that surrounds us.

**Culture** concerns the ways we live and act. It is about how the mind is programmed from birth. Culture includes norms, values, customs and language. It is permanently evolving and becoming richer, as young people open up more about their environment.

**Group**, from the Germanic "Kruppa", rolled up hank, can be considered an instrument-relation (Carli R., cit. in Venza, 2007). As a complex phenomenology, the subjective and collective sides are combined in a totality that includes emotions, needs, and processes of thought and action, as in Kurt Lewin's field theory (Lavanco & Novara, 2006).

**Identity** is a concept that is notoriously difficult to understand, quantify or evaluate. It is such a malleable concept that certain researchers propose that it only exists in scientific endeavour. The concept of identity concerns the different domains of a person's life (professional, familial, etc.). An individual has many identities, and each of these depends on a particular context. These identities are built in a relatively coherent way and can cross over, overlap or even conflict with each other

**Intercultural society** is where diversity is perceived as an asset for social, political and economic growth. It is characterised by a high degree of social interaction, intensive exchange, and mutual respect for everyone's values, traditions, and norms.

**Youth** is difficult to define. There is no precise definition of young people. Youth can be analysed in different ways and from different angles. Generally speaking, youth can be defined by age. It can be considered as a transition period between childhood and early adulthood. It can also be defined from a biological point of view, and it can also be considered a link between different generations.

**A Minority group** is a group of people living in a given geographical place and sharing an identity and a unique culture different from society. As a result, the minority is marginalised both socially and legally. Examples: migrants, ethnic and national minorities, individuals with different sexualities and disabled people. From the point of view of intercultural education, minorities are the groups that have less visibility and opportunities in society.

**Multicultural society** is one in which different cultures, national groups and other backgrounds share the same geographical place without constructive and concrete relationships. Within this type of social difference perceived as a threat is a source of prejudice, racism and other forms of discrimination.

**Transculturalism** is an initiative that aims at mutual understanding between different cultures and their mutual influences as a critical overcoming of one's own culture. It creates a new reality beyond diversity.

## ANNEXES

### ANNEX 1. Good practices

#### The Training of youth workers: "Sharing Action-Research results and learning about Arte Migrante methodology"

##### Definition of "good practice."

Within the "In my Art" project, a good practice is a methodology or technique considered to be efficient and effective to accomplish the desired outcomes within social inclusion matters, in this case, by supporting professionals and facilitating small groups of young people with multicultural backgrounds.

##### Criteria to identify good practice.

- a) Effectiveness: The method or technique has successfully achieved the desired output to evaluate whether best practices offer a barrier-free approach concerning gender, religious background, language, technical skills and culture.
- b) Efficiency: Good use of resources. In other words, it can be put into practice with resources easily available.
- c) Transferability: It can be easily replicated.
- d) Relevance: It can be useful within the Youth Connection project.
- e) Costs-effectiveness: the amount needed to fulfil the aims of the good practice is affordable for all partner organizations.
- f) Sustainability: It can be continued far in the future.

##### Transferability and applicability framework.

Criteria that could be considered to assess transferability are:

- The practice uses instruments (e.g. a manual with a detailed activity description) that are accessible and allow repetition/transferability.
- The practice uses resources easily available.
- The practice has already been successfully transferred.

- The description of the practice includes all resources needed to deliver it.
- The description of the practice includes environmental elements and local settings.
- Implementation low costs of the practice.

The following art-based practices are based on different languages (dance, writing, photography, visual art) and framed online and offline. Each partner organisation has developed the practices during the pandemic and can function as inspirational experiences to be adapted in different social contexts. They refer to practices or techniques applicable in non-formal and informal settings, based on any type of self-expression (arts as a means).

### Photography-based practice for getting to know each other and promoting intercultural dialogue

#### Spain – Caminos

<b>Name of practice in English and original language:</b>	ConfinArte en Cañete
<b>Setting</b>	<input checked="" type="checkbox"/> Online <input type="checkbox"/> Offline <b>X Flexible</b>
<b>Group size</b>	It is an online project and space, so there is no group limit, though over 200 people have participated up to date.
<b>Age of participants</b>	It is specifically aimed at young people, but people from all ages and backgrounds can participate as the project's main aim is local social inclusiveness.
<b>Duration</b>	Eight months (up to date). There is no fixed duration.
<b>Objectives</b>	- To keep people in contact, to foster communication and creativity, to create new topics of conversation and to share emotions and feelings during a situation of exclusion, social distance and isolation through art (in this case, photography)

	<ul style="list-style-type: none"> <li>- to create an official physical art exhibition with all the works uploaded and created to reach even more people and engage them in person</li> </ul>
<p><b>Methodology and theoretical framework</b></p>	<p>An artist from the town of Cañete (Málaga – Spain) created an online Facebook page during the COVID-19 lockdown situation, inviting the inhabitants of the town to replicate famous paintings using photography to participate in a joint project to “take their mind off” the current problems. The project aimed to link the people from the town (and whoever wanted to participate) through social media and art. Many people were alone, isolated and facing labour/economic/personal issues due to the situation.</p> <p>The participants in this artistic idea were mainly neighbours from the town of Cañete el Real (Málaga, Spain). However, many other people from different towns of Málaga and Spain followed it and contributed with their versions of famous paintings. Today 931 people are following the page and many photographic artworks have been presented and shared. The project aimed to link the people from the town (and whoever wanted to participate) through social media and art in a time where many people were alone, isolated and facing labour/economic/personal issues due to the situation</p> <p>In this way, the methodology consists of creating online platforms where the participants can share their works of photographs. The participants are asked to think of paintings or images (they can be</p>

	<p>famous classic paintings, images from films, etc.) that inspire them or are meaningful in any way for them.</p> <p>Once they have selected one or more images, their task is to reproduce the image through photography using any means at their disposal. The participants can be as creative as they want and use any materials to replicate the image in their way.</p> <p>Once the photography is produced, the participants create an image next to the image it is based on. No other information is required apart from the image itself, and it is up to the participant to explain or not. The final result is shared through the common platform (e.g. a Facebook group) with all the other participants.</p> <p>All the images will be shared in the group, giving the participants the space to comment on other creations, provide feedback, ask questions, etc.</p>
<p><b>Material</b></p>	<p>Mobile phones, computers, cameras (mobile cameras or other), and other materials that participants decide to use for the photographs</p>
<p><b>Actions</b></p>	<p><b>Preparation</b></p> <p>The participants are provided with an explanation of what they have to do and the aim. In this case, they will be invited to join an online group to share their photographic versions of works of art. This activity aims to foster social inclusion and keep people connected by creating an online network, keeping people of all ages mentally active on a local, regional, and national level, and fostering sharing feelings, emotions, and thoughts through art. Other main aims include fostering creativity, multicultural exchange and preventing social isolation, social exclusion and loneliness. The project should be introduced as a fun activity where everyone is invited to participate and express themselves.</p>

	<p><b>Implementation</b></p>	<p>An online social media group should be created, and people introduced to the project should be invited to join. Within the group, participants will be welcomed, and written instructions will be provided. The project managers will also stay in contact with the participants in the case of questions or doubts.</p> <p>The facilitator could give an example of a “good practice”, uploading a version of a work of art done by themselves or by someone else, to inspire the participants or give them a clearer image of what they are to do.</p> <p>The participants are given time (month) to think of images, paintings, covers, etc., that they like and create their photographic version. They are invited to do as many as they want and to upload them.</p>
	<p><b>Debriefing</b></p>	<p>The facilitator can use the online channel to ask for feedback:</p> <ul style="list-style-type: none"> <li>- What does this space mean for you?</li> <li>- What is this initiative inspiring in you?</li> <li>- Why should someone join this initiative?</li> </ul>
<p><b>Expected results</b></p>	<ul style="list-style-type: none"> <li>- To create interaction and develop relationships</li> <li>- To create inclusive spaces for intercultural dialogue through photography</li> </ul>	
<p><b>Success Factors &amp; Tips for facilitators</b></p>	<ul style="list-style-type: none"> <li>- An external situation (e.g. isolation and lack of direct and personal contact due to COVID-19) can make it attractive and, in many cases, necessary. People, in general, need a means of communication and exchange.</li> <li>- It can be seen as a chance for many people (on a local and regional level) to maintain their social network and to make new social links</li> <li>- It can give many people a chance to exchange emotions, experiences and feelings.</li> <li>- It can be relevant in the case of social inclusion with people with multicultural backgrounds, helping them get in touch with people on a local level. They can share their feelings, thoughts, and passions through art and communicate those potential barriers like language are not affected.</li> </ul>	

	<ul style="list-style-type: none"> <li>- It has a special added value for people from artistic backgrounds and for people considered shy or introverted or who have personal difficulties on a social level.</li> </ul>
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## Reading-based practice for getting to know each other and intercultural dialogue

### GRDR – France

<b>Name of practice in English and original language:</b>	<b>DEEP FRANCE's reading days</b>
<b>Setting</b>	<input checked="" type="checkbox"/> Online <input type="checkbox"/> Offline <b>X Flexible</b>
<b>Group size</b>	Between 5 and 7
<b>Age of participants</b>	All ages
<b>Duration</b>	About four hours (but it depends on the exchanges)
<b>Objectives</b>	<ul style="list-style-type: none"> <li>- To meet each other</li> <li>- Using reading to convey messages and share emotions</li> <li>- Forging one's convictions through meeting others</li> <li>- To offer a space of expression to those who do not have this possibility in their daily life</li> </ul>
<b>Methodology and theoretical framework</b>	Inspired by a Sudanese tradition, the reading days do not have a particular methodology. They are based on active listening, free exchange, voluntary sharing of experiences.
<b>Material</b>	Books, texts, excerpts, notes or just ideas

<b>Actions</b>	<b>Preparation</b>	Prepare a benevolent setting: drinks, snacks, rugs, cushions arranged so that the group is in a circle and a comfortable position.
	<b>Implementation</b>	<ul style="list-style-type: none"> <li>- Welcome and introduction of new participants by a member of the group</li> <li>- Icebreaker to find out how people feel, how their week went, etc.</li> <li>- Clarification of the group agreements: the reading days take place in two stages, and it is important not to interrupt the person during stage one.</li> <li>- Stage one: the person reads a text, an excerpt from a book or presents a book they liked and shares their feelings. The group listens actively (no comments or questions until the person has finished).</li> <li>- Stage two: free exchanges: questions, feelings, sharing experiences, and advice about what has just been read or presented.</li> <li>- Participants take turns sharing reading and discussing it with the group. The activity ends when everyone who wants to share something has found the space and moment to do so. People who do not wish to share a reading can still participate and exchange during stage two.</li> </ul>
	<b>Debriefing</b>	Participants are invited to share a word that describes their feeling about the experience.
<b>Expected results</b>		<ul style="list-style-type: none"> <li>- Developed self-confidence in expressing own feelings</li> <li>- New relationships</li> <li>- Improved competence in expressing own feelings</li> <li>- Improved literature skills</li> <li>- Improved skills in expressing own ideas and listening to others without judging</li> </ul>

**Success Factors & Tips for facilitators**

- Organise reading days at a group member's home to facilitate and deepen the exchange of personal experiences.
- Don't forget to introduce new participants
- Rely on the group if translation is needed, more precise explanations, etc.

Photography-based practice for discovering your city

USB – Greece

Name of practice in English and original language:	Look Around
Setting	<input checked="" type="checkbox"/> Online <input type="checkbox"/> Offline <b>X Flexible</b>
Group size	No limit
Age of participants	No limit
Duration	A weekly challenge, 10 minutes per day.
Objectives	<ul style="list-style-type: none"> <li>- To practice and develop out-of-the-box thinking creatively, paying attention to the small details.</li> <li>- To get to know the city and build up points of reference in the surroundings.</li> </ul>
Methodology and theoretical framework	The main idea is to create a group of people interested in participating in a weekly photography challenge. Each week they will receive instructions about where to go (square, bedroom, office, city centre) and how many steps to take in which direction before taking the picture. Then they have to look at the picture and identify something interesting to capture in their photography. (Beautiful buildings, graffiti, cats, plants, people). Then they have to go back to their starting point and follow the instructions in another direction. Then repeat the same process

		<p>and take another picture. The goal is to have three photos per week of the same area. Then they have to upload and share the pictures at the Facebook group. Once per week, there will be a meeting (online or offline) in which participants will debate their findings and hopefully start to get to know each other better.</p> <p>The organisers will create a Facebook group where all photos will be shared, and it will be the meeting point for the community.</p>
<b>Material</b>		Camera/smartphone, internet
<b>Actions</b>	<b>Preparation</b>	The only preparation needed is a weekly starting point and creating a Facebook group for the people interested in participating in this challenge.
	<b>Implementation</b>	Taking pictures and uploading them to the group. The participants can upload their pictures in any form they want (edited, a collage, in a standard format).
	<b>Debriefing</b>	Participants should be available once per week at an agreed day and time for the discussion.
<b>Expected results</b>		The participants become aware of the small details, more conscious about the place they live and get to know each other's point of view, share their art, and broaden their horizons.
<b>Success Factors &amp; Tips for facilitators</b>		Facilitators should be creative at indicating the starting points and ensuring that the suggested starting points are available and approachable to every group member. Also, participants should be encouraged to think outside of the box and share their photos and opinion.

Practising self-empowerment through colours.

AWO - Germany

<b>Name of practice in English and original language:</b>		<b>Colourful Circle Time</b>
<b>Setting</b>		Online <input type="checkbox"/> <b>Offline</b> <input checked="" type="checkbox"/> Flexible <input type="checkbox"/>
<b>Group size</b>		10 – 12
<b>Age of participants</b>		From 13 years old
<b>Duration</b>		Two to three hours
<b>Objectives</b>		<ul style="list-style-type: none"> <li>- to create a welcoming space</li> <li>- to break the ice by creating a nice informal place to be in</li> <li>- to offer a common colourful space for everyone</li> <li>- to give participants the sense of belonging to the group</li> <li>- to launch the first non-formal communication</li> </ul>
<b>Methodology and theoretical framework</b>		In developing this tool, we were inspired by the person-centred approach (C.R. Rogers). It is the approach where the person is placed at the centre of service. It supports a person in making decisions and considers their main unique circumstances. Making simple choices in each meeting/ activity would create a common intercultural space where everyone experiences empathy, acceptance, and authenticity.
<b>Material</b>		Colourful cushions and carpets
<b>Actions</b>	<b>Preparation</b>	- Arrange the colourful carpets and cushions so that the group can sit in a circle. In the middle of the circle is an object that relates to the topic of the meeting and is something nice that everybody would like.
	<b>Implementation</b>	Once the workshop starts, the participants are invited to take place on a carpet wherever they want. They can choose the colour of the cushion they like and even take off their shoes
	<b>Debriefing</b>	As long as the participants have chosen their places, they can be asked if they like where they are sitting and are comfortable. If there are some issues, the participants can discuss making their sitting place better for the group. For example, one can still take the chair and use the cushion to put their feet on it. Then during the seminar/ workshop, the carpet spaces and cushions can be used in some exercises.

<b>Expected results</b>	<ul style="list-style-type: none"> <li>- A friendly and cheerful atmosphere in the group.</li> <li>- Smiling faces, chatting participants.</li> <li>- Every person feels welcome and safe.</li> </ul>
<b>Success Factors &amp; Tips for facilitators</b>	If some participants hesitate or come in insecure, the facilitator can suggest taking place wherever they want by showing an example. Suggestions like: "You can take the cushion with your favourite colour" – might help initiate talk between participants.

Images & Open space technology for youth-led project assessment.

Arte Migrante – Italy (Bologna)

<b>Activity title</b>	<b>The Open Space Technology</b>
<b>Setting</b>	Online <input type="checkbox"/> Offline <input type="checkbox"/> <b>Flexible x</b>
<b>Group size</b>	Around 20
<b>Age of participants</b>	From 14 years old
<b>Duration</b>	Two Hours
<b>Objectives</b>	Opening a spontaneous and self-managed debate on cohesion and administration of groups to try and improve the coordination strategy
<b>Methodology and theoretical framework</b>	<p>Open Space Technology is a method for organising and running a meeting or multi-day conference. Participants have been invited to focus on a specific, important task or purpose.</p> <p>In contrast with pre-planned conferences where who will speak is often scheduled months in advance, and therefore subject to many changes, OST sources participants once they are physically present at the live event venue. In this sense, OST is participant-driven and less facilitator-driven.</p> <p>Pre-planning remains essential; you need much less pre-planning.</p> <p>The actual agenda and schedule of presentations are partly or mostly unknown until people begin arriving. Once they arrive, the scheduling of which talk, on which topic in which room is created by people attending. At the end of each OST meeting, a</p>

		<p>debriefing document is created to summarise what worked and what did not work so the process can go more smoothly next year.</p> <p>OST began in the 1980s with the work of Harrison Owen. It was one of the top-ten organisation development tools cited between 2004 and 2013.</p>
<b>Material</b>		<p>For online: a meeting platform that allows dividing people between rooms), Jamboard or analogue software to share notes, laptops.</p> <p>For face-to-face: a place with a big room and at least three other rooms, pens and paper, large sheets of paper to record the thoughts of each 'room' and one for the plenary.</p>
<b>Actions</b>	<b>Preparation</b>	<ul style="list-style-type: none"> <li>- First, make sure to have at least one leader per room, so if you decide that your maximum is five, have at least five coordinators. Their role will be to take and share notes to allow participants to focus on discussing</li> <li>- Choose a fundamental question related to the topic you will face asking the participants to open the discussion.</li> <li>- Invite the participants to specify the question you are going to ask.</li> <li>- Download Arte Migrante cards</li> <li>- Prepare the materials.</li> </ul>
	<b>Implementation</b>	<ul style="list-style-type: none"> <li>- Welcome the participants and introduce the topic. Specify the schedule (for example, for our two-hour meeting, we divided the time thus: five minutes of introduction, thirty-five minutes of preliminary discussion among participants, forty minutes of discussion in rooms, thirty-five minutes of feedback and five minutes of conclusion).</li> <li>- Repeat the chosen question and let the participants discuss possible answers.</li> <li>- After fifteen to twenty minutes, invite them to find at least three main topics to discuss and assign one to each room. In this phase, the facilitator can use the Arte Migrante card to give input.</li> <li>- Invite the participants to join the preferred room and remind them that they can move from one room to the other as they like.</li> </ul>

		<p>One facilitator must be present in each room to take notes. Let the participants discuss for the chosen time starting from their chosen card.</p>
	<p><b>Debriefing</b></p>	<p>After that time, invite the participants to return to the main room. Take some time to report everything said in each room (either the facilitator or one of the participants can do it as you think it's best). After reporting, use the remaining time to let the participants discuss further in the plenary and take notes. To close the meeting, repeat the closing statements said during the last part of the meeting. Depending on your group's availability, either agree on a second meeting or tell them that the meeting results will be shared by email in a document.</p>
<p><b>Expected results</b></p>		<p>Because the agenda of an Open Space meeting emerges organically, what will happen or be addressed is unknown. Still, several meaningful outcomes can and should be specifically built into the process (safety, trust, courtesy). At the end of some (especially longer) open space meetings, a proceedings document is compiled from the notes taken in the breakout sessions. The document is distributed, on paper or electronically, to all participants and used as the basis for prioritising issues, identifying next steps, and continuing the work beyond the meeting itself.</p>
<p><b>Success Factors &amp; Tips for facilitators</b></p>		<p>"Open space" meetings are, to a lesser or greater degree, self-organising." Participants and speakers have all been invited or paid to attend. However, after confirming the overall theme and focus, the facilitator is much less active. The details of the daily speaking schedule are created and organised by participants and speakers "on the day of." Given the potentially chaotic nature of "open space" meetings, the facilitator gives their best shot at focusing on the conference's theme, ground rules, values, and energies when the event begins. This often includes short introductions of each speaker present. The facilitators explain the "self-organising" process and any rules for changing times, talks and schedules once made public. The ideal event facilitator is "fully present and invisible", "holding a space" for</p>

	<p>participants to self-organise, rather than micro-managing activity and conversations (paraphrase).</p> <p>This method can be fully implemented online. However, if you choose to try it in person, make sure to find a place big enough to guarantee to maintain the safety distances. If possible, you can organise this in the open air. Otherwise, make sure that participants also use face masks.</p>
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## Visual art for learning about identity and culture

MEH – United Kingdom

Activity title	Cultures, identities and perceptions
Setting	Online <input type="checkbox"/> Offline <input type="checkbox"/> <b>Flexible x</b>
Group size	From a minimum of 6 participants
Age of participants	Any age, however, the activity can have a major impact on youth
Duration	One hour 30 min with ten participants.
Objectives	<p>According to the needs and the level of participants, this activity can be used to introduce concepts linked with identity and culture:</p> <ul style="list-style-type: none"> <li>- Introducing the notion of identity according to social psychology</li> <li>- Understanding the basic characteristics of identity and culture (dynamic, open to the social environment)</li> <li>- Understanding the concept and principles of identity and culture</li> </ul>
Methodology and theoretical framework	Identity is a concept that is notoriously difficult to understand, quantify or evaluate. It is such a malleable concept that certain researchers propose that it only exists in the scientific endeavour: these

		<p>same researchers construct it in their studies. (Barbier 2014:22).</p> <p>Others fear that broaching the problems with notions of culture and identity hides the true socioeconomic factors that reify these notions. Nevertheless, we think that this same concept can be very useful in deciphering certain behaviours and that the dynamics of identity are a powerful motivation for peoples' actions- young or not</p>
<b>Material</b>		Sheets of paper and pens
<b>Actions</b>	<b>Preparation</b>	The facilitators need to master the concept of identity and culture.
	<b>Implementation</b>	<p>1) Each participant needs to have a sheet of paper and a pen. Invite them to draw his/their profile (alone or with the help of somebody else if offline)</p> <p>2) The participants are invited to individually think about the diverse aspects of their identity (placed inside the profile that they have drawn) and also the way others perceive them (elements placed outside of the profile)</p> <p>3) The facilitator encourages them to think about personal aspects and attitudes they like and those they do not like. They think of the different elements which compose their identity (family, nationality, education, sex, religion, role, belonging to groups...)</p> <p>4) Participants are asked to think of:</p> <ul style="list-style-type: none"> <li>-The relationship between what they see and what others see and the relationship between the different aspects (that we can visualise through lines drawn to link them.</li> <li>-The development of different aspects/attitudes during their lives and the relevant factors (that we can visualise through the use of colours, which signal different stages of life using indicators on a "time scale" drawn next to the profile or with the use of "bubbles".</li> </ul> <p>5) Participants will be divided into groups (circa three people) to share their thoughts within the limits they fix</p>

		<p>for themselves. A starting point for reflection is the following questions:</p> <p>How do we see ourselves? How do others see us? What influences me? How do the perceptions and attitudes evolve, and for what reasons? What actions have I noticed in terms of changes, and how are they connected? How do I deal with the aspects of my identity that I don't like? Where do they come from? What relationship do I see between the different aspects?</p>
	<p><b>Debriefing</b></p>	<p>After discussing in small groups, the facilitator invites the participants to share what they have exchanged during the small sessions freely.</p> <p>This activity can have several messages. As a facilitator, based upon your perceptions of the group, you can direct the debriefing in different directions:</p> <ol style="list-style-type: none"> <li>1) Each person has a multitude of identities, composed of individual, relational and collective elements. No one has just one identity.</li> <li>2) In certain situations, some elements become visible, whereas others remain hidden, implicit.</li> </ol> <p>The Facilitator underlines the concept of multiple cultures like multiple identities.</p> <p>Culture and identity are "dynamic concepts, " and many factors that influence culture and identity changes.</p> <p>The group has an impact on my identity, as well as I have an impact on their identities,</p> <p>The facilitator invites the group to reflect on what influences within society impact our identity and how they are linked? (Discussion about the nationality, minority, references, etc.).</p> <p>More debriefing about identity: Identity is...</p> <ul style="list-style-type: none"> <li>- Diverse: Everyone has a multitude of identities – you have written a lot of aspects.</li> <li>- Dynamic: imagine if you did the exercise a year or ten years ago... it would be very different from the one you produced today. Identities develop dynamically; they are not stable or static. Lipiansky (2008:35) reminds us that even if our identity seems to be a 'substantial database' (the sum of attributes</li> </ul>

		<p>that define us), it is better described as a dynamic process.</p> <ul style="list-style-type: none"> <li>- It is also situational: The list would have been very different if you had done the exercise with your parents or manager. Also, if there were only one man amongst a group of women, the man's identity would become more prominent – more visible and would stick out on the list.</li> <li>- Subjective: No one could write the aspects of identity inside the profile for you. Only you have access to these elements.</li> <li>- At the same time, identities are forged on interaction with others. Its subjectivity is not without its limits- a poor white woman could not maintain the identity of a rich black man because the people around her would not reinforce this claimed identity that is so far from reality. As a less extraordinary example: would a young woman with a strong Russian accent be accepted as Italian or British?</li> </ul>
<b>Expected results</b>		<p>Raised awareness among participants of identity as an interactive process where society and culture play a crucial role.</p>
<b>Success Factors &amp; Tips for facilitators</b>		<p>Make sure that they have enough time to think of themselves, and it is not easy to reflect on ourselves.</p> <p>Do not push anyone to share what they have shared in small groups. Just ask if anyone feels comfortable sharing.</p>
<b>Resources</b>		<p>Barbier, Jean-Marie. (2014). Problématique identitaire et engagement des sujets dans les activités. In : barbier, J-M et al Eds. Constructions identitaires et mobilisation des sujets en formation. Paris : L'Harmattan, pp 15-64.</p> <p>Lipiansky, Edmond Marc. (2008). L'identité en psychologie. In : Kaddouri, M. et al (ed). La question identitaire dans le travail. Paris : L'Harmattan, pp 35-50.</p> <p>Breakwell, Glynis (1988). Strategies adopted when identity is threatened. In : Codol, J.P., Tap, P. (eds) Revue internationale de Psychologie Sociale Vol 2 1988</p>

Photography as a tool for getting together and creating connections among people.

Per esempio Onlus – Italy (Palermo)



<b>Activity title</b>	<b>Photographic weaves</b>
<b>Setting</b>	Online X Offline X Flexible <input type="checkbox"/>
<b>Group size</b>	10 – 12
<b>Age of participants</b>	From 16 years old
<b>Duration</b>	Five meetings of at least 3 hours
<b>Objectives</b>	<ul style="list-style-type: none"> <li>- Knowing each other through photos</li> <li>- Creating or improving team building</li> <li>- Getting familiar with the place of living</li> <li>- Developing a sense of belonging to places</li> <li>- Creating new relationships</li> </ul>
<b>Methodology and theoretical framework</b>	<p>The practice is based on the learning by doing approach addressing cooperative and peer-to-peer learning processes within a team. It combines non-formal education and informal, practical activities led by youth.</p> <p>The methodology is based on photography as a language tool for storytelling to communicate the personal meaning of “familiarity”, which is the word that brings people together.</p> <p>The experience of creating a photographic installation using the public space to involve the community represents the context in which building connection and relationship, from the individual to the collective.</p> <p>The main action of the installation-building is:</p> <p>1) <b>Think</b> about your concept of familiarity</p>

	<p>2) <b>Take a picture</b> of your familiar place or situation</p> <p>3) <b>Connect</b> it to others familiar places/situations</p>
<p><b>Material</b></p>	<ul style="list-style-type: none"> <li>- Individual smartphone</li> <li>- Printed photo (also on glossy paper)</li> </ul> <p>For the photographic installation:</p> <ul style="list-style-type: none"> <li>- A minimal structure/frame, such as polystyrene notice board, umbrella or clothes hanger</li> <li>- Thin wire or buttonhole</li> <li>- nails</li> <li>- Transparent plastic wire (as fishing line)</li> <li>- Threads of different types/colours</li> <li>- Public place to hang the structure</li> <li>- Paper, pens, markers</li> <li>- Hole punch</li> </ul>
<p><b>Instructions step by step</b></p>	<p><b>Preparation</b></p> <p>Meeting 1 TEAM BUILDING AND COMMON GROUND</p> <ol style="list-style-type: none"> <li>1. The youth worker invites a group of young people to join an experience of co-creation based on photography and aimed at creating new experiences where people from the local community can get together and get to know each other by building an installation.</li> <li>2. Getting to know each other and breaking the ice: "two Truths, one Lie."</li> <li>3. Brainstorming to explore the word "Familiarity." What does familiarity mean for you? What is familiar? Do you have a place that is familiar to you? A situation, even a recurring one that makes you feel serene? Or a habitual action? It can be a simple moment in the company of your loved ones, a memory from the past, a place in your hometown or the town where you now live. Participants write down or find an image to describe the personal meaning of "familiarity" and then share it with the group.</li> </ol> <p>The facilitator highlights how different the "word" familiarity resonates among people. There is no right or wrong answer. Every answer is correct because it comes from people's experiences.</p>



**Implementation**

Meeting 2

SIMULATION OF BUILDING A COMMUNITY PHOTOGRAPHIC INSTALLATION

4. Participants simulate the action of building up a net of meanings around the word “familiarity”, starting from their concepts. Each participant has 20 minutes to use two types of art to express the word familiarity: photography and writing:

(1) take a picture talking about familiarity and write down a short description telling why you choose it.

(2) write a message on paper (20 minutes).

(3) connect your creation to one of another if you find a link choosing a colourful wire.

Participants share their creations (photos and paper) in the plenary and connect them using a string to link pictures and paper messages.

PREPARING THE PHOTOGRAPHIC INSTALLATION ACTIVITY

5. Participants get together to start building the activity from the very beginning. The youth workers give the following basic instruction:

*Participation:*

- Who do you want to be involved with?
- What is the best place to engage the target audience you have identified? Why?
- How to make this activity accessible to random people that you will meet on the street?
- How to promote the information to promote participation? Which channels would you use?

*Installation:*

- Use recycled material
- Use minimal material to create the skeleton of the installation to give more visibility to what people will put on it (colourful strings, photos, messages)
- Imagine a smart installation that can easily be taken to different public places



- Imagine an installation that can be welcome in small places (a bar will not let you do an activity if you occupy a lot of space)
- Drawing a model on paper can help you visualise it (take time to conceive it): Imagine how people will interact with this structure and build it to create "freedom" within it.
- Find two options and list the pros and cons of each one.
- Agree on one option

The group members share tasks and organise themselves to meet up and work on the preparation (collecting material, building the skeleton of the installation, etc.). Youth workers transfer to participants their presence and their availability to intervene in case it is needed.

Meeting 3

6. *Organizing the public event to build up the installation with the community*

- Fixing the place, the date and time
- Creating the contents and channels to promote the event (What, Why, When, Where How)
- Communication 1 week before the event: Invite people to join starting from your surroundings (family, friends, neighbourhoods, etc.):
  - o 1. Think about your concept of familiarity
  - o 2. Take a picture of your familiar place; share it in the social channel XXXX with the following tag YYYY
- Organisers will print the pictures received or will ask participants to print their own pictures and bring them to the event to contribute to the community installation
- Share tasks among the group around the following responsibilities: informing people and inviting them to join, explaining why you are there, guaranteeing the material needed. The logistics and documenting the event.



	<p>Meeting 4</p> <p>7. <i>During the event</i></p> <ul style="list-style-type: none"> <li>- <i>The organisers arrive at least one hour before the start.</i></li> <li>- <i>Set up the working space creating a welcoming environment where you can have a cosy space where people can sit for a moment and write their message or simply talk to each other and drink something together</i></li> <li>- <i>Provide participants with scissors, papers, colourful strings to act</i></li> <li>- <i>Put some music to create an attractive environment</i></li> <li>- <i>Set up the skeleton of the installation</i></li> <li>- <i>Put around some fliers to invite people to join you</i></li> <li>- <i>The youth leaders can build up the installation with their picture and or paper message to break the ice.</i></li> </ul> <p>8. <i>How to involve random people (who didn't know about the event before) to co-build the installation:</i></p> <ul style="list-style-type: none"> <li>- <i>All the organisers will welcome the people who already know about the event and have their pictures and random people passing by the surroundings.</i></li> </ul> <p><i>Meet the newcomers and hand them a flier. Propose they join the community installation with a written message to hang on the skeleton and connect to the others.</i></p> <p><i>The organiser will explain to people why and how to participate:</i></p> <p><b>Think</b> about your concept of familiarity  <b>Write or draw</b> a message on a paper to express your concept of "familiarity."  <b>Connect</b> it to others familiar places/situations choosing a colourful wire</p> <p>9. <i>Debriefing with the participants who contributed to the installation</i></p>
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		<ul style="list-style-type: none"> <li>- After the attendees have contributed to the installation, organisers initiate a talk about it. Organisers will invite participants to stand in a circle, maybe drinking something, and bring them the following questions (one person facilitate the discussion):             <ul style="list-style-type: none"> <li>o What did you hang up in the installation?</li> <li>o Why does it represent the word "familiarity"?</li> <li>o To which did you connect your creation? Why?</li> <li>o How was it for you to reflect on the word familiarity?</li> <li>o Did you get any insight?</li> </ul> </li> </ul> <p>Facilitators and organisers can bring attention to the importance of creating an inclusive space where people can feel "at home". Many different meanings will come up, as well as needs and desires. This will be an opportunity to highlight the beauty of diversity coming from a common ground, "familiarity". Facilitators can also highlight how a familiar place is not necessarily the place where you were born, but the place where you had meaningful experiences, bringing to the attention the topic of the fundamental right to freedom of movement to accomplish personal objectives.</p>
	<p><b>Debriefing</b></p> <p>Meeting 5</p>	<p>After the event, youth workers invite the group to discuss the experience posing the following questions:</p> <ol style="list-style-type: none"> <li>1 How do I feel at the end of this meeting?</li> <li>2. Is my meaning of "familiarity" changing? In what way?</li> <li>3. Do I feel satisfied with how I worked today?</li> <li>4 Do I feel I have worked as a group? What did I miss? What have I accomplished?</li> <li>5. How has this group taken care of the initiative today?</li> <li>6 What does political will mean to me?</li> <li>7. How can we increase the political value of this initiative?</li> <li>8. For the next time, I would like to...</li> </ol>
<p><b>Expected results</b></p>		<ul style="list-style-type: none"> <li>- improved team-working competencies</li> <li>- increased sense of familiarity to the place where young people live</li> </ul>

	<ul style="list-style-type: none"> <li>- improved capacity to empathise with people</li> <li>- improved active listening competencies</li> <li>- creation of new relationships</li> <li>strengthened local connections</li> <li>- forge new relationships</li> <li>- Improved capacity to express ideas and feelings using different languages</li> </ul>
<p><b>Success Factors &amp; Tips for facilitators</b></p>	<ul style="list-style-type: none"> <li>- Photography is an available, accessible, easy to use tool thanks to the fact that nowadays, smartphones are commonly used.</li> <li>- Photography can be a powerful means of communication and can facilitate self-expression</li> <li>- The initiative can be adapted to online settings</li> <li>- The initiative connects people to the public and political life space</li> <li>- Public events are a powerful way to reach people, especially the ones at risk of marginalisation</li> </ul>

## ANNEX 2. SELF-EVALUATION TOOL FOR YOUNG PEOPLE

To improve our work, please take a few moments to fill in this form.

Please scale between: Good 😊, Satisfactory 😐, Poor 😞

Program	😊	😐	😞	Any comments to share?
Format of the activities in general				
Cooperation in the group				
Your learning development				
Facilitators availability/support				

Logistics	😊	😐	😞	Any comments to share?
Venue(s)				
Materials				
Time Management				

Overall satisfaction	😊	😐	😞	Any comments to share?

### 1. Were you able to express your ideas and different point of view?

- Yes
- May be
- No
- I do not know

**2. Were you able to share needs, feelings and opinions with youth workers/facilitators)?**

- Yes
- May be
- No
- I do not know

**3. Were you able to share needs, feelings and opinions with your peers?**

- Yes
- May be
- No
- I do not know

**4. Were you able to express yourself creatively during the activities?**

- Yes
- May be
- No
- I do not know

**5. Did the project give you the possibility to celebrate your cultural background, qualities and strengths?**

- Yes
- May be
- No
- I do not know

**6. Did you discover something new about yourself?**

- Yes:

Please, specify if you can:

- May be
- No
- I do not know

**7. My awareness of art as a tool for social inclusion:**

- Increased a lot
- Increased
- May (not) have been increased
- Decreased
- Decreased a lot
- I do not know

**8. Do you have suggestions for further research or initiative with young people and the community?**

- Yes, namely...
- May be
- No
- I do not know

**9. My motivation to participate in different social activities with the community is now:**

- Very low
- Low
- Low/high
- High
- Very high
- Not sure

**10. My knowledge of EU values:**

- Increased a lot
- Increased
- May (not) have been increased
- Decreased
- Decreased a lot
- I do not know

**11. My knowledge about the Erasmus+ program:**

- Increased a lot
- Increased
- May (not) have been increased
- Decreased
- Decreased a lot
- I do not know

**Would you suggest this project to your friends?** **Yes** **No**

**Please, add at least one word to describe the “In my Art” experience was for you**

.....  
.....

**Please, add any comment you would like to share for the future**

.....  
.....  
.....  
.....  
.....  
.....  
.....

## ANNEX 3. SELF-EVALUATION TOOL FOR YOUTH WORKERS

### 1. Your competencies on how to combine non-formal education and arts:

- Increased
- May (not) have been increased
- Decreased
- Decreased a lot
- I do not know

Thanks for taking the time to complete this form

### 2. Your knowledge on how to assess and implement appropriate changes in project management:

- Increased a lot
- Increased
- May (not) have been increased
- Decreased
- Decreased a lot
- I do not know

### 3. Your knowledge and awareness of the needs and desires of young people with fewer opportunities:

- Increased a lot
- Increased
- May (not) have been increased
- Decreased
- Decreased a lot
- I do not know

### 4. Your network of support for developing and sharing effective methods in reaching out to marginalized young people, in preventing racism and intolerance among youth

- It is much more reinforced
- It is reinforced
- May (not) have been reinforced
- It is weaker than before the project
- It is much weaker than before the project
- I do not know

### 5. What methods did you learn during the IO2 experience?

**More than one answer is possible:**

- Methods to encourage creativity

- Problem-solving
- 'Out-of-the-box' thinking
- None of the answers above
- I do not know
- Other, ...

**6. Your capacity to collaborate successfully in a team:**

- Increased a lot
- Increased
- May (not) have been increased
- Decreased
- Decreased a lot
- I do not know

**7. Your intercultural competencies and communication with others:**

- Increased a lot
- Increased
- May (not) have been increased
- Decreased
- Decreased a lot
- I do not know

**8. Your knowledge on how to adapt Arte Migrante inspired methodologies according to the specific characters of your community is:**

- Very high
- high
- May (not) have been changed
- Low
- Very low
- I do not know

**9. Your competencies in reading the context to adapt new practices within the local community effectively:**

- Increased a lot
- Increased
- May (not) have been increased
- Decreased
- Decreased a lot
- I do not know

**10. Your competencies in creating engaging and innovative activities to promote social inclusion of young people with fewer opportunities, in specific young people with migratory backgrounds:**

- Increased a lot
- Increased
- May (not) have been increased
- Decreased
- Decreased a lot
- I do not know

**11. Your knowledge on evaluative practices to assess and adapt good practices of social inclusion to the local context:**

- Increased a lot
- Increased
- May (not) have been increased
- Decreased
- Decreased a lot
- I do not know

**12. How did you promote the involvement of young people with fewer opportunities in your local context, according to the situation they face?**

**13. Did the E-mentoring experience support you in developing the community work with young people (piloting activities)?**

- Yes
- May be
- No
- I do not know

**14. How was the impact of the piloting activities on participating young people in the local context, including the young people of the coordination group and the ones attending the open meetings now and then?**

**15. How was the impact of the piloting activities on the local community in general?**

**16. What is your “LESSON LEARNED” about promoting the development of inclusive communities/ intercultural dialogue related to your local context, with emphasis on the social inclusion of youth at risk of marginalization? Please give some information about your working context to understand the framework better:**

## ANNEX 4. SESSION OUTLINES TEMPLATE

This template was used to report the art-based local activities (piloting phase)

*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 "Activity/tool description template.")	
<b>Material/spaces needed</b>	

*After the meeting/workshop*

<b>Evaluation of the day</b> - How did you evaluate the workshop in	
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<p>general (overview)?</p> <p>- What was easy and what was difficult as a facilitator?</p> <p>- Did participants enjoy the workshop?</p> <p>- Did participants like the organization of the workshop?</p> <p>- Did participants like the facilitation of the workshop?</p> <p>- Did participants work as a group?</p> <p>- How did participants deal with diversity within the group (intercultural</p>	
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<p>competencies) ? - How was the communication within the group (active listening, horizontality, etc.)? - Based on today's results, what follow up could be done for your coordinating group?</p>	
<p><b>Necessary Adjustment</b> Did you change anything in methodology, objectives or tools to accomplish anti-Covid-19 measures?</p>	

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*Art as a methodology to promote  
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