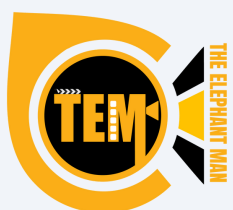


THE ELEPHANT MAN



**Guide with good practices
on using video and art to enhance
active citizenship and social
inclusion of youth**



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Guide with good practices: using video and art to enhance active citizenship and social inclusion of youth

Project “THE ELEPHANT MAN:
Youth promoting the value of diversity through cinema”
2022-2-ES02-KA220-YOU-000095842






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ABOUT THE ELEPHANT MAN

The Elephant Man project is a 24-months initiative unfolding in 5 countries, which aims to harvest the power of audio-visual products to enhance social inclusion and active citizenship among young people and beyond. It is implemented by a partnership of non-profit organizations from Spain, Italy, Poland, Greece and Lebanon and is co-funded by the Erasmus+ programme of the European Union.

Our main goal is to co-produce high-impact videos with diverse groups of young people across the five countries, which both empower these young people to tell their stories of social inclusion. However, as we want to do this right, there is a certain part we have to take and this guide is one of our stops on the way.

In the first stage of the project the project partners, each with their unique experience, educational resources and diverse target groups, engage in a learning and sharing process and as a result, design an educational methodology which should equip young people with the relevant competencies to use the power of audio-visual products, in order to tell their own stories, while promoting the values of diversity, inclusion and active citizenship. When this methodology is ready, an international training of trainers will prepare youth workers from the 5 countries to plan and conduct their work with young people on local level.

In the second stage of the project each of the involved partners will engage a group of 20 young people (100 altogether), many coming from minority communities, and guide them through a process of self-discovering, identity affirmation, collaboration, story-telling and movie-creation in a series of facilitated educational workshops. The young people will then work alongside a local movie maker and the Italian director Renato Giugliano to produce a short piece of cinema, telling stories of resistance, social inclusion and diversity.

In the last part of the project, the created movies will be presented to a series of local events and at an international short movie festival, which will take place in Valencia, provisionally planned for the beginning of 2025. This will go along with promotion activities that will seek to reach wider audiences for the products of the initiative.





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ABOUT THIS GUIDE

In the three project stages described above, this guide is part of stage 1 and reflects our efforts to analyse existing resources and consolidate learning, so we go on to work with young people on the ground well-prepared and stepping on existing experiences, rather than reinventing the wheel. To this end, each of the 5 partners have studied their own practices and practices from their country contexts, to bring in ideas, approaches and concrete tools which can be used, adapted or built on. Each partner has identified and analysed 3 such practices, which are presented in this guide, following a similar structure. The practices are diverse and they give input into different aspects of a process of engaging young people into a process of co-creating movies or cultural products more generally. Taken together, they represent a rich compilation of knowledge. This process has increased our understanding of the field immensely and equipped us with ideas, tools and inspiration to design an educational methodology that will best serve the young people that the different partners work with. However, we thought that others can also benefit from our internal efforts, which is why we have made this knowledge collection public.

So, who else, besides The Elephnat Man partners, can this guide serve? It can be a wide range of people and organizations, among which:

- Organizations and groups working with young people, looking for tools and inspiration to support their competencies development
- Organizations, groups and professionals working with socially excluded young people (migrants, minorities, etc.) looking to enrich their toolbox for engagement and empowerment
- Cultural/art institutions who are looking for ways to engage young people, particularly from socially marginalized groups, in their activities
- Professionals interested in designing art-based social interventions
- Video-makers or video lovers who are looking for ideas of participatory movie-making
- Anyone else who has interest or curiosity towards using videos and arts for social change

We hope that you find this reading interesting and if so, feel invited to follow the development of the Elephant Man project on the web channels of our partners, which you can find at the end of this publication.



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ITALY

Practices collected and described by CEFA - Comitato Europeo per la Formazione e l'Agricoltura

Play Your Rights! Education and awareness raising paths on EU fundamental rights

Summary

The “Play Your Rights!” project is an initiative led by CEFA (Comitato Europeo per la Formazione e l'Agricoltura) and funded by the Emilia-Romagna Region in 2022 and 2023, which arises from the need to promote European citizenship and the knowledge of its values among young people living in the Emilia-Romagna region in Italy. The initiative trained around 70 young people (16-34 years old), among which asylum seekers, on the European Charter of Fundamental Rights.

Implementing organizations

2022 (1st edition): CEFA ETS along with CSV Emilia, Cooperativa le Pagine and Comune di Valsamoggia

2023 (2nd edition): CEFA ETS, Ho Avuto Sete ODV, SE.M.I. A.p.s, CSV EMilia

Target group

Around 30 youth (16 - 30 years old) participants based in three cities of Emilia-Romagna region (Valsamoggia, Ferrara and Parma) with migrant backgrounds, giving special attention to female participants.

Description

The Play Your Rights! Initiative aims at raising awareness on the rights and values of what it means to be a European citizen, and on the human rights safeguarded by the European Charter of Fundamental Rights, through audiovisual tools. The initiative targets around 70 young people (16-34 years old) over 4-months period in 2022 and 2023. These youngsters



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are both of Italian citizenship and asylum seekers living in 5 provinces of the Emilia-Romagna Region.

The initiative is structured by one workshop for each territory involved, which is spread into 3-4 meetings. The first one is more theoretical, it is conducted by an expert and addresses the EU Charter of Fundamental Rights. The rest of the meeting are more practical and are aimed at transferring basic skills and knowledge to the participants on video making and how to construct a screenplay idea to create a short video - with them as main characters. The video itself is recorded during the last meeting.

As the final moment of the initiative, one dissemination event for each territory is organised. The event is open to citizens and is attended by the partner organisations as well as by the young people that took part in the workshops. The [final videos](#), along with the initiative are presented to citizens along with local stakeholders and representatives of the relevant local authorities. This moment represents a safe environment open to discussion and reflections on the themes addressed by the videos and the EU Charter of Fundamental Rights.

Impact

The participants that took part in the initiative are young participants that already have a certain kind of sensibility towards these themes. Nonetheless the initiative has contributed to their growth in terms of skills, knowledge and competences; the activities have improved their ability to work in groups, to cooperate and communicate among peers. Moreover they have improved their knowledge about the EU Charter of Fundamental Rights and more specifically articles 11, 15, 21, 22, 23, 37, but also basic skills and competences on video making. 70% of the participants evaluated that the initiative has significantly increased their knowledge of the EU Charter of Fundamental Rights and 80% evaluated positively their involvement in all phases of the initiative.

Analysis

The Play Your Rights initiative is considered a valid example of best practice for inclusion through art and culture because it employs the use of video, a modern and digital kind of art, that produces cultural material. The initial goals of the initiative have been met and the objectives achieved.

As for positive unforeseen outcomes we can definitely cite that the 3 videos coming out of the first year of the initiative have been shortlisted and then awarded at an international festival of social cinematography.



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The strength of involving young people with migration background is two-fold: from one side the initiative contributes to their involvement and integration in the social fabric of the local community; on the other side they can offer a unique and unmatched contribution to reflections and discussions regarding Human Rights, their respects and possible violations. We believe this format proved to be a best practice in including young people with migrant backgrounds as they are the protagonist of their own narrative.

Resources and more information

<https://www.cefaonlus.it/play-your-rights/>

Io sono Eva. Young migrant women in Bologna's Future

Summary

The Io Sono Eva initiative, funded by Fondazione del Monte and Fondazione Marchesini ACT, has as its main objective to strengthen communication channels, awareness and active networks between local authorities, relevant cultural stakeholders, and CSOs in order to stimulate dialogue for deconstructing intersectional gender discrimination in the territory of the town Bologna.

Its main target group were 12 women with migrant backgrounds (18-35 years old) involved in civil society activities in the Bologna area. They have been involved in two main activities: the creation of a [video](#) and an [official website](#) of the initiative, to create an effective communication campaign; and screenplay and drawing workshops held by an expert cartoonist, which have led to a short story in comics having as main character Eva Kant, the main female character of the Diabolik saga.

Implementing organizations

CEFA ETS and Hayat onlus in 2022



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Target group

12 women with migrant background (18-45 years old) involved in civil society activities in the Bologna area.

Description

The Io Sono Eva project aims at fighting gender discrimination through intersectional lenses. Its activities involve women with a migrant background, who experience double discrimination as women and as having a migrant background.

The main activities of the project have them as protagonists in discussing their personal life experiences and the difficulties they have been facing in trying to build their life in the city of Bologna. These experiences were the basis on which a short story was built during the participatory screenplay and drawing workshops held by Giuseppe Palumbo, an expert cartoonist, who has been drawing the characters of Eva Kant and Diabolik for the Diabolik saga for many years. The idea was for the participants to identify the character of Eva Kant and come up with a screenplay idea that Giuseppe Palumbo then translated into comics.

Impact

The initiative has achieved its objectives and has strengthened the skills and communication competences of the women involved. They have given very positive feedback on the experience, especially the opportunity to learn how to use the language of comics as a tool to promote public debate on the rights of migrant people or people with migrant background.

Analysis

This initiative is considered a best practice for inclusion through art and culture because it employs comics as a means to communicate and express the issues and difficulties faced by women with migrant backgrounds who participated in the workshops.

The initial goals of the project can be considered achieved. As positive unforeseen impact, the comic-strips coming out of the initiative are still employed beyond the life of the project, for example Astorina - the Diabolik saga - publishing house is presenting them during an important art exhibition, called Art City and in the same events it will print some copies of the comics to be sold during an auction and the proceeds will benefit the future projects of CEFA and Hayat.



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The initiative itself was structured and designed having in mind women with migrant backgrounds at the center. They are not only the direct target of the initiative but they are also the main actors of the workshops, because it all starts from their life experience: from arriving in Bologna to their everyday life and struggles linked to what it means benign a migrant woman trying your best to build a life while having to deal with prejudices and discriminations in many aspects of their life. Their life stories helped the cartoonist to shape and create the final comic-strips, which have a strong impact as they can identify with the female heroine of Eva Kant. Given their positive feedback and their level of satisfaction with the initiative, we believe it can be considered a best practice to be applied also with other young people with migrant backgrounds, offering them an opportunity to be at the center of a storytelling and be protagonist of the message they want to send.

Resources and more information

<https://iosonoeva.org/>

Pinocchio: Culture, sport, civic participation and social networks against discrimination

Summary

The Pinocchio project, funded by the Italian Agency for Development and Cooperation (AICS), arises from the necessity to develop active citizenship and raising awareness actions to contrast especially racial discrimination and hate speech among the Italian public. The project was implemented in 4 Italian cities: Bologna, Roma, Genova and Caserta, addressing young people (15-35 years old) that participated in capacity building workshops aimed at strengthening their ability and competences to prevent discriminatory behaviours. They have been involved in digital learning activities and theatrical workshops aimed at stimulating their reflection on how to respond to discriminatory and racist actions.

Implementing organizations

CEFA ETS and FanPage, 2019-2021



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Target group

1000 high school students from the 4 Italian cities involved. 150 educators, youth workers and sport instructors, aged 15-35 years old were involved in capacity building laboratories and anti-discrimination experiential workshops.

Description

The Pinocchio project addressed socio-education realities of 4 Italian cities in activities, laboratories and workshops aimed at strengthening a culture without xenophobic behaviour and discrimination.

Participants (high school students and educators, youth workers and sport instructors) have been involved in activities such as laboratories, capacity building workshops, all aimed at strengthening their ability to recognize and deconstruct discriminatory behaviours.

The Pinocchio project had a significant component of communication and dissemination, reaching tens of millions of users. It included:

- A communication campaign named [#SonoFattiTuo](#)i”, italian for “This is your business”, which aimed to deconstruct stereotypes, prejudices and distorted narratives that otherwise would spread through the internet and social networks.
- The initiative also produced two videos thanks to the contribution of the most important media channel in Italy and partner of the initiative (FanPage): [video 1](#), which is a social experiment and [video 2](#). In both videos people with migrant background have been involved.
- Another artistic output of the initiative has been a song and a [music video](#) by the italian singer Lorenzo Baglioni.
- A serie of [comics](#) by the cartoonist Valeria Chiola, linked to the [#SonoFattiTuo](#)i campaign Finally 10 dissemination events open to citizens were held in Roma, Bologna, Genova and Caserta.

Impact

Those who benefited from the initiative are both participants to the activities and those who have been reached by the communication activities related to the project (20.000.000 users reached by the two communication videos)



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Participants in the activities have increased their ability to recognize and deconstruct discriminatory and xenophobic behaviours happening in their communities. They have been provided with innovative and awareness raising tools to have a positive impact in contributing to the creation of a society free from prejudices, hate speech and xenophobia.

Analysis

The Pinocchio project represents a valid instance of best practice for social inclusion through art and culture, as it has envisaged the creation of various artistic outputs (such as music video and comics) aimed at raising awareness on how to fight ethnic and racial discrimination in 4 relevant Italian cities and territories.

The activities and outputs of the project have had a proven positive effect, as they have contributed to training and provided participants with tools to recognise, deconstruct and fight xenophobic behaviours and speeches.

The initial goals of the initiative have been met. As for what concerns unforeseen negative impacts, we can definitely mention the COVID-19 pandemic which hit during the implementation of the project and caused the modification of a few activities which had to be readjusted in their implementation.

On the other hand, the unforeseen positive impacts relate to the two videos produced by FanPage which had a very high resharing rate and have collected an unforeseen number of interactions reaching a very high number of users. This result was unexpected both for CEFA and FanPage itself. The Videos have also been shared by leading figures in the world of civil society and politics. Moreover, the Municipality of Bologna - partner of the project - also invited CEFA to present and talk about the project as a best practice in the occasion of the [ECCAR international conference](#).

The project, through its activities, tools and methodologies has represented a valid opportunity to channel the messages of people experiencing racial discriminations and xenophobia in Italy. These innovative and artistic instruments proved to be a valid practice that can be employed in future activities with young people with migrant background, as they are effective means to engage (not only) young people and have a powerful potential for dissemination of strong messages aimed at deconstructing the discrimination faced in the territories they live in, therefore fostering social inclusion and respect of their rights.

Resources and more information

<https://www.cefaonlus.it/progetto/pinocchio/>



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GREECE

Practices collected and described by AMAKA NGO

Path of Memory - a Participatory Memoir Collective

Summary

The initiative is based on the anthropogeography approach and attempts to reconstruct the mountainous Greek territory and its communities through the strengthening of local collective memory. The empowerment of collective memory was done using tools of oral history, applied geography, visual arts and ethnographic research in collaboration with the local population. The theme of this participatory project was defined by the concept of the path, as a link between traditions and living memory imprinted in the natural space.

Implementing organizations

Amaka collaborated with grassroots organisations and local authorities of the mountainous communities. The first deliverables came out in spring 2022.

Target group

Participants belonged to the age group 50-90. Rural Greece is ageing. Young people flee to the cities and the older stay behind. More than 50 people of both genders of a high school educational background participated. The results were later circulated between younger generations at schools and universities.

Description

At each community the group of experts (art therapists, visual artists, anthropologists) met the participants, who became "guides" to the area around their village, walking along existing or forgotten paths and recalling their memories, while being recorded on video. Participants also created subjective maps.



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Anecdotal archive material was collected, illustrating the changes of the space over time. The collection of visual material was complemented by field recordings of soundscapes.

All material collected is presented on a web page where the user is able to browse and listen to the stories along with the sounds of the landscape. Users are also able to follow the routes in real space in their own time, downloading GPX files in their phones.

Evaluate the development of the participants. What did they learn, what skills and competencies did they improve by participating?

Later on, activities with the younger members of the community aged 8-16 were organised at local schools, aiming to raise awareness around shared cultural heritage. The original participants had the opportunity to take active roles again in their communities, improved verbal and memory skills and gained confidence by relating to their own past. Younger generations strengthened their bonds with their roots and felt more secure.

Impact

Inclusion starts from a change of attitude among the members of the community. This was achieved by bringing together older and younger generations and inviting them in a creative dialogue through sound and image, using their shared environment-history as the bonding agent. As an unforeseen impact, alternative forms of tourism were enhanced and consequently local micro economies were strengthened.

Analysis

Reconnecting with one's past, re-membering stories of the community, finding the courage to be a protagonist, exploring physical and abstract spaces through the arts, being creative and becoming familiar with new technologies are elements that can offer a great amount of psychosocial support to migrants/ refugee groups. Tracing personal roots and finding the inner voice, helps adapt to new environments- an essential process of the migrational experience.

Resources and more information

<https://www.amaka.gr/en/projects/paths-of-memory/>



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Thiva 102 km

Summary

Thiva 102 km was a one-year phototherapy workshop within the prison of Thiva, Greece, addressed to the women inmates. The workshop took place each week and had a 3 hours duration.

In the workshops we decided, considering the needs of the group, to adopt a multimodal phototherapy approach (combining plastic arts and photography) which proved to be very effective for the specific target group.

Implementing organizations

Amaka NGO. The program was part of a bigger European project “PAROL – writing and art beyond borders, beyond walls” and took place in 2012-2015.

Target group

Initially the attendance in the workshop was quite large (14) people. The participants had poor educational background and were from Albania, Greece, Romania, the Netherlands and Nigeria. They were about 24-50 years old. The vast majority was either orphaned by a father and a fairly significant percentage had children. Most were detained for drug trafficking or theft.

Description

The program in general aimed to create a bridge of communication between European prisons and societies through art, but also to enhance the well-being of inmates. The workshop was based around the notion of identity and art therapy activities were designed specifically to separate the punishment and the place it has in their life from their very existence. However, many activities were designed on spot, to explore certain issues that came up during the session.

Stigma was one of the central issues, and the way it affects the inmate's identity. The inmates had acquired a disturbed self-image in which “incarceration” was an integral part of it. Another issue that arose in the first sessions and kept on till the end, was “The connection with the “outside”. This was succeeded through a large exhibition that took place at the end of the program in the center of Athens, bridging the inmates' voice to the rest of the society.



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The techniques used were mostly based on “Photo-therapy” (ways of using photography as a therapeutic medium). The activities designed included: Photographs taken by participants, Photographs taken by other members of the group and Self-Portrait.

Impact

Participants had limited ways for expression. The experience of expressing their emotions through art led them to emotional relief. Participants therefore were "liberated" through sharing experiences in an artistic, non-verbal way.

One of the main goals of the workshops was to work on finding meaning in daily life and the improvement of their quality of life. Working on these issues through photography proved to affect drastically how they were experiencing their everyday life in the prison.

Analysis

The program fosters inclusion in multiple ways. Firstly, the verbal expression of potentially threatening material is replaced by the image that can penetrate deep into the inner world of participants. Different perspectives and beliefs that are often not socially accepted and lead to conflict and evoke aggression, are expressed in a safe way through photography.

Participants are empowered as they decide what they want to photograph, what is important to them and how they relate with the image. Emotions and past experiences come in the present and are shared in a non-verbal way. In a photo therapy workshop a photographic dialogue facilitates the expression, connection and relation between participants. Self-image and trust are common issues brought up in the photo-therapy workshops. This methodology can be easily applied to mixed groups, and in this way, promote inclusion and acceptance between the members.

The program could be applicable to young people with migrant/refugee background, as it enhances self-worth through self-expression, combats stigma when present, and communication through collaboration in art. Moreover, photography is an excellent tool to explore Identity and personal history and therefore promote integration in the society. Finally, exhibitions at the end of a program promote interaction with the local community and increase social engagement.

Resources and more information

<https://www.amaka.gr/en/projects/parol-thiva-km102/>



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A journey to the self through the photographic lens: Justice, Kindness and Love

Summary

AMAKA travels with [Crisalis](#) in November 2019 to Italy and the Netherlands to organize Phototherapy workshops for women victims of Sex Trafficking. Crisalis (Creative Initiatives in Social Enterprises for Assistance, Labor, Integration and Self development) is a program of trans-European cooperation, which aims at the social inclusion of abused women and the promotion of their financial independence. With the cooperation of humanitarian organizations and companies, the entry of women into the free labor market is attempted within a safe, controlled framework.

Implementing organizations

Amaka NGO

Target group

The participants were abused women around 30-40 years old. They all suffered violence from a male intimate partner or other relative, presenting post-traumatic symptoms, All of them had financial difficulties and experienced family disruption.

Description

The core of the intervention is a 1-day workshop with a group of women victims of intimate partner violence. The workshop took place in Amsterdam, at the space of Makers Unite, a non-profit organisation, which creates employment positions for vulnerable groups and new comers in the Netherlands, by running a cloth-making small business. The workshop duration was 6 hrs with small intervals in-between activities.

The workshops focused Literacy through Photography (LTP) methodology. In the first part of the workshop, women were presented with the work of well-known photographers. Then the participants were asked to choose one of the photographs they have seen and mostly liked in order to present themselves through it. After learning some technical skills on how to use the cameras the group started making its own images. First exercise was a Polaroid self-portrait, which was then combined with text to help each participant express



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ideas and thoughts. The women talked about womanhood, self worth, life and love while sharing life stories and experiences.

In the second part of the workshop, the participants experimented with digital cameras creating meaningful images and self-portraits expressing their thoughts and emotions by using visual language. Through an LTP group activity, women created a visual alphabet, the alphabet of appreciation. The 24 letters of the alphabet were written on the board and the women had to come up with one word that starts from each letter and for certain reasons was important to them. Words like Brave, Dedication, Rescue, Sharing came up. By leaving the group free to decide on the words with no given theme, gave the women the opportunity to talk about what mattered to them most.

After they decided on the words, they had to transform the words into images, by taking one picture for each word with the use of digital cameras. Women have experimented with movement, posing and framing creating symbols for each letter of the alphabet representing each word. After creating the images, the photographs were printed on sight.

The last part of the workshop involved the creation of the printed Alphabet with collage and mixed media methods and one artwork was created for each letter. The compilation of the 24 letters was hanged on the wall to create what the women chose to call the ABC of Appreciation.

Impact

The workshop ended with a sharing circle, where all participants reflected on the process, the group dynamic and the program overall. All participants expressed the need for similar workshops/safe spaces for sharing, and emphasised how important it is to express oneself just to realise that we are all one, that we are all the same. As one participant of the group said: “Women that work together and support each other grow stronger and smarter”.

LTP provides the participants with the expressive and investigative tools of photography and writing. Although the brief duration of the intervention, the results revealed that the workshop had a positive impact on participants. Self-esteem, positive self-concept and social support were enhanced throughout the group. The making of the Alphabet brought the group together and helped in locating similarities in their life stories and experiences. In a way each of the participants made a statement on things that matter to each of them and the activity opened a ground for further discussion within the group.

Analysis



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The program overall fosters inclusion as it offers participants the opportunity to share their values and hopes for the future, share perspectives, explore existential issues and embrace a more positive outlook in life. Specifically it encourages participants to find personal meaning in things and redirect their awareness to the good that is also happening in their lives, express gratitude, and build relationships and rapport.

Literacy Through Photography (LTP) methodology can be very useful when working with young migrants as it encourages participants to explore their world through photography, a medium which is very popular among young people. The images become catalysts for verbal and written expression, framed around self-image, community, family, personal values, dreams and other universal themes which concern young people and much more people with refugee/migrant backgrounds.

Resources and more information

<https://www.crisalisproject.eu/>

<https://www.amaka.gr/en/art-therapy/our-tools/>



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POLAND

Practices collected and described by Strefa Wolnosłowa

Asylum Warsaw

Summary

Asylum Warsaw is a program run by the Strefa WolnoSłowa foundation every year since 2012. It consists of 4 to 6 months of creative workshops and artistic actions that involve multicultural and intergenerational groups of participants - teenagers, together with students, adults and elderly - all from different cultural backgrounds. The artistic actions are created in a participatory way as a result of months of work in workshop groups, thus involving about 30-40 artists & art amateurs from different countries each time. The work is organized communally and participatory. Stories are framed, which are filled with experiences and biographies of our participants. The process is multilingual and uses various art forms, the joint action becomes, among other things, an opportunity to learn Polish in practice and to feel in Poland more at home.

Implementing organizations

Strefa WolnoSłowa Foundation has been organising the project from 2012, in 2024 we will organise its 12 edition. From 2020 the program is co-organized with Powszechny Theater in Warsaw.

Target group

In every program edition participate from 30 to 50 people of different gender, age and educational background.

Description

ASYLUM WARSAW is a theatre project created with the participation of foreigners living in Warsaw. The project envisages theatre workshops and theatre-oriented creative activities (music, movement and dance, visual) addressed to immigrants and refugees, as well as artistic events crowning the workshop work. At the core of the project is the conviction that



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a real encounter and dialogue between people is the key to knowledge and to getting rid of stereotypical thinking about the Other, about social and cultural minorities, the conviction that we know little and that the other person can become an unfathomable source of knowledge about the world and about the history emerging before our eyes. The project seeks to answer the question of who the refugees and immigrants living in and around Warsaw are, what their stories are, what is really going on in the countries and societies they left to seek political asylum, what road they travelled to get to Europe, how they got to Poland, what they left behind and what they found in their new homeland, what difficulties they face on a daily basis and how they solve them, what traditions and stories they bring with them and what they left behind irretrievably.

The aim of the project is to create multicultural creative groups (refugees, immigrants of different nationalities and Poles) and an artistic event that will crown the work in these groups. We focus on intensive workshop work, during which theatrical improvisation, exercises with the object, body, space and creative writing exercises become the basis for creating a dramaturgy based on the real stories of the workshop participants, a dramaturgy of an artistic event aimed at a wide audience. The workshop is open to everyone, regardless of age, background, gender, profession and theatrical or other artistic experience.

The first workshop meetings focus on integration games and exercises, basic acting tasks, theatre games, individual and group improvisations, work in space, body and voice work. The second part of the workshop is devoted to working with text and developing material for a collaboratively created dramaturgy. The dramaturgy of the final outcome of the workshop is thus constructed by the project participants. The literary work we are working on is enriched with texts and results of improvisations by workshop participants. The theatrical work focuses on themes close to the participants, thus encouraging the group members to enrich the dramaturgy with their own experiences and to confront the themes with their own stories or with the experiences of other migrants and refugees. It is linked to the theatre workshops, as the results of the music, visual and movement/dance workshops become part of the final event. There is a constant flow of inspiration, materials and reflections. The final result of the workshops is an interactive theatrical event. It aims to create an opportunity for dialogue between the direct participants of the project and the local community, hence we try to actively cooperate with the public administration, other NGOs and the inhabitants of the city.

Impact

Theatre exercises, group work and the joint creation of artistic events - the results of the workshops - give the project participants the opportunity to use their abilities creatively,



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help newcomers to learn the language, gain confidence in their new society, and show how cultural differences can become a resource for creative work. The music, movement and dance and visual workshops initially involve the participants in learning the basics of the craft, and then focus on the issue of migration, aiming to transform the participants' experiences into movement, sound or image. The program is a chance to root oneself in the community, to build relationships, friendships.

Participants stress the importance of the program in their settlement in the new country and society. Many of the participants thanks to the program build relationships that last for years and give fruits of new collaborations, projects. Language skills and self confidence increase. The participants connect to other realities in the city and become leaders of the artistic and cultural projects. Some of the participants became trainers and project leaders in the organisation.

Analysis

The program is considered a best practice as it is implemented with success for 12 years. It is promoted by migrant organisations, psychologists and cultural animators as a good practice for promoting mutual understanding and intercultural cooperation as well as for being an important help in settling in the new country. The program became an example of the inclusive cultural activities promoted by the Warsaw municipality and cultural institutions. In recent years we observe a change in the composition of the workshop groups - the biggest migrant communities in Warsaw are Ukrainians and Belarussians and so after 2022 our groups became less multicultural in terms of less engagement of persons from different backgrounds. We are now working on the establishment of new collaborations with newborn migrant initiatives to come back to the more multicultural composition of the groups.

The intergenerational and intercultural character of the program is precious for youth. The program creates a way of expression for young people, helps in shaping and expressing their identity and reflects in a creative and artistic way on their role in the new society.

Resources and more information

<https://strefawolnoslowa.pl/en/co-robimy/asylum-warsaw-2024/>



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School on Migration

Summary

School on Migration is a space for exchange of knowledge, skills and tools. The programme looks at the most important issues concerning contemporary migration, analyses humanitarian crises at the borders and discuss the socio-political situation in the countries of origin of people seeking refuge in Poland and Europe. At the same time, it provides learning on how to organise meeting spaces for local and migrant communities, and share experiences of artistic, social and aid work with migrants and refugees. The focus is on how to build an open community of people with different cultural backgrounds, speaking multiple languages, tolerant of all otherness and focused on living together and building a multicultural community.

The School on Migration is for everyone who organises or wants to organise cultural activities in their local communities, which include and support joint activities of people of different cultural backgrounds - for cultural animators, artists, community workers, activists, teachers, employees of NGOs and cultural institutions, leaders of grassroots local activities - regardless of their previous experience in organising such initiatives, regardless of gender, origin and time of living in Poland.

Implementing organizations

Strefa Wolności-Słowa is implementing the program from 2023 together with Krytyka Polityczna.

Target group

Until the end of 2023, 25 persons participated in the school from Polish, Ukrainian, Belarussian background of different gender, aged 20-30 with different educational background (mainly high education).

Description

Each edition of the School on Migration welcomes 15 male and female participants. The programme consists of classes with experts in the field of migration, as well as proposing tools for creative participatory activities based on the methods of storytelling, intercultural communication, anti-discrimination education and new media. It envisages 6 workshop



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conventions in each edition, where we address issues such as: migration policies, legal issues related to international protection and migration, historical models of intercultural integration, analysis of migration routes in Europe and the World, decolonisation and anti-racism, working with participatory and collaborative methods, working on the experience of forced migration, the art of conversation and dialogue.

Each edition of the program has pre-scheduled workshops and open sessions that are shaped in light of the needs and interests of the participants as well as in light of the current migrant situation in Poland and in the world.

The program aims at creating a multiplying effect by supporting the initiatives of the participants organised in their local context in the form of events, exhibitions, tours, workshops, support groups etc.

Impact

The participants had a chance to organise their knowledge about migration processes, the current situation of migrants in Poland, the law on migration and asylum. They learnt about the situation in the countries of origin of the biggest groups of migrants living in Poland, discovered methods of community work in the multicultural groups, experienced how to provide a first psychological help as well as how to work on the stories and biographies. Each participant was supported financially and methodologically in elaboration of his/her own project with the community.

Participants stressed out that it was crucial for them to organise the knowledge, they found very precious learning artistic tools of work with the communities. They were also very enthusiastic with the team work of the group and the elaboration of their projects in which they got support not only from the project mentors but also from the other participants of the group.

Analysis

The program is supporting newborn initiatives, the activities addressed and organised by the members of the migrant communities. It is an unique program in Poland that combines the knowledge on migration with the practical theatre and artistic tools of community work. It creates network, enable new collaborations, promote grassroots initiatives aiming at the intercultural dialogue. The program focuses on the community work and the importance of the process of work instead of the actual results/products so we are trying to address it by having at the same time the duty to report about the project to the funding entities.



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The program gives the direct participants (who are often youth with migrant background) the tools, knowledge and motivation to organise their, often first, cultural, artistic and community projects. On the other hand many initiatives are addressed to young migrants and refugees so the project helps also to create a bigger offer of cultural and artistic activities addressing this group.

Resources and more information

<https://strefawolnoslowa.pl/en/co-robimy/school-on-migration-2024/>

Migrart.waw.pl

Summary

Migrart.waw.pl is the first online platform presenting profiles and works of migrant artists living in Poland, allowing people of different cultural backgrounds to connect and collaborate with arts' and cultural institutions & organisations.

Migrart.waw.pl is a database of contacts, together with regular networking meetings, to which we invite all artists and cultural workers who want to share their experiences. The meetings are also open to people who have been engaged in creative work in their home countries but have not had the opportunity to do so in Poland, as well as to representatives of Poland-based organisations and institutions from the art and cultural sector. We discuss how cultural institutions in the capital cooperate with migrants and refugees, share experiences and exchange best practices, build networks and share knowledge.

The project is executed by Strefa WolnoSłowa Foundation and financed by the City of Warsaw.

Implementing organizations

The project was inaugurated in 2021 by Strefa WolnoSłowa, in November 2023 ending its 3 season.



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Target group

Until now the base consist of 80 artists of different age, gender and origin, mainly with the artistic educational background.

Description

The project is primarily aimed at artists from migrant and refugee groups living in Warsaw. Within these groups, we distinguish between those who are professionally involved in the arts - those who are artists by training and experience in their countries of origin, and artists who started their artistic path thanks to their involvement in cultural projects in Warsaw. Professional migrant artists, like most migrant people in a new country, tend to do jobs that are below their competences and training, aimed primarily at earning money rather than continuing their artistic path taken in their country of origin. Attempts to work in the cultural sector are most often accompanied by difficulties such as insufficient knowledge of the Polish language or a lack of contacts and familiarity with possible forms of cooperation with cultural organisations, cultural institutions and available forms of funding and creative scholarships. Many artists are perceived in their new country primarily through the prism of their nationality and culture, making it difficult for them to freely develop their own artistic paths that do not necessarily relate to questions of identity issues related to nationality is difficult for male and female migrants. After arrival in Warsaw, they are often trapped in the drawer of "migrant" and "refugee" and find it difficult to break out of the imposed schema, outside of which they could create their own artistic expression. The foundation of migrart is based on our experience of working with migrant artists. We observe many of them are struggling to continue their artistic path in Warsaw.

With this project, we want to reach out to all these groups of migrant and refugee artists and creators in order to contribute with our actions not only to help migrants to continue their artistic activities in a new country/city, but also to not completely abandon their profession and artistic passions due to the difficulties of living and adaptation in the new country.

The project is also aimed at people working in public cultural institutions and in foundations, associations in the cultural sector. Very often people working in theatres, galleries, museums, cultural centres, NGOs ask us to put them in touch with migrants (sometimes from specific countries) to whom they want to offer participation in artistic, social or research projects. More and more institutions, foundations, associations want to involve migrants, refugees and women in joint activities, but are sometimes blocked by the difficulty of finding suitable people to work with or by the overexploitation of some of the



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artists of non-Polish origin who regularly take part in projects. Often also representatives of the institutions do not realise how many nationalities live in Warsaw and from how far away people come to Poland and what needs of people who have recently arrived in the city. Many people involved in the coordination producing artistic events do not know how many migrants want to be active in the creative field, and how interesting and rich their experience and skills are, which they have gained both in their home country and after moving to Poland. migrart.waw.pl makes it easier for them to work and think about new projects involving national minorities and will give an opportunity to cultural operators from smaller cultural centres to organise events with migrants, refugees.

Impact

We have seen how the operation of our public platform for presenting the work of migrant artists and their participation in networking meetings have facilitated the establishment of collaborative projects. Participants of the network had a chance to learn how to shape their curriculum, project presentations, they had occasion to understand the cultural map of Warsaw that helped them to navigate in the city looking for possible collaborators and venues to host their project.

Analysis

The projects address the needs expressed by migrant artists and cultural institutions workers themselves. During the 2 years of the portal's existence we welcome more and more migrant artists in the network, and the interest in profiles of migrant artists from cultural institutions is growing. Also a desire to to organise workshops, networking events or trainings with migrants and refugees at the institutions is growing. We are in contact with representatives of cultural institutions and Warsaw ngos from the cultural sector, whom we regularly inform about our activities, as well as the possibility of getting involved in the organisation of training courses within migrart.waw.pl.

The project can be valuable for young people with a migration/refugee background if they are interested in building their professional path in arts and culture in Poland. It created for them possibilities to network, visit institutions, start and build collaborations, present their project ideas, evaluate and elaborate them.

Resources and more information

<https://migrart.waw.pl/>



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SPAIN

Practices collected and described by Jovesólides

Image.In

Summary

As part of an international project, supported by the Erasmus+ program, the initiative consists of organising audiovisual creation workshops aiming at integrating young refugees within the local community and promoting a better culture of respect and tolerance. The series of workshops were meant for young people, 15 to 24 years old, refugees/migrants and locals, bringing together young people from different cultures.

Implementing organizations

The Image.In project was implemented by an international partnership in 5 countries, but the current practice focuses on the implementation on a local level in the city of Lorca (Region of Murcia), Spain, where the intervention was carried out by the non-profit organisation [Cazalla Intercultural](#).

Target group

The intervention aimed to engage 20 young people in the age group of 15 to 24, which come from different cultural communities, i.e. both refugees/migrants and 'locals'. The group was diverse in terms of gender. No other requirements were introduced for the target group, like educational background or previous experience: neither in video-making, nor in non-formal education.

Description

After initial promotion and recruitment of participants, the main local intervention takes places in the form of 12 four-hours workshops (which however were sometimes merged, including in multiple-days residential workshops). The workshops included the following topics:



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- WORKSHOP 1: to present the project and make sure that every participant can understand why, what and when are we going to implement during the course; getting to know each other and break the ice.
- WORKSHOP 2: To create a safe space, where integration and cohesion can take place; Understand which are the different departments and phases of the process of creating a short movie.
- WORKSHOP 3: Understand what is a script; Learn how to write a script.
- WORKSHOP 4: Foment good treatment and empathy among participants; Start developing the idea of a short movie; Unleash creativity and empower the participants.
- WORKSHOP 5: Understand how to use a camera. Learn about different kinds of filming techniques.
- WORKSHOP 6: To understand the importance of the sound while filming; Learn how to use the sound and music connected to images as a powerful communication tool
- WORKSHOP 7: To understand how to use storytelling while filming – setting up “our” script; To understand the importance of the light while filming; Prepare the scenes
- WORKSHOP 8: To prepare the scenes and decide roles; To learn how to film and put it into practice.
- WORKSHOPS 9-12 focused on finishing the filming and work on the editing, plus giving space to the participants to make plans among them and eventually planning follow-ups.

This local (Spanish) structure, developed by Cazalla Intercultural, is a variation of the international methodology of the Image.In project, which can be found in full [here](#).

Impact

The participants report an increase of competencies in two main directions: one in relation to filmmaking and one in relation to horizontal competencies.

When asked to point out what is their most prominent achievement or learning in the exit questionnaires, many point out to technical skills, related to filmmaking and include: making



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videos and photos; being able to creatively influence an important project; working with real camera gear, working with wide spectre of artists and stakeholders; the experience of filming; learning how to write a script; editing short videos, etc.

As for horizontal (transversal competencies), participants have identified and shared in their exit evaluation forms things like: Learnt to cope with diverging opinions; working with the group and giving different opinions; made new friends; how to fight stress, which was part of the preparation; teamwork; talking about their experience.

Maintaining sustainable in-group relationships seems to have been well facilitated through the local pilot projects. It is also one of the strongest indicators that the project has indeed contributed to better integration and intercultural dialogue. Many of them relate to social interactions and handling diversity – culturally, as well as in terms of opinions. See full evaluation report [here](#).

Analysis

The initiative is considered a good practice, as it combines using cinematography and pursues underlying transversal goals of social inclusion, active citizenship and others. The intervention in the Image.In project is relatively long in duration and includes a training on a lot of technical aspects like lighting, sound, working with camera, editing, as young people are directly involved in all aspects of the process (rather than in the script and story-telling).

In Spain, similar to other countries, the local organisation paid specific attention of the impact of the process of young people from migrant communities, and found out that such impact can be seen in the following directions:

- Improving social skills
- Making friends
- Exploring other cultures
- Reflections on own culture
- Changing minds and/or behaviour
- Getting engaged on the long term
- Improving language competencies*

*Language support (classes and/or coaching) were offered to some participants as a side activity.

Resources and more information

<https://imageinproject.eu/project/download/>



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DigitArt

Summary

DigitArt is an international collaboration project between Portugal, Spain and Italy, which explores the power of video for boosting youth engagement and active citizenship. While the project does not appear to have a strong local dimension (e.g. no apparent piloting and testing on local level), it does provide a number of interesting intellectual output, which include structure of a participatory video project and concrete training/interactive tools to support process of group video creation.

Implementing organizations

The DigitArt is a collaboration between three partner organisations from Portugal, Spain and Italy. The Spanish partner is [Cultural Association Fronteiras](#).

Target group

The project did not include (or did not report) a local level phase, testing and piloting the presented tools and methodologies. The tools are with no doubt meant for young people, but judging from the complexity of some of the presented tools, they appear to be targeting the upper part of youth in terms of age and/or people with strong educational and/or experiential background. Nevertheless, many of the tools are universal and/or could be easily adapted.

Description

In their Methodological Guide for the Implementation of Innovative Strategies that Promote the Participation of Youth, the partners offer a general suggestion of the phases of participatory video process:

- Group forming and building;
- Group exploration and reflection;
- Collaborative production;
- Performing social influence.



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They then also offer a practical step-by-step methodology of how such process could unfold in reality:

1. Facilitators Team Preparation
2. Meeting the Community Group
3. Group Rules and Group Development
4. Capacity Building and Skills Development
5. Identifying Community Problems
6. Know the Law and Identify Decision Makers
7. Community Strategy Definition
8. Video Recording
9. Video Editing
10. Share the Video with a Larger Part of the Community
11. Video Final Editing
12. Present the Final Video to Policymakers
13. Guardianship of the Video and Follow-Up

Practical educational/interactive tools are also offered, among which some stand out as particularly interesting, namely: Telling Stories (p. 29), Audience Pathways (p.30), Storyboard (p.34). Access to the full guide [here](#).

Furthermore, in the Training Itinerary to Improve ICT Competences, the partners offer a comprehensive educational program with 11 units and a number of useful interactive and educational tools. Access to the full publication [here](#).

Analysis

The project is more focused on creating intellectual output based on existing literature and resources, rather than on testing/piloting processes with young people. From this perspective, the practice does not bring a lot of learning in the field of recruitment and engagement of young people or on evaluation. Furthermore, it does not specify if it offered its methodology with young people with migrant or minority background. At the same time however, the produced resources offer both guidelines for structuring a learning process on



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videos and specific useful interactive tools/educational methods, which could indeed be a useful resource to consider and/or adapt in the design of the educational methodologies for engaging young people in co-production of videos..

The presented practice does not explicitly mention appropriateness of the created resources to different marginalised and/or vulnerable communities, like migrant youth. That is not to say that adapted processes or concrete tools could not be used, but they might need to be tailored to specific needs and context. On the other hand, the concepts of stories and solving community problems are expected to be well-suited for migrant youth.

Resources and more information

<https://contextos.org.pt/proyectos/digitart/>

Stories that move

Summary

StM is a multi-lingual blended learning 'toolbox against discrimination', designed to help students think critically and to be aware of their active role as citizens. It provides engaging digital materials with well-founded pedagogical support for their teachers. The toolbox is built around film clips of young people from across Europe, talking about their own experiences with various forms of discrimination. The project won the Comenius EduMedia award 2018 for excellent digital teaching materials and has quadrupled the number of signed up educators since its launch.

Implementing organizations

This is a long-term initiative that is led by the Anne Frank Foundation with partners in multiple countries. It was launched in 2017 and is still on-going through different funding sources, including the Erasmus+ programme.

In Spain the initiative is led by the University of Barcelona. In 2021 a team of 14 teachers from five Spanish universities and the GREDI research group, reviewed Stories that Move in



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preparation for the launch of a new Spanish version in 2022. The platform and all materials are now available in Spanish, while many of the video stories, which are the core of the educational resources, feature young people from Spain.

Target group

The platform has two main target groups:

- Educators (in particular school teachers) across Europe, which can use the platform to teach/explore the topics of discrimination with their students;
- Individual learners with focus on young people across Europe (they take a different learning trajectory across the online toolbox).

The young people featured in the videos also come from different European countries and present a very diverse college of stories, showcasing identities across religion, appearance, migration status, gender, sexual orientation, gender identity, ethnic background, etc.

Description

The online toolbox consists of five learning paths, each exploring a topic to do with discrimination and diversity. These are complete modules for educators to build their lessons around. At the heart of each path are short film clips in which young people talk about their experiences, both positive and negative, including instances of exclusion and discrimination. We blend online and offline learning, incorporating group activities to help learners share their thoughts and ideas.

The five learning paths

1. Seeing and being

This path explores how we see ourselves and others. We reflect on what identity means to individuals, and emphasise the value of diversity.

2. Facing discrimination

Here we seek to understand how prejudices function, and examine examples of antisemitism, racism and other forms of discrimination that young people face.

3. Life stories



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This path focuses on the personal stories of individuals from various historical periods, helping learners reflect on discrimination past and present.

4. Mastering the media

We look at how prejudices and hate speech are used in advertising and propaganda, online and offline, and invite learners to explore their relationship with the media.

5. Taking action

This path asks learners to reflect on what taking action could look like, and explores some of the youth initiatives underway across Europe.

Impact

There is no available statistical data neither for feedback from teachers, nor young people (individual learners). Nevertheless, partners publish testimonies of teachers, who have used the resource. For example: “The personal stories young people share are essential to Stories that Move, a project that has excited and fascinated me from the very first second I joined. I believe the toolbox is a valuable contribution to the educational landscape in Europe and beyond, and makes the increasingly important topics of racism and discrimination easier for teachers to address in the classroom.”

Analysis

The program is considered a good practice due to the following aspects:

- Clear focus on using the power of video - in this case rather for the educational purpose of the audience, than for the learning and empowerment purpose of the video creators and story-tellers.
- Clear focus on diversity and discrimination, with providing a wide space for voices of young people from minority communities to tell their stories through video.
- Useful educational guidelines and materials, including videos, tools and worksheets. To this end, this is particularly relevant to the pedagogical guidelines for learning path 2 “[Facing Discrimination](#)” and learning path 3 “[Life Stories](#)”. Some of the offered processes and tools could easily be adapted and incorporated in other methodologies.



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The program has a very clear goal on raising awareness about discrimination, which is its core objective (rather than more generally promoting active citizenship and/or social inclusion). From this perspective it is rather meant for people from majority (privileged) communities, where it could build a sense of empathy and solidarity with struggles of minorities. At the same time, the videos, which form the core of the toolkit, could serve as an example and inspiration, as they feature young people belonging to various minorities and give platform to their voices and experiences. What is more, some of the educational activities offered, encourage learners - after exploring the videos - to present their own stories. These two elements combined, make the practice appropriate for using with young people with migrant background.

Resources and more information

<https://www.storiesthatmove.org/en/>



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LEBANON

Practices collected and described by Lebanese Development Network

Art for Inclusion: RedOak

Summary

Red Oak launched a project entitled “Art for Inclusion” in partnership with Terre des Hommes Italia (TDH IT) and under the action “Promotion of Child Protection activities in Mount Lebanon and Baalbeck and Hermel governorates”, funded by the United Nation Children’s Funds (UNICEF) in the intervention areas of North Bekaa and Mount Lebanon.

The sessions compromise awareness-raising practical sessions focusing on theater and circus art. The combination of the components ensured that the children have the necessary skills and tools to excel in their lives and act as influencers and inspire other children to be role models in their communities.

Implementing organizations

[RED OAK](#)

Target group

Children with disabilities and children at risk of physical or mental abuse

Description

As part of the program, Red Oak trained children with disabilities and children at risk of physical or mental abuse on theater and circus art. They acquired skills and tools to excel in their lives and act as influencers and inspire other children to be role models in their communities.

Impact



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Skill Development: The program goes beyond traditional methods by incorporating theater and circus art, providing children with disabilities and those at risk of abuse with unique skills. This not only fosters creativity but also equips them with tools to excel in various aspects of their lives.

Positive Behaviors and Wellbeing: The initiative encourages positive behaviors among the children. Through practical sessions and awareness-raising activities, the program contributes to the overall wellbeing of the participants.

Role Modeling and Community Influence: By empowering children to become influencers and role models in their communities, the program creates a ripple effect. This approach is strategic in promoting acceptance and inclusion, fostering a positive change in societal attitudes towards children with disabilities and those at risk.

Collaborative Partnerships: The collaboration with Terre des Hommes Italia and UNICEF Fund underscores the program's credibility and commitment to child protection activities. Such partnerships enhance the program's effectiveness and sustainability.

Analysis

is an exemplary initiative for inclusion through art and culture. The program's focus on training children with disabilities and those at risk of abuse in theater and circus art is a commendable approach to promoting wellbeing, dignity, and equality.

It holds several strengths:

- **Cultural Inclusivity:** Recognizes and celebrates cultural diversity, fostering a sense of belonging.
- **Skill Empowerment:** Equips participants with practical skills, empowering them for personal and community contributions.
- **Social Integration and Role Modeling:** Encourages participants to be influencers and role models, promoting community cohesion.
- **Advocacy Through Social Media:** Strategic use of social media inspires change, challenges stereotypes, and promotes inclusion.
- **Addressing Wellbeing and Challenges:** Proactively addresses mental health and wellbeing, acknowledging potential trauma.

Resources and more information

<https://www.redoaklb.org/news/a-theater-and-circus-art-workshop-for-inclusion>



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Transferring (Feet) Head Heart Hands Youth Methodology to (Middle) East

Summary

THYME mainly seeks to promote equal opportunities and access, inclusion and fairness across all its activities. To implement these principles, an Inclusion and Diversity Strategy has been devised to support a better outreach to participants from more diverse backgrounds, in particular those with fewer opportunities facing obstacles to participate.

Implementing organizations

Scholas Occurrentes in November 2022

Target group

Over 50 young people

Description

This is an international mobility activity, bringing together a diverse group of young people from different countries, which go together through the following process:

- The participants worked on the ‘Selection of the Problems’ by identifying the issues considered relevant, urgent, and problematic within their communities to be addressed during the “immersive days”.
- The “immersive days” constitute a kind of research about the two chosen issues in order to artistically create the appropriate solutions that will be presented to the authorities on the community level.
- During the three following days, specific presentations was delivered to a group of experts who assisted in validating the proposed hypotheses.

THYME goes beyond local boundaries, fostering intercultural and global competences among youth. By encouraging active citizenship in global contexts and facilitating collaboration with individuals from diverse cultures, the program expands participants' horizons. The initiative aims to develop awareness of young people as both local and global citizens, encouraging them to be proactive problem-solvers in their communities. As for the achievement of goals, the program seeks to empower youth to act individually and collaboratively, addressing local challenges with concrete, sustainable solutions.



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Impact

Participants Developed awareness both locally and internationally. Youth will be acting as individuals, not just passive to challenges they might face in the future. Investigate and find concrete, sustainable solutions to challenges in their local community. Participants developed a proactive attitude among young people facing the challenges of the future, such as “explore how they can influence a local community to be more sustainable”.

Analysis

The THYME program stands out as a best practice for inclusion through art and culture by actively promoting equal opportunities, access, and fairness. The Inclusion and Diversity Strategy demonstrates a commitment to reaching participants from diverse backgrounds, particularly those facing obstacles. The program's emphasis on designing accessible and inclusive activities, with input from participants with fewer opportunities, ensures a broad and representative engagement (50%-80% of participants with fewer opportunities).

The strength of applying the THYME program with young people having a migration/refugee background or second-generation descendants of migrants lies in its holistic approach to fostering global citizenship and sustainable development. By focusing on global citizenship education, democracy, and sustainable development,

The program recognizes the unique perspectives and experiences of young people with migration/refugee backgrounds. The Inclusion and Diversity Strategy specifically targets participants with fewer opportunities, acknowledging the obstacles they face and striving for equal opportunities and access.

The emphasis on intercultural and global competences creates a platform for youth to participate and influence in global contexts, fostering collaboration with individuals from different cultures. This not only enriches the experiences of young people but also contributes to a more inclusive and interconnected global community. Additionally, by transferring the proven "(Feet) Head Heart Hands" Youth Methodology to the Middle East, THYME facilitates a cross-cultural exchange of knowledge and practices. Hosting trainers from partner countries and involving European youth workers in applying the methodology with local youth create a dynamic and reciprocal learning process.

Resources and more information

<https://www.thymeproject.eu/>



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Cultural Examination

Summary

Cultural Examination is a series of 4 panels aiming to examine the production, collaboration, and practice development within the local, regional, and international art scene. Based on their experiences, the panelists discussed the challenges accompanying art-making in varying socio-political contexts. They shared their insight on knowledge production, building networks, and the tools they've accumulated while navigating their respective fields. Each day hosted 2 panels and a live performance.

Implementing organizations

[Haven for Artists \(HFA\)](#) is a cultural feminist organization based in Beirut, Lebanon.

Cultural Examination event on the 25th and 26th January 2023, at the Beirut Art Center.

Target group

A total of 18 cultural practitioners, with attendance for each panel between 36 and 60 people, and 50 people for the performances by Shatr Collective and sound artist Nour Sokhon.

Description

The panels' aim was to inform creatives on various modes of production in the local context, archival practices, and the logistical challenges that accompany such work whether presented in the form of a book, a song, or a digital platform, and within an exhibition, festival or institution. With this activity, we created a comprehensive conversation on art, counter-archiving, methods of art production, and collaboration in varying contexts and the geopolitical impact on said works.

- Panel 1: focusing on production and collaboration within festivals, moderated
- Panel 2: production and cross border/cross culture collaborations from the perspective of musicians and sound producers
- Panel 3: focusing on literary knowledge production



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- Panel 4: knowledge production and archival practices within institutions

Impact

Participants in the cultural examination experienced significant growth by gaining insights into various modes of production, archival practices, and logistical challenges in artistic endeavors. They enhanced their understanding of counter-archiving, methods of art production, and collaboration in diverse contexts, including festivals and institutions. The panels, featuring women as hosts, provided a rich space for sharing ideas and making connections. Overall, the participants developed a comprehensive understanding of art, cross-border collaborations, and the geopolitical impact on creative works, improving their skills and competencies in the realm of cultural production.

Example testimony of a participant: “Overall, I felt the cultural examination was a really interesting space for growth, in terms of ideas shared and connections made. I enjoyed getting an insight into your organization and networks, I liked how the panels were varied, with each one developing slightly differently and the performances were both beautiful. I also liked that it was hosted and fronted mostly by women! The visits to Ashkal Alwan and the Knowledge Workshop were pivotal moments for me with such rich and fertile discussions about feminism and our own archives, libraries and projects. (...)” - Mae Moss

Analysis

The Haven for Artists (HFA) program stands as a best practice for inclusion through art and culture, fostering intersectional feminism, gender and racial justice, and decolonial practices. Its diverse initiatives, including festivals, residencies, and exhibitions, create a safe space for marginalized communities. The panels successfully informed creatives on local production modes, archival practices, and logistical challenges, achieving the goal of comprehensive conversations on art, counter-archiving, and collaboration. The HFA's success lies in its commitment to fostering freedom of expression and equitable knowledge exchange. While the text does not explicitly mention failures or unforeseen impacts, the overall narrative emphasizes the positive impact and learning experiences in promoting inclusivity through cultural engagement.

The strength of applying the HFA program with young people of migration/refugee backgrounds or second-generation descendants lies in providing a safe space for artistic expression rooted in intersectional feminism and decolonial practices. HFA's initiatives, including festivals and artist residencies, offer a platform for these individuals to expand their freedom of expression and engage in equitable knowledge exchange. By addressing



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modes of production, archival practices, and logistical challenges, the program fosters a comprehensive conversation on art, counter-archiving, and collaboration, making it particularly impactful for unrepresented and marginalized communities with diverse backgrounds.

Resources and more information

<https://havenforartists.org/project/cultural-examination-panels/>



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