

AGORA

**FOSTER INTERCULTURAL AND SOCIAL DIALOGUE IN YOUR COMMUNITY
BY JOINING ART, NON-FORMAL EDUCATION AND SOCIAL WORK**



An European seminar in the frame of Erasmus+ - Youth Program

From 26.11.2016 to 02.12.2016

Domaine de Matens 81 600 GAILLAC



Toulouse, France



Palermo, Italy



Athens, Greece

&



Berlin, Germany

Association VIA BRACHY : Voyages Interculturels Solidarité Autoformation

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PROJECT'S SUMMARY

*L'arte rinnova i popoli e ne rivela la vita.
Vano delle scene il diletto ove non miri a preparar l'avvenire.*

Epigrafe of C.F. Aprile, Teatro Massimo, Palermo (Italia)

The seminar **AGORA** addressed the issue of **social and intercultural dialogue**, as an answer to intercultural misunderstandings, social prejudices and xenophobia. It was based on the ideas that:

- **people lack opportunities to meet each other**, to share their ideas and to confront their point of views;
- we need to **renew our methods** to address this priority concern in our communities and throughout Europe;
- **joining art, non-formal education and social sciences opens perspectives**: it is an interesting path to explore in order to achieve our objectives.

Experience sharing was at the core of the process. For 7 days, the participants (30 artists, youth and social workers, educators and people involved in social initiatives from France, Italy, Germany and Greece) **shared experience, questioned concepts, analyzed success-stories and confronted different methods** in order to develop the cultural, eco-friendly and social projects they are running (and/or they want to implement). They worked on **practical issues** and **cases** in order to acquire knowledge that **matches their needs on the field**.

The seminar has enhanced their ability to **design innovative projects** that combine art, non-formal education methods and social work. It gave them an opportunity to **take stock of their own initiatives** and to **acquire knowledge** in the fields of **cultural mediation, group facilitation and project management**. It has stimulated their **creativity** and **opened perspectives** for their work on the field.

Participants have **identified good practices** and **pitfalls to avoid** so they can implement effective and participative projects that **foster social and intercultural dialogue** and **social inclusion**. According to the current issues in Europe, practical trainings have been mostly focused on how to **foster intercultural dialogue, tackle social prejudices** and **reach out to people with fewer opportunities** (i.e. people living in remote rural areas, urban disadvantaged neighborhoods and migrants).

Participants benefited from inputs, skills and practical tools provided by professionals from various fields: cultural mediation, art, non-formal education, anthropology...

They also experimented **community living** and had thus the occasion to **create/strengthen links** between them and the organizations they belong to, leading to the development of **new projects** at both local and European scales.

May this seminar contribute to **spread relevant skills and knowledge** for social workers, artists and civil society organizations which support people with fewer opportunities and promote social and intercultural dialogue throughout Europe.

This document is an attempt to share our experience, hoping it will fit your requirements.

Wish you a nice reading!

Via Brachy's team

WHAT YOU WILL FIND IN THE FOLLOWING PAGES

The **detailed program** of the seminar

A brief presentation of the **European partners** and **external trainers** and **facilitators**.

The definition given by participants to the concepts of “**Artist**”, “**Social worker**” and “**Non-formal educator**”.

A presentation of the projects to which participants were introduced:

- *Les Ateliers-Rencontres* by Les Ateliers du Monde (Toulouse, France)
- *Ballaro Buskers* by CaravanSerai, Brush Wood and Circ’Opificio (Palermo, Italy)
- *Jutava Ruuhi* by the Royal Joutava (Karelia, Finland)
- *The Recycled Creativity Festival* by KulturLabor Trial&Error (Berlin, Germany)
- +
- the **issues** they worked on,
- the **methods** they used to attempt to solve them,
- **propositions** they made in order to overcome the difficulties encountered and/or to improve the project.

A glimpse of the methods participants used to introduce the others to the project they have designed during the seminar.

The most significant tools used during the training to:

- **connect the participants** together, **set up** and **maintain a positive group dynamic**;
- **assess** the seminar (daily debriefings, intermediary assessments and finale evaluation).

Few extras, from here and there, as food for thought...



PROGRAM OF THE SEMINAR

Saturday 26.11.2016: Opening session: setting a frame, getting to know each other

AM: Journey Toulouse - Gaillac

Welcoming at *Domaine de Matens (Gaillac)*

Lunch

PM: Get to know each other activities

(Ice-breakers and workshops to know about the participants' motivations and backgrounds).

Reminder of the seminar's objectives, spirit and progress.

Introduction to the seminar's partners and trainers. Short introduction to the venue.

Identifying participants' learning goals (What do you expect from the seminar?)

+ Introduction to **methods to take the scope of acquired knowledge and skills.**

Diner - Additional activities to know each other better.

Sunday 27.11.2016: Why and how to join our approaches?

AM: Energizer.

Creation of each participant' "Mandala of learners" (self-evaluation method of individual learning achievements)

Which worker are you (artist/social worker/educator)? **What does it mean?**

Why should we join together social work, art and non-formal education?

Positioning exercises to identify participants' profiles and define the main concepts. Open discussion/Debate, starting from participants' personal and professional experience.

Lunch - Break/siesta.

PM: Energizer

Why is Art a relevant tool to foster social and intercultural dialogue?

Which soft / social skills can we acquire through artistic practices?

Participative and creative workshops to highlight the potential of Art regarding social and intercultural dialogue, community living, active citizenship...

Short debriefing of the day. Semi-collective assessment of the day (focus groups).

Diner - Convivial evening on site.

Monday 28.11.2016: Facilitate social interaction and intercultural dialogue through arts (1)

AM: Energizer.

Introduction to an inspiring French initiative: *Les Ateliers du Monde* (Toulouse, Occitanie):

www.lesateliersdumonde.com

1/ Introduction to the project's rationales, context, objectives, ways of action and main results.

2/ Workshop in small groups (4 x 7 persons) on 2 specific issues encountered in the implementation of the sub-action "*Les Ateliers Rencontres*" ("*The Meeting-Workshops*") (each group is looking for solutions to overcome the difficulties encountered and develop the project's potentials, using different methods).

3/ Sharing of each group's conclusions. Open discussion (plenary session).

Lunch - Break/siesta.

PM: Energizer.

Introduction to an inspiring Italian initiative: *Ballaro Buskers* (Palermo, Sicily): www.ballarobuskers.it

1/ Introduction to the project's rationales, context, objectives, ways of action, main results and outcomes.

2/ Workshop in small groups (4 x 7 persons) on 2 specific difficulties encountered in the project's implementation, using different methods.

3/ Sharing of each group's conclusions. Open discussion.

Short debriefing of the day. Personal assessment.

Diner & Expression Box - Convivial evening on site

Tuesday 29.11.2016: Facilitate social interaction and intercultural dialogue through arts (2)

AM: Energizer.

Introduction to an inspiring Finnish initiative: *Joutava Ruuhi* ("The idle row boat") of Le Royal Joutava (Carelia, South-Est Finland): <https://joutavaruuhi.wordpress.com/tarinoita-saimaalta/>

1/ Introduction to the project's rationales, objectives, ways of action and main results.

2/ Workshop in small groups (4 x 7 persons) on 2 specific difficulties encountered in the project's implementation, using different methods.

3/ Sharing of each group's conclusions. Open discussion.

Lunch - Break/siesta.

PM: Energizer.

Introduction to an inspiring German initiative: the *Recycled Creativity Festival* (Berlin):

<http://www.trial-error.org/projects/recycled-creativity-festival/>

1/ Introduction to the project's objectives, ways of action, main results and outcomes.

2/ Role-play Game regarding the Festival's management.

3/ Workshops in small groups on a specific difficulty encountered in the project's implementation.

4/ Sharing of each group's conclusions. Open discussion.

Short debriefing of the day. Personal assessment.

Diner & Expression Box - Convivial evening on site.

+ *Participants who have a project they would like the group to work on write it down for the 30/11's workshops.*

Wednesday 30.11.2016: From the concept to the project (Part 1)

PM: Energizer.

Create or develop your project to foster social and intercultural dialogue or to reach out people with fewer opportunities or facing exclusion (Part 1)

Participants select 5 projects among a collection of initiatives that they are already running and need improvement or that they want to develop in a short term. Each working group looks for creative and effective propositions to develop the project it is dealing with, using participative methods.

Lunch - Break/siesta.

PM: Energizer.

Create or develop your project to foster social and intercultural dialogue or to reach out people with fewer opportunities or facing exclusion (Part 2)

Participants go back to their working groups to pursue the design and prepare a presentation to share their findings with the others.

Mid-term evaluation. Personal assessment.

Diner & Expression Box - Convivial evening on site.

Thursday 01.12.2016: From the concept to the project (Part 2)

AM: Energizer.

Presentation of each group's outcomes / findings in front of a friendly jury. Propositions for improvement.

Lunch - Break/siesta.

PM: Energizer.

What we would keep in mind and share with others back home.

Reminding the most significant outputs of the training.

Definition of a range of activities to share the experience after the project end.

Diner & Expression Box.

Living art performance: *Pulcinella* from *The Royal Joutava*.

Dances and songs from here and there.

AM: Energizer.

Storytelling “AGORA story”.

Personal evaluation of the seminar (self-evaluation, using the Mandala of learners)

Collective finale evaluation.

Definition of the next steps: next meetings, new projects to run together, defining appropriate ways of communication and cooperation.

Lunch

PM: Cleaning of the place. Departure from Gaillac to Toulouse.

Guided visit of the Local du 36, a co-working place dedicated to social and solidarity-based economy (Toulouse).

Diner - Convivial evening on site.

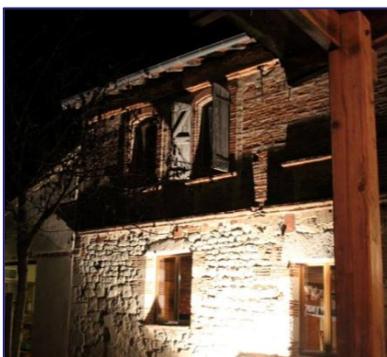


THE HOST VENUE

The **Domaine de Matens** is a small-scale organic vineyard in Gaillac. It includes organic wine and cereal production, sheep breeding and cheese making and group accommodation.

It regularly sets up cultural and social events, gathering local inhabitants, farmers, craftsmen, artists and non-profit organisations.

Its members advocate **sustainable development**, **alternative organisational models**, **intergenerational dialogue** and **social inclusion**.



More on: <http://matens.free.fr/>

EUROPEAN COUNTERPARTS



Via Brachy is a French non-profit organization created in 1998. We aim to **empower people**, to enhance **social and ecological projects** run by citizens and to foster **cultural dialogue** between persons and organizations from various backgrounds and cultures.

We organize **mobility projects** and **non-formal educational activities** in order to encourage **social inclusion** and to help people find their way in society.

We believe that traveling opens people's minds to new realities and encourages them to share ideas, knowledge and experiences. We promote **eco-friendly living**, **social economy** and we advocate for **social change**.

Practically speaking:

- We organize youth exchanges, seminars, training courses and journeys in France, Europe and Senegal as catalysts for **personal transformation** and **social change**;
- We support our partners' initiatives in Senegal (development of eco-friendly **income-generating activities** (using ecological equipment as low-energy cooking tools and solar dryers));
- We organize public events in order to **raise people awareness** on social and/or ecological issues and to promote alternative ways of living.

More info: www.viabrachy.org



European Village is a Greek NGO established in Athens in 2006. It aims to spread ideas and support actions concerning **social and collaborative economy** and **sustainable development**, through palpating innovative ways of coordinating various autonomous projects, hopefully expanding the bonds in between the rural and the city.

The association empowers people through **non-formal educational activities** (learning by doing), **sensitization events** and **vocational trainings**.

Firstly involved in intercultural dialog and exchange of good practices in Europe through hosting and sending European volunteers (EVS) and participating in international meetings, it has greatly extended its activities in the fields of **social innovation**, **living together**, **non-violent communication** and **poverty alleviation**, in order to meet the needs of people, still strongly impacted by the consequences of the 2008 global financial crisis, and by the current migrant crisis.

The association is paying attention to the values that connect a person to a group and how this whole connection is evolving in terms of **solidarity** and **broadmindedness**. **Non-Violent Communication** (NVC) is one of the ways in which it is developing a non-violent stance and exploring an alternative way of dealing with social and personal life's changes.

Since 2009, it runs a **cooperative café** in an emblematic and popular borough of Athens, in which it organizes talks and debates dealing with social current issues and free **Do-It-Yourself workshops** addressed to all target groups. Since 2015, it has strengthened its action towards vulnerable people by setting up an itinerant and social food truck (*Nomadiki Kouzina*) providing food and warmth to disadvantaged people.

Both initiatives contribute to prevent the rising of social tensions due to the misunderstanding of the Stranger, of the Difference in an uncomfortable social and economic context.

More on: <http://european-village.org/>



FORME is a non-profit and non-governmental organisation based in Palermo, Italy, since 2014. It is composed by project managers, educators, social workers, journalists and other actors active in the **social and educational fields** who strongly believe in skills development as a trigger for **positive social changes**.

The organization aims at **empowering individuals, communities** and **social networks** through **skills development** and through **mediation** between different sectors. It promotes **non-formal education** as a complementary methodology to formal education. It develops educational courses in order to reach tangible outcomes ant to **bring closer theory to practice**: the education world closer to the professional world.

It mainly operates in Ballaro, a popular borough at the heart of Palermo, in a multicultural reality where most of the migrant community is present. It also collaborates with organizations working in peripheral and rural areas of the city in order to address the issues and **socio-cultural realities** as early school leaving and high rate of criminal acts (due to high poverty and unemployment), **integration of refugees and asylum seekers**, and **emigration of young people**, due to lack of job opportunities.

More on: www.associazioneforme.com



KulturLabor Trial&Error is a German non formal education organization founded in 2010 in Berlin. As a result of the meeting of artists' collective, journalists, designers and social entrepreneurs, it aims at **empowering people to act**, at a concrete level, no matter of age, situation or skills; stimulating Berlin inhabitants' **creativity** and **initiatives**; facilitating shares and **transfer of skills, goods and services** between people and moral entities; bringing back to life **social links** in the area it operates; **preventing exclusion**; and eventually promoting **sustainable development**.

Regarding to their values, its members use actively **local resources** (space, material, abilities) and **Do It Yourself** ways. KulturLabor Trial&Error proposes activities of expression and creation, formations and various animations towards many target-groups: children, families, wealth, modest or vulnerable people, migrants, asylum seekers or living in vulnerable or remote areas of Berlin. It invests the **public space** and proposes **various activities** open to any age, religion, social status or background, among which collective urban gardens, neighborhood fests, sewing recycled waste based, cooking and canning workshops with no-sellable food. Thanks to its **transdisciplinary** team, it uses a **wide diversity of supports**: manual and artistic activities, cultural events, media, information and communication tools...

Aside, it is deeply engaged in **human rights' defence**, about gender and sexual orientation, social or cultural or other minority discrimination. In 2016, it strengthens its actions towards **marginalized populations**, among them new migrants and asylum seekers recently arrived in the Berlin metropolis. It provides activities and mediation in welcoming and community centers, popular quarters, and for vulnerable people.

More on: www.trial-error.org

THE EXTERNAL TRAINERS

Established in Lappeenranta, East Finland, **Le Royal Joutava** was founded in September 2015 in order to support artistic creations, to broaden the understanding of puppet theatre in Finland, to promote well-being through applied arts and to export Finnish puppet theatre abroad.

Its co-founder, **Perrine FERRAFIAT** is an artistic director, puppeteer and puppet builder, settled in Lappeenranta. After a Master's degree in French literature in Paris, she studied puppet and visual theatre in Turku's Arts Academy (Finland). Fascinated by the inner structure of languages (spoken and visual), she developed a semiotic analysis to further understand the specifics of puppet, object and visual theatre.



"I am a professional puppeteer and a professional day dreamer, looking for ways to bring out the poetry that lies within the everyday, to share the small details that make life worth seeing. By poetry, I do not mean only beautiful ethereal images, but also the ugly and the simple that makes life so touching. So I kidnap puppets and objects out of their context, in order to tell and to tell, again and again, what has touched me.

Through my work, I want to re-enchant the world, especially the « little » world: local, rural, intimate. I want to reach out towards people, towards their stories, towards their culture and participate in bringing back life and a convivial philosophy in those places that are left abandoned. My heart goes to the countryside."

More on: <https://leroyaljoutava.wordpress.com/> and <https://perrineferrafiatportfolio.wordpress.com/>



Meriem Mauget is teaching intercultural approach and cooperation in the framework of *Les Ateliers du Monde*, that she created in 2011. In Paris, she worked as a producer and manager of classical and contemporary music and as a social worker. Established in Toulouse since 2014, she is currently involved in the creation of a project mixing arts, sustainable tourism and organic agriculture in the nearby countryside.

"In the faster and faster today's world, where we are overwhelmed with information, where standardization is the rule and where isolationism and exclusion are spreading out, the opportunity for exchange is becoming increasingly rare. We are bound to imagine new reasons for people to meet and create the conditions for this meeting to happen. With Les

Ateliers du Monde, we attempt to build bridges and provide opportunities to get to know each other, overcome our prejudices and stereotypes and eventually celebrate our differences.

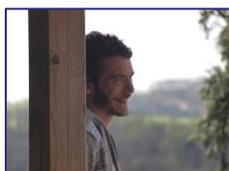
More on: www.lesateliersdumonde.com

La Volte

Collectif d'éducation populaire

La Volte is an informal French collective of popular education. It arose from the common determination of 3 social workers to join forces to enhance people's commitment in the society by spreading useful knowledge and skills in the fields of participation, community work, social inclusion, decision making process...

Its members advocate a more inclusive, democratic and innovative society. They organize public events; participate in European seminars and trainings and support social entrepreneurs and non-profit organisations in the development of their initiatives.



Graduated in Economics at Rouen's Business School, **Jérôme de Daran** is one of *La Volte*'s co-founder. Since 2012, he is working in social organizations dealing with popular education, social and intercultural dialogue, social entrepreneurship, active citizenship, cooperation, and participatory democracy. Beyond his commitment in South-West France, he took part in various European training courses as trainer or facilitator.

"La Volte is a beginning, a start, a hope, a bud about to bloom. It is a dull rage that shakes the belly, creates the movement and weaves the bonds of collective struggles.

La Volte is a space of experimentation, a place to produce and broadcast our weapons of political consciousness, collective intelligence and social transformation. It is an opportunity to re-find and re-empowering act, an attempt to change the world order, rather than our desires."

More on: <http://collectif-lavolte.org/>

WHICH WORKER ARE YOU?

ARTIST? SOCIAL WORKER? EDUCATOR?

One of the main issues we are facing as artist, social workers, educators, etc. is to define our jobs. What kind of worker are we eventually? In which field(s) are we acting? What does it really mean to be an “artist”? a “social worker”? an “educator” (within the field of non-formal education)?

For 2 hours, participants attempt to define their job, putting in light how complex are the fields in which they act, starting from their own experience.

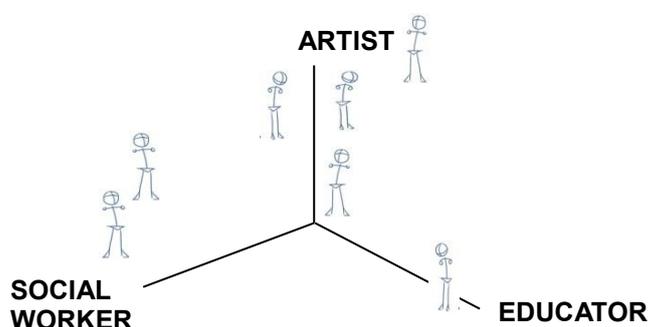
The method used to open the debate and attempt to build common definitions

Step 1/ Taking position on axes

Three axes were drawn with chalk on the ground.

Participants took position according to the way they considered themselves (from a professional point of view).

Example: 100% artist / 50% artist-50% educator / 25% social worker-75% educator, etc.



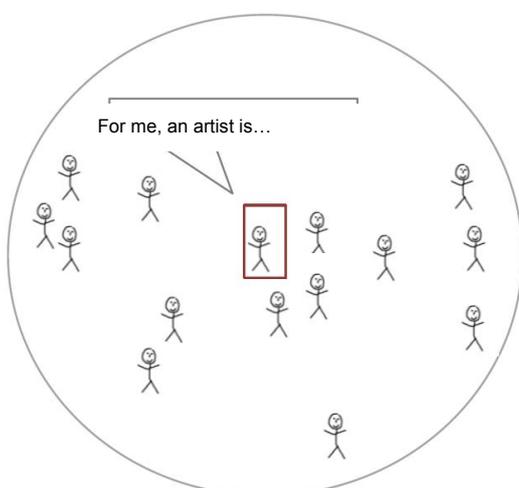
Step 2/ “Let’s introduce myself a bit more...”

In order to know each other better, and to go deeper into the topic, participants were asked to share briefly with the others the reason why they chose their position: current activities, academic background, professional carrier...

Step 3/ Defining concepts

Building on what was said, participants tried to build common definitions of what was an “artist”, a “social worker” and an “educator” (in the non-formal education field).

They abandoned their previous position to gather in circle. One volunteer suggested a first definition of the concept that the group tried to define (for example: *What is an artist?*) and came to sit on a chair at the center of the circle.



Everyone took position from him/her, depending on whether he/she agreed or not with the given definition. The closer they stood from the volunteer on the chair, the more they agreed with him/her.

The facilitator asked first the closest person to complete or specify the definition, to improve it.

Then, the others moved again, getting closer or taking distance, depending on whether they agreed or not with the new definition.

The process has been repeated as long as there were participants who wanted to add something, to improve the definition.

Conversely, if there were still participants standing far away after 2 attempts to improve the first definition, the facilitator encouraged one of them to start with another definition, following then the same process.

A glimpse at the definitions we got

ARTIST

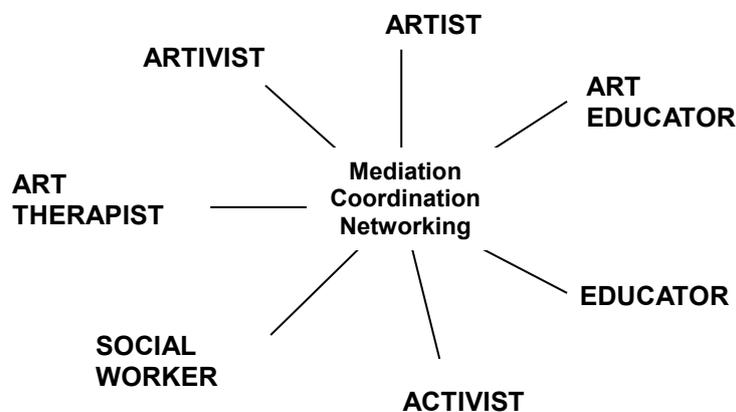
An artist is someone driven by its need to create. He/she expresses oneself through Art. Everyone can be creative but an artist does it with discipline, as a language to communicate and to express oneself. He/She makes art as a profession. Art is at the core of his/her living.

SOCIAL WORKER

A social worker is someone who works with people in need to support them to emancipate themselves. He/she intervenes where there are dysfunctions. He/she works on complex situations, trying to build bridges between the society (as it is) and people facing exclusion. He/she provides to the people he/she supports the tools to function into society, in any kind of dimensions. He/she tries to build with them a path of growth, personal and collective, so that they can overcome the difficulties they encounter.

A draw as a conclusion

Eventually, participants drew a complex ecosystem, representing various other jobs that make a transition between the concepts they were dealing with:



To be or not to be a *Worker*...

It also came out from the workshop that most of participants encountered issues of legitimacy. Apart from social workers, who are referred to as “workers”, artists and people involved in the field of non-formal education are often not recognized for their work. This contributes to precarious living conditions and unsecure jobs and most probably impedes the capacity of social workers, artists and people involved in non-formal education to join their strengths and work together.

As long as they fight to be recognized for what they do, they encounter difficulties to mix their approaches with others, taking into consideration that it will be even more difficult to identify and value their art/work in particular if it is mixed in a collective work.

Fostering cooperation between social workers, artists and people involved in non-formal education implies thus to work on self-esteem and to overcome this struggle for recognition.

STUDY CASE N°1: LES ATELIERS-RENCONTRES

BY LES ATELIERS DU MONDE (TOULOUSE, FRANCE)

Les Ateliers du Monde in few words



Les Ateliers du Monde (« *Workshops beyond borders* ») is a French organization established in Toulouse. Since its creation in 2011, it aims at promoting exchanges and intercultural dialogue by the tools of art education, popular education and anthropology.

It is part of a process of cultural action and activism to promote diversity, the richness and uniqueness of cultural and artistic expressions brought by immigration in France, and to create connections between people from different backgrounds.

Les Ateliers du Monde's project arose from an action-research process conducted in the Department of Ethnology (anthropology of dance and ethnomusicology) at the University of Paris (Nanterre).

In addition to meetings, workshops, open to everyone without any artistic luggage, it develops various forms of partnerships to reach wider audiences (schools, conservatories, socio-educational institutions, hospitals, venues for shows...). It also designs concerts and reading-performances and workshops.

More on: <http://www.lesateliersdumonde.com/>

“*Les Ateliers Rencontres*” (“*The Workshops-Encounters*”) are one of the key actions of the organization. They occur monthly or bimonthly and involve local artists from diverse cultural backgrounds.

They area space for intercultural dialogue designed around live Arts practices (such as dancing, singing, music, story-telling, theatre...) which reflect the diversity of cultures from all-over the world present in France, including the diversity which arose from immigration.

The workshops are led by professional artists, experienced in mediation and tutoring, and they are opened for anyone, with no artistic prerequisite.

They offer keys to understanding their practice, moments for experimenting, different paths to reach and understand another culture and set up a dialogue through their practice, beyond the sole introduction to the technical aspects of said musical, dancing or theatrical practice.

Thanks to this approach, the participants get to tackle collective art practice in its original and popular sense, according to anthropology: a gathering of people looking for a way to coexist, to improve their living together and balance their individual identity regarding the group's, here with an intercultural focus.

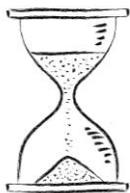
This specific workshop design is also suitable within partnerships with venues focused on world dances and music who invite international artists. This proposal offers to raise awareness and foster cultural action complementary with the existing broadcasting networks, as well as a link between local and global artistic resources. The workshops give the target groups an opportunity to experience an encounter of another kind with the artistic practice they see on stage.



More on: <https://www.lesateliersdumonde.com/ateliers-rencontres>

Methods used to introduce the group to the initiative

Energizer: Count a minute...



The workshops were introduced by a small exercise on TIME. Participants gathered in circle and closed their eyes. At the signal given by the facilitator, each person had to count 1 MINUTE in silence, opening her eyes as soon as the count was down. No one opened one's eyes at the same time, underlying how different our perception of time can be (from 45 seconds to 1'20 seconds).

Workshop 1: Cooperative singing

A group of 15 persons was invited to learn part of the "Tillana", a rhythmic piece in *Carnatic* music that is generally performed at the end of a concert and widely used in classical Indian dance.

The song (which is exclusively composed of onomatopoeia and strongly differs with the rhythms we are used to in Western Europe) was an opportunity for participants to face at the same time the Otherness of the vocal, the rhythmic and the language, and to observe how a person "naturally" tried to deal with it (mechanisms of confrontation, bypass strategies, etc.).

The song was divided in several sequences, answering to each other, and performed by different part of the group. This additional constraint was an opportunity to discuss about cooperation, listening skills and adaptation.

Workshop 2: Cooperative rhythms

A second group of 15 persons experienced corporal percussions.

The corporal percussions workshop consisted in playing a complex rhythm by dividing the whole group in 3 smaller groups (5 persons/team), whose parts were completing each other.

Participants highlighted the difficulties they encountered not to be disturbed by the other groups when trying to hear the overall harmony while keeping on playing their part of the rhythm.

Workshop 3: Dancing circles

Participants gathered in circle to perform a free dance, following the movements of an temporary leader. Each dancing round was following the same process:

1. The facilitator put a typical piece of music in the music player;
2. A person from the assembly who was inspired by the music begun to dance, and took the leadership by doing so;
3. The others had to move following her way, trying to enter as much as possible in her expression;
4. When he/she felt like, the leader sent the leadership to someone else;
5. The new leader entered the song his/her way: the others followed his/her movements.

Each 3 minutes, the facilitator put a new song in the music player. Each piece of music was radically different from the previous one, calling different imagination, pictures, stereotypes...

At the end of the workshop, the facilitator asked the participants if they had found out (or not) from where were the different pieces of music, and if this idea/imagination/hypothesis had interfered with the way they danced.

Eventually, the workshop allowed questioning both:

- cooperation issues, by dancing together and making efforts to understand and to enter into someone else universe, to dance his/her way;
- stereotypes, by showing how we interpret things, most of the time without even thinking about it.



The issues the group worked on

On Monday 28.11.2016, participants split in 4 groups to work on 2 issues the association *Les Ateliers du Monde* was confronted to:

> **Problematic 1:** How to attract people thanks to the purpose of the workshop (discovering another culture, another approach) and not only regarding its contents (dancing or singing, discovering of a specific culture for which the person has already a link with)?

> **Problematic 2:** How can we offer such an experience to people facing economic difficulties / coming from disadvantaged areas, without the support of public institutions (i.e. without public grants)?

The most significant proposals that came out

> On Problematic 1:

- Make the suspense grow before a workshop! Advertise, in a positive way! Announce the Workshop with a trailer on social networks and on your website. Use humor. Make the project visible in various venues, both on the internet and Into Real Life (IRL): posters in the cafés, on the public screenings in the street...
- Organize “Open Doors” workshops, to give people a glimpse at what it is and encourage them to discover more.
- Organize workshops in public spaces, where people are, so that they can discover you (knowing that this will imply to change the usual shape of the “*Workshop-Encounter*” as it normally requires a quiet and secure place for people to enjoy a deep and personal encounter with the artist).
- Set up a partnership with actors which are working all along the year with your target group(s): social workers, teachers, street workers, local associations, etc.
- Develop connections with companies. Provide workshops as teambuilding activities to go inside the enterprise and reach its employees. Don’t expect them to come to you, go where they are!
- Rely on already existing groups (friends, clubs, enterprises, schools classes, etc.). Looking for individuals is time-consuming: entering a group which already exists will allow you to save a lot of time and energy.
- Submit a contest whose winner will win a free access to a workshop.
- Begin with something more “popular” / known in the neighborhood, for example a show from a popular artist, or from a popular culture. Inside the event, invite another artist to dialogue with the first performer (that people came to see!) so that they can discover something else. Then, hopefully, they will be interested in discovering more...
- Develop a specific communication for each target group / Adapt your message to your audience.
- Attract people through another cultural art: Cooking. While cooking, introduce singing. Or invite participants who took part in the cooking workshop to go further in exploring other cultures by joining a singing or a dancing workshop.
- Introduce the “living library” tool, to federate different associations and involve a wider audience.

> On Problematic 2

- Launch a crowdfunding campaign, with a dynamic promotion campaign
- Look for sponsors (after making sure that they do not represent an ethical issue)
- Combine € and social currencies
- Look for “ambassadors” of your project, who can support you financially speaking or provide you important resources for your project to be develop (material, room, a network, visibility, etc.
- Network with institutions (schools, churches...) that have a budget for cultural events
- Develop partnerships with income-generating organizations (cafés, restaurants, hostels, etc.) that can share their benefits with you, on an ad hoc or regular basis
- Settle your own income-generating project that will generate benefits for your non-profitable activities
- Organize events regularly, on which you can earn money by selling food, alcohol, concert entrances...
- Select a strategic place (you can access for free) (like open-market places, old factories, municipality halls...) where you can promote your project (by organizing workshops/exhibitions) and raise money from people passing by.

STUDY CASE N°2: BALLARO BUSKERS

IN COLLABORATION WITH *CARAVANSERAI*, *BRUSH WOOD* AND *CIRC'OPIFICIO*
(PALERMO, ITALY)

Ballaro Buskers in few words

"Ballaro Buskers" is a raising street art festival, whose first edition took place in Palermo, Italy, in October 2016 (21-23/10/2016). It consisted in:



50 local and international **ARTISTS**: Circus and Performing artists, Musicians and bands, Acrobats...



Using **streets, monuments** and **5** local **squares** as stage



In the **historical street market** of **Ballaro**



Offering a wide range of shows for anybody: children, teenagers, adults...

Its design and implementation required the cooperation between numerous artists, social workers, youth workers, associations involved in non-formal education, schools, volunteers... It involves both individuals and organizations from various fields of activity and various backgrounds.

The festival launched a new dynamic in the neighborhood, allowing people from different backgrounds, including people with fewer opportunities, youngsters out of the school system, migrants and poor workers, to meet in the street to enjoy a same event.

Thanks to a grant from the Municipality, and to a huge volunteering work, the festival was offered for free, allowing any audience to attend. By raising additional funds from individuals who could afford it and by selling products all the festival long, the organizers managed to cover all costs and to reach financial stability.



More on: <http://www.ballarobuskers.it/>

The issues the group worked on (looking for solutions!)

On Monday 28.11.2016, participants split in 4 groups to work on 2 issues the organizers were facing:

> **Problematic 1**: How to match the social cause with the artistic needs (exploitation of the artists, selection modalities of the artists, artistic professional level required...)?

> **Problematic 2**: How to evaluate, to document, to collect evidences in order to prove to the funding institutions the long-term results, impacts and beneficial effects of the festival on the society and daily life of the inhabitants?

A few proposals participants made on the issue of evaluation

Why to evaluate?

- 1/ To make sure we achieve our goals (which requires to define goals clearly beforehand, otherwise it will be tricky to check);
- 2/ To improve for next editions;
- 3/ To show what has been done and prove that the activity was successful (reporting), in order to obtain budget and/or support for the next edition.

How to define relevant indicators?

The evaluation of the process should happen regularly, to record the progress made. This implies to define:

- Which data has to be collected;
- How often it will be collected; and
- By whom.

Evaluation is time-consuming. It is decisive to limit as much as possible the number of indicators, by choosing the most significant and easy to collect. Otherwise collecting data will become too heavy and it won't be done properly.

Indicators have to be **SMART**, which means:

- **Specific** - target a specific area for improvement
- **Measurable** – quantify or at least suggest an indicator of progress
- **Assignable** – specify who will do it.
- **Realistic** – state what results can realistically be achieved, given available resources.
- **Time-related** – specify when the result(s) can be achieved.

In practice, the collection of data can take various shapes:

- Photos (as often as possible);
- Diagram(s) / chart(s), representing the protagonists and their interactions (the way they collaborate with each other, or the way they don't);
- Attendance lists (for example, you can evaluate the educational influence of the event by counting how many kids attempted, how many youth organisations and schools were involved in the event...);
- Financial boards;
- Etc.

At the end, the processing of the data must make it possible to define if the project was:

- relevant and coherent in its design;
- effective and efficient in its implementation;
- positive for the community (measurement of results and impacts in the short and medium term).

Two methods for the Finale evaluation of an event

> Method 1

Divide observations at the end of the project into 2 categories:

(a) **What went well**; and

(b) **What went wrong**;

looking at each aspect of the project: logistics, communication, human dynamic, roles distribution, coordination, participants' satisfaction / public opinion, local impacts, etc.

Each person who takes part in the evaluation gives a mark (for example from 1 to 5 or from 0 to 10, using a same terminology: "0" = "not satisfying at all" to "10" = "perfect") for each aspect.

The sum of the marks gives a glimpse at what happened, what can be kept, what needs improvement, what has to be changed radically, etc.

> Method 2

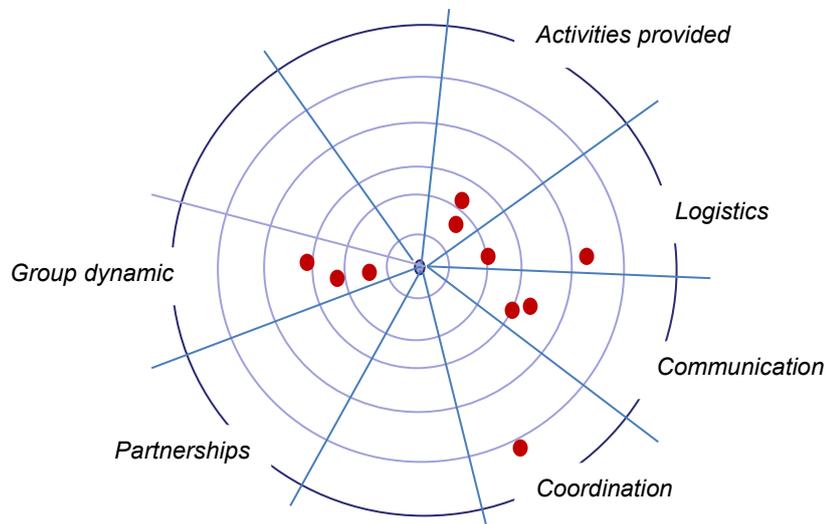
Draw a target, divided into as many sections as there are aspects to evaluate.

For example: activities provided, logistics, communication, coordination, group dynamic, etc.

Each person gives her opinion on each aspect by drawing a mark with a pen on the target. The closest the mark is from the center, the more the person is satisfied.

The target gives quickly an overall view of the quality of each aspect, showing at the same time consensual opinions and divergences (which are worth to be addressed carefully).

For example:



What about money? - Financial evaluation

Financial data should be analyzed carefully, as they will determine the capacity of organizers to cover the current costs, and to reiterate the action in due time.

Do not hesitate to sort out the various sources of incomes: Bar, Food, T-shirt, entries, donations, etc. to identify the most profitable activities, that has to be kept for next editions.

For the low-paying activities, ask yourself whether they should be maintained (because they meet the objectives of the project) or whether they should be removed.



What about volunteers and people involved in the process?

Given that such events are mostly relying on volunteers' commitment, a strong attention should be paid to evaluate whether they were satisfied or not, and what could be done to improve, so that they would like to involve again for the next edition.

What did the project change for each counterpart, as a person? Did it allow gaining skills, and in each field (Logistic, communication, management...)? Gaining confidence in one's abilities? Discovering new fields of activity?



Surveys, meetings and personal interviews are useful tools to lead such evaluation to a success. Evaluation represents an opportunity to express but also to reflect on what happened. Personal and collective evaluations complement each other, allowing the person to take the scope of what she experienced, and to get the most of it, at the same time they provide space for critics and suggestion for improvement.

How to assess the impact?

Evaluating the impact is a complex matter. It implies to get reliable data on a range of aspects before and after the project, to allow comparison. The evaluators have to precise when the evaluations will be done (For example: after 6 months; 1 year; 18 months, etc.) and which data have to be collected at each milestone.

The definition of relevant indicators, for example on life quality or on street safety is not an easy job, but it is essential.

The persons in charge of the evaluation can rely on existing documentation (statistics, reports, NGO's data...) but it might happen that it doesn't exist. Then, the evaluation will require the creation of data, based on inhabitants' interviews, direct observations with a control list, photos to get evidence, questionnaires or case study.



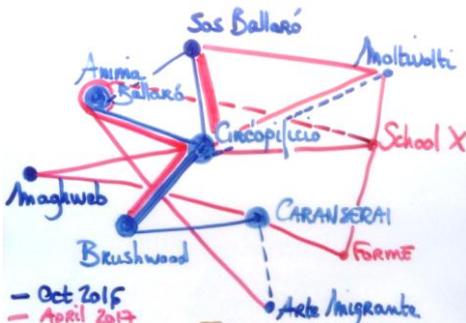
The media coverage can help a lot in the process, by providing information on the scope of the event. It allows assessing the level of popularity reached by the event, and which audience it manages to reach.

How many visitors on the Facebook page? From where and with which profiles?

How many media partners? For which audience?

Is there any change in the number of people who joined the event in between the first and the second edition? What does it mean?

The more visual and synthetic the results are, the better. For example, the impact of the event on local stakeholders in terms of cooperation and partnership can be represented by a systemic diagram.



Each point represents an actor, and each line a link. The use of different colors makes it possible to identify the existing connections at each period.

The size of the point signifies the importance the actor has in the process.

In the same way, the size of the line indicates the extent of the partnership.

Such diagrams allow qualifying quickly the impact of the event.

STUDY CASE N°3: JUTAVA RUUHI

BY THE ROYAL JUTAVA (KARELIA, FINLAND)

Jutava Ruuhi in few words

The *Royal Joutava* is a Finnish theater and puppeteering company from Lappeenranta. The 3 artists who created it met at the Turku Art Academy, where they all graduated. After a successful crowdfunding campaign in 2015, they were able to launch their new project: *Joutava Ruuhi*, the "Idling rowboat".

Joutava Ruuhi relies on a wooden, traditional sailing boat sailing on Saimaa Lake, the largest lake in Finland, dedicated to objet-theater, puppeteering and story-telling. It has a twofold approach to performance: It both presents visual theater, puppetry, music and stories for children and adults, and by interviewing locals, collects tales. The ancient myths and contemporary everyday stories are to be used in the future as the source material for the following summers.

The boat has left the dock for its first tour in summer 2016 and has been collecting stories, legends and everyday anecdotes. "*Small and big stories, everyday coincidences or legends of the past; Stories are stored in the place of living memory. And while they are always different, they all have something universal, something human, something worthy of hearing.*" says Perrine Ferrafiat.

During the winter, stories collected in the summer are being worked on and some of them are edited as visual performances. In the summer of 2018, they will bring the stories back to Saimaa, in their new form.



More on: <https://joutavaruuhi.wordpress.com/joutava-ruuhi/>

The method used to introduce the group to the project's spirit

Participants were asked to think about an anecdote from their childhood to share with the others. But to tell their story, they will use pictures rather than words. After a few minutes of reflection, each person was invited to take three pictures among a wide range of post cards and random pictures available on a table. They told then their story to their partner, using as few words as possible.

A collective debriefing allowed eventually participants to share their feelings between each other and get extra explanation on the "Object and Visual Theater" by the trainer.

The issues the group worked on (looking for solutions!)

Participants worked at the same time on 3 issues that the Royal Joutava was facing:

How to involve the villagers / inhabitants of each venue in the event?

How to make the project an opportunity for a joyful gathering of the inhabitants?

How to transform marketing into an artistic and social event in itself? How information can become a dream-vehicle?

They split in 4 groups to make suggestions for improvement, under supervision of the trainer, who gave them contextual info when needed.

As a constraint, each group was asked to present its findings creatively, within 10 minutes.

A glimpse at the proposals that they did

Involving the inhabitants of each venue during the summer for the show most probably implies to introduce them to the project during winter.

As part of the project consists in collecting stories from the inhabitants, it makes sense to involve them from that stage. Then, the problem is to find a way so what they will open their door and join the process, by expressing their story, but also by offering any other resource they have they would like to bring to the event.

This can allow Joutava Ruuhi show to become a joyful gathering that values the inhabitants as well as the artists. The villagers can cook together or share a dish, putting under light some special recipe they might have, organize a sewing workshop, play music (before or after the show), or offer some games that will involve children and families...

Transforming the marketing into an artistic and social event in itself requires imagination. Depending the venue, the period and the artists' availability, it could take the shape of:

- Writing and sending postcards during winter and spring: a soft way that often reaches out to people (but that can also become really expensive...);
- Creating up mail boxes in the center, where people can get the info about the show to come for summer;
- Works in schools during winter and spring, with a puppet workshop with families / locals to create their own stories, involve children, build connection with people;
- Meeting points;
- Private invitations, catching people's attention thanks to creative and playful ways of expression;
- Parades, music playing, humoristic trailers in public places, especially if they are barely used for that purpose;
- Sculptures in the trees;
- Pigeons (drones);
- Sending message in a bottle, the day before the show;
- Fire-works the day of the show to announce the boat is coming;
- Music playing from the lake.

In any case, the advertisement has to fit to the values of the artists and involve the imagination of the audience, so that people will (hopefully!) eventually come...

Joutava Ruuhi in a nearby future - Story-telling

Once upon a time in the middle of the lake, there was a boat floating. In this boat were 3 enchanting spirits. After a while they become really sad because they needed to be touched by other enchanted eyes. So they decided to seduce the souls of the cold bears with some Joutava messages in the bottle to inspire their ability to dream. So they could one day, when they will all be together, share their Joutava visions.

Once they were able to share their most terrible nightmares, something magical happened! The boreal Aurora became brighter than ever and a symphony started to sound. The 3 enchanting spirits and the cold bears were so moved by this unity that they all came together just to enjoy this Joutava togetherness. A new era began...



Extra “Food for thought”: When a Crowdfunding campaign turns into an artistic work in itself

Raising money through a Crowdfunding campaign requires a strong commitment, to manage a community, but also a lot of imagination, to catch people attention and eventually touched them enough so that they will support the project from a financial point of view.

Jutava Ruuhi’s Crowdfunding campaign is a good example of how marketing can transform into an artistic work at the same time it can nourish people’s curiosity and interest towards an initiative.

Tip 1: Humor is your best ally!

Jutava Ruuhi’s campaign was about buying a sailing boat. Therefore, each milestone reached was celebrated by an different (and quite surprising) boat...



Tip 2: Be creative in what you offer

A successful crowdfunding campaign also relies on the quality of the rewards provided to the contributors.

They have to be:

- linked to the project;
- attractive enough so that people would like to reach them;
- affordable for the organizers.

For example, in Joutava’s Ruuhi’s case:



For 40€ - Sailor’s bag

The Crew’s Captain will sew for you a sailor’s Duffel Bag. 100% cotton. You can easily fit in all your sailing essentials: like a bikini and a towel!

For 75€ - Peek behind the scenes + Name on the mast

Come and join us for a short tour on board Joutava Ruuhi. The crew will take you to the magic world that lies behind the scenes and reveal their puppetry secrets. We will also write your name on the mast and send you a photo of it by email. Tours available in Finnish, French and English!



For 300€ - Puppetry workshop

We will give you a 30-minute workshop to introduce the basics of puppet theatre. Workshop are held for a maximum of 20 people. (Venue: East Finland).

More on: <https://mesenaatti.me/en/joutavaruuhi/>

STUDY CASE N°4: THE RECYCLED CREATIVITY FESTIVAL

BY KULTURLABOR TRIAL&ERROR (BERLIN, GERMANY)



The Recycled Creativity Festival in few words

Since 2009, Kultur Labor Trial & Error organizes every September a popular event dedicated to Trash, Art, Creative expression and Do It Yourself (DIY) workshops: the Recycled Creativity Festival.



For 3 days, association offers to who-ever wants to an opportunity to look at trash another way, to discuss our throwaway society and to re-value materials, ideas, and initiatives, thanks to numerous DIY workshops, films, discussions, music and performances.

Building of fruit dryer, Swap plants and clothes, Introduction to permaculture, Urban gardening, Lockpicking and binding workshops, Book recycling, Daily strategies to save waste, Low-tech, self-sufficiency and upcycling methods...

The festival is an alternative to the mainstream, offering to people participatory and interactive experiences in organizing to the exuberant celebrations.



Participants, among which numerous inhabitants of the neighborhood, children and families, are invited to play with some trash, listen to others playing and learn more about healthy and happy lives.

Each year, the festival focuses on one different issue: cycles of things, sharing (of knowledge, experiences, time, work, free time), critical reflection on the misconception of some mystical place "away", alternative living styles...



Realized by artists, volunteers and young people from different ethnic and social backgrounds, the festival is the result of their individual interpretations of recycling. It relies on the involvement of Kulturlabor Trial & Error's supporters and volunteers, and of the commitment of musicians, artists, graphic designers, artisans, massage and yoga experts, writers and cyclists, environmental activists, etc. that share the will to celebrate sustainable lifestyles. This makes it beautiful and fragile at the same time...

More on: <http://www.recycledcreativity.de/> and <http://www.recycledcreativity.info/>

A role-play to introduce the group to the project



After a short presentation of the Festival, Kultur-Labor Trial & Error's members prepared an entire role-play for all participants to feel the atmosphere of the event, and to get closer to the experience of organizing such a Festival, relying on volunteers.

1 character was attributed per person, with specific objectives, tasks to do, responsibilities, ways of being... All characters were designed according to former real situations, to get as close as possible of reality.

Examples of roles: The stage manager; The folk musician; The DJ; The crafts workshop manager; The new volunteer, The drunk visitor, the vegan gluten-free visitor with kids...

Each character was given tasks to do, that implied to interact with the other players.

Example of a role: *the vegan gluten-free visitor*

1. Arrive on the festival, ask the front desk about vegan gluten-free options for meals
2. Find crafts workshop “B” and realize the instructor has not yet arrived
3. Get a snack from the snack booth
4. Go back to the workshop and attend it
5. Get one of the musician to sign you an autograph
6. Make friend with the *Drunk visitor*

What arose from the role-plays



The role-plays highlights how messy a festival can be if roles are not clearly defined beforehand, and how difficult it is to manage a group of volunteers, whose involvement in the association and knowledge of the event are radically different.

It also questioned the availability of each staff member: How to make sure everyone is reachable when needed? How do the staff manager and craft workshop manager fiddle between the many schedules? How the new volunteer is able to find relevant information for his work and get insights from experienced volunteers? Etc.



It also allowed the participants to acknowledge the diversity of the public attending the festival and the many questions it raised: What about setting up a kid-zone? What food options should be available? How do you deal with the effects of alcohol among the visitors? How do you deal with the frustration of having a limited number of participants for each workshop?

It also shows how crucial signage is during a festival so the visitors don't get lost or miss their workshop of preference. This also helps the welcoming team not to get overwhelmed with practical questions – setting up a front desk to introduce the festival to newcomers and meet their specific demands (child care, schedule, diets covered).

The issue the group worked on

Following the role-play, and building on what emerged from it, participants split in small groups to work on a specific issue KulturLabor Trial&Error was facing:

How to cope with the natural transformational process of an old collective: especially in the subject of changing human resources, hierarchy, loss of identification and motivation?

The methods used to deal with it

Step 1: Mutual interview groups

The method consists of sharing a bad or a good experience in small groups (2-3 persons) to point out facilitating elements or pitfalls to avoid (depending on whether it is a bad or a good experience).

Each person speaks first for 5 minutes about one personal experience from which will be drawn facilitating elements (to put into practice) or bad practices (to avoid as much as possible).

1/ Share a relevant experience about the evolution/transformation of a collective (3 x 10 minutes)

2/ Which elements can ease the internal evolution of a collective? What can help to give a new breath? How to make it last? (10 minutes)

Step 2: Sharing circles, focusing on facilitating elements

Findings of each working group are then shared with the whole group, and add up to create a set of good practices.

To avoid repetition, participants don't repeat an element already mentioned. A person (the “scribe”) takes notes.

The facilitating elements that emerged from the workshop (Set of good practices)

- Clear roles and responsibilities
- Policy making – Clear rules within the group – Behaviors charts
- Sustainable plans (to avoid burn-outs)
- Prioritization
- Re-analyzing the economic model of the organization as often as needed
- Transparency of processes
- Horizontality
- Good knowledge management (making sure everyone has access at all the information he/she needs to act)
- Regular trainings of the volunteers - internal trainings for the staff
- Giving benefits to the volunteers - Feeding the needs of the staff and of the volunteers, make sure they are fulfilled / they are growing with you.
- Using various tools and methods to take decision or to debate
- Agreement on decision making process
- Including diversity in the group which is taking a decision
- Exchange roles
- Switch hierarchy
- Team building activities regularly
- Equality in the dialogue
- Taking time to communicate (using Non-violent communication)
- Easing communication by innovative languages (vocabulary)
- Valorizing the work of each one, speaking out the value
- Conviviality
- Taking care of friendships
- Facing taboos, emotions, visions, denials, BELIEVE OR LEAVE!
- Listening, caring about each other
- Coaching sessions for the whole team, from time to time, facilitated by an external person
- Addressing clearly (as a person, and as a group) the issue of finding a balance between each individual's needs and the dream of collective
- Respect
- External mediation when tensions or conflicts emerged
- Regular feedbacks and re-evaluation
- Realizing and giving time to problem solving
- Humor and self-derision
- Reminding the organization' history, the vision of its founders and its' evolutions, to better understand the go and back process and embrace changes...
- Individual interviews with the newcomers (to “take the temperature” and agree on the vision)
- Verifying that every new project respects the values (to avoid internal conflicts)
- Redefining rules (some of them) with new members so that are also involved in this process
- Take things seriously but not too much
- Trust in life and have a life!
- Leave to come again! Let a seat free, that new/other members will occupy, come back with new ideas
- Taking your responsibility in terms of when it's time to go / to say goodbye / to change / to take another direction
- Let your collective die, when it's time. But finish and celebrate!

Food for thought: Other important issues the group was told about, to be dealt a day...

> Problematic 1: How to manage efficiently a self-managed and 100% volunteer-based festival? (How to overcome issues such as: inequality in tasks distribution and responsibilities, lack of communication [within the team], coordination of volunteers, time management, management of logistics, floating commitments...).

> Problematic 2: How to grow and develop the Festival, without losing its spirit, but taking into consideration the need of : a larger and more accessible venue, new equipments, new workshops, a better balance between practical workshops and artistic performances, learning and teaching activities, music and food ?

FROM THE CONCEPT TO THE PROJECT

For a day and a half, participants worked on 5 projects they were involved in or that they wanted to develop in a short term.

Each project they worked on was eventually a gathering of various proposals. Indeed, there were more proposals at the beginning of the day than there were working groups available. Joining various ideas into one coherent project became the first challenge of the workshop that eventually leads to the design of 5 projects and lively discussions and debates between participants.

Project n°1: KATHARSIS FESTIVAL: Bringing arts to the people

A nomadic trans-disciplinary World Art Festival with local facilitators, for people to be able to experience all mediums of expression, as tools for self-discovering and cultural mediation.

Project n°2: Local Food Gathering and Sustainable Lifestyle Festival

An eco-fair and a film festival to promote sustainable ways of living (in both urban and rural areas).

Project n°3: Art-2-Link

Intercultural exchanges and trainings, focusing on dances and music, to fight stereotypes and discriminations towards Roma communities.

Project n°4: Migrants Welcome!

Alternative refugee & asylum seekers centers to address migrants' issues through herbalism, handcraft and intercultural evenings.

Project n°5: Out of the Educational Box...

A critical analysis of our education system.

The methods used to introduce the group to each project

- **A theater play, with various posters and a manifesto** to introduce the *Katharsis Festival*



The KATHARSIS FESTIVAL's Manifesto

*A multidisciplinary nomadic arts festival, celebrating cultures with open-minded artists and creative people, willing to share their art with the community.
In Katharsis, you will be able, thanks to different artistic methods, to experiment, to boost your deep sensibility, allowing you to be in-tune with your inner self.
We will create bridges between people to abolish any ethnic, social and cultural differences, discovering the greatness of a multicultural society.*

- **A humoristic live interview** for the Local Food Gathering and Sustainable Lifestyle Festival



- **Migrants welcome! A role play** (involving the audience) to deal with migrant issues



- **A storytelling to introduce Art2Link project with Roma communities**

Still at the stage of a proposal when the seminar AGORA occurred, *Art2Link* was eventually successfully implemented in June and July 2017 in Serbia, under coordination of the association Magic in Current World – NGO within the frame of Erasmus+.

The project aimed at fighting stereotypes and discriminations towards Roma communities by an immersive experience in a village where Roma communities are well-included, considering that ART is a tool for social inclusion and intercultural dialogue.



More on: <http://yia18.org/2017/05/27/training-course-art2link-serbia-2/>

- **A theatrical improvisation** to question the Educational Box...

The issue of education was introduced thanks to a moving theatrical improvisation. The performance relied on theatrical and choreographic tools developed by the ENSOMA Center in Corfu, Greece.

More on: <http://www.ensoma.gr/>



*We don't stop playing
because we grow old,
we grow old because
we stop playing*

George Bernard Shaw



TOOL BOX 1: CONNECTING PARTICIPANTS TOGETHER, SETTING UP AND MAINTAINING A POSITIVE GROUP DYNAMIC

Get to know each other activities



> The airplane

Pieces of papers including a short list of questions are given to the participants. Each person fulfills the upper part of her paper (3 questions in our case), before transforming it in a paper plane. (The 3 other questions remains empty).

At the signal given by the facilitator, all paper planes are thrown at the center of the room and mixed. Each participant picks then one plane, and looks for his/her owner... When he/she found him/her, he/she interviews her in order to answer the remaining questions on the paper.

The questions are both personal and close in nature with the topic of the seminar.

Step 1 :

<p>Self portrait</p>	<p>> The object you always have with you?</p> <p>> The place where you feel the more at ease?</p> <p>> Your nicest defect :</p>
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STEP 2 :

<p>> One artistic work that impacted you and why? (movie, book, painting, song...)</p> <p>> One meeting that impacted you?</p> <p>> Your craziest dream :</p>	<p>Name :</p>
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For AGORA, the questions were as follow:

Upper part (3 questions):

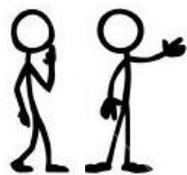
- 1/ The object you always have with you
- 2/ The place where you feel the more at ease?
- 3/ Your nicest defect

Second part (3 questions):

- 1/ One artistic work that impacted you and why? (movie, book, painting...)
- 2/ One meeting that impacted you?
- 3/ Your craziest dream

Notes: Don't be afraid: The exercise is naturally a bit messy. This mess contributes in a certain way in the get-to-know-each-other process, as participants have to ask a lot of persons if they are, or not, the owner of the plane they get...

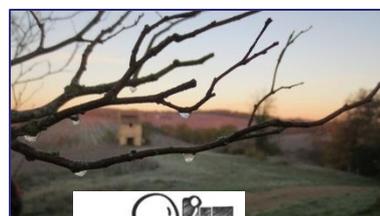
> The "special walk" (20 minutes)



Going outside, taking fresh air and walking with one person, apart from the (big) group, allows taking a breath and meet someone in the same time.

For the "**Think-Listen-N-Speak-Special-Walk**", participants go for a walk by pair (ideally with someone they don't know well yet) to share about a specific topic given by the facilitator.

For 10 minutes, one is expressing one's point of view, while the other is listening, without answering, debating or asking questions. After 10 minutes, the speaker becomes the listener for 10 minutes, sharing with one's partner, who is listening attentively.



> The Photographer (20 minutes)

This energizer works the same way as the "special walk".

Participants form pairs and go on a walk. For the first ten minutes, one of the two walks eyes closed while the other (the photographer) guides him. They may or may not talk during the walk. The photographer chooses 3 sights that catches his eye, somethings he wants to show to his blind partner and he tells him open his eyes at those particular places. Partners can discuss the reason why he had him open his eyes at that place.



Then the blind participant becomes the photograph for another ten minutes.

Energizers and Cooperative games

> The Machine (10 minutes)

The machine is a game that involves imagination, creativity and fitting into a group. The participants are split into several groups of about 6-12 persons. The facilitator gives them a theme to work with, in tune with the theme of the seminar. For example: social work, ecovillage, interculturality...

A participant starts mimicking an action relevant to the theme (ex: building a wall in an ecovillage), including a sound to make it more explicit. Then a second person comes in and performs another action. Then a third participant, until everyone fits in this living scene. People should be encouraged to work together to better represent an action.

At the end of the process, you might end up with an accurate depiction of your theme... or a complete mess! The play witnesses what ideas a certain theme might bring up for each participant and gives food for thought for the entire group.

> The Cooperative Musical Chairs (10 minutes)

This kid's game takes a new turn when instead of throwing the slower kid out of the game, everyone has to be included for the group to stand on as little chairs as possible! Cooperation (and balance!) becomes the key to win the game!



Several chairs are set up in a circle, facing outwards. At first, there are as many chairs as participants. A music starts and participants may run, dance, walk or parade around the circle. But when the music stops, everyone must be on the chairs, feet above the ground! Then, the second turn starts: the facilitator removes a chair, or two, or half of them... And the music plays back on...

The game ends when you couldn't possibly fit more people on those two remaining chairs without being world-class acrobats!

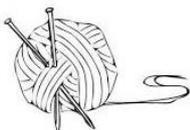
> The ZOMBIE (as long as you make it)

The Zombie is a game to get the group to be more self-conscious and reactive, addressing the unspoken factors of decision-making.

Chairs are scattered all-over the room. Each participant is seated on one. One of them will be the zombie: he/she gets up and goes at the opposite corner from his/her chair. He/she then starts walking slowly towards his/her empty chair so he/she can sit. The other participants have to prevent him/her from seating. To do so, they can get up and sit on his/her chair. The Zombie will then aim at the chair they have left empty.

Here is the twist though: apart from the Zombie, no more than one participant should be up at any given moment. The game is all about paying attention to every participant to make sure no one else is already moving before you make a move yourself! If you do move while somebody already is, you become the Zombie.

It also requires some "planning": if you're closer to the Zombie than the empty chair is, it might be easier for him to reach your chair, forcing the other players to run to the chair you left empty, risking to stand at the same time in the rush!



> Ecosystem (15 minutes)

For this game you need a ball of yarn of any color and small pieces of paper. The activity is divided into 2 stages:

First, the facilitator gives every participant a piece of paper representing part of Earth's ecosystem: either organic (a plant, an animal, a human...) or inorganic (water, air, rock...). There can be one or several of each, and they should be found in the same type of ecosystem (European countryside, savannah...). Everyone then determines if their element makes a sound or not. The ones who have a sound will then close their eyes and make the sound they feel fits to their element. They have to find other members of their specie by moving around following the sound resembling theirs. The ones who don't have a sound can open their eyes and mimic their element, trying to find their counterparts.

After all have been gathered in specie groups, everyone disclose their element. The facilitator hands the ball of yarn to any participant. He will then throw it to another element that has some kind of relationship with them (dependency, exploitation...), while keeping the thread in his fingers (so it makes a yarn connection between them).

Ex: The sheep can throw the yarn to the grass that he eats, the air he breathe.

The participants keep connecting until everyone is linked to at least one person. This creates a web of inter-dependency between all the elements. The facilitator can end the game by removing a player to see how the web breaks after one element is removed.

The game puts under lights the strong connections that exist between all elements, at the same time it raises our awareness on how important is diversity for each of us.

TOOL BOX 2: ASSESSING THE SEMINAR

Daily debriefings and intermediary assessments

> The “Expression box” and the “8 o’clock evening News” (20-30 minutes every evening)

This is a suggestion for a creative and friendly way for the group to make suggestions, share ideas and address issues.

Participants feed an “expression box” all day long, with whatever they want to express, whenever they want to, from the early morning to the late evening. The box looks like a ballot box and you can take off the lid to reach the inside. Whoever wants to express put the paper on which he/she wrote into the box. It can be anonymous, or not, it can be a joke, an idea for an activity, a love note, an impression after one of the workshop, a call for massage from the cooking team...

At 8 pm, during dinner, when everybody is sitting around a table to enjoy the meal, one or two volunteers will grab the box and theatrically read the papers out loud to all the participants.

It is a very cheerful way to boost the group dynamic, especially when the speaker is changing every night or include people who do not speak that much if they want to try.

> The evaluation circle (15-30 minutes approximatively, depending how many people express themselves)

Participants gathered in circle. One volunteer enters the circle and shares briefly (2 minutes maximum) with the others something he/she has experienced during the training course that he feels like sharing (a learning assessment, a feeling, an emotion, a frustration...). Then, he/she returns to his/her placement, leaving the place free to someone else, who would like to share something, etc.

Participants are free to express themselves or not. If the silence between two speeches exceeds 2 minutes, the session is over.

> The Focus group

Participants are invited to gather in small groups (6 persons) to evaluate the day, sharing together what was satisfying for them and what was not, and making recommendations for next steps.

Their observations and conclusions are transcribed on flipcharts, offering the possibility to the trainers and the facilitators (who are not taking part in the discussion, to guarantee a free expression of participants) to take into account participants' feelings and feedbacks to prepare the next day(s).

Self-assessment & Finale evaluation

> The Mandala of learners

The Mandala of learners allows planning, reflecting on and recording learning in a creative way.

At the beginning of the training, each participant draws a mandala (giving it the shape he/she wants) on which he/she writes his/her personal learning goals. It can be hard or soft skills, depending his/her expectations.

Each Mandala is a subjective representation of the person's objectives. It offers various spaces, in which the person is invited to write down her goals. The bigger the space is, the more important is the learning goal.

The facilitator creates a peaceful atmosphere so that participants can reflect quietly. He prevents interaction between them in order to foster personal reflection.

This first step should last around 30 minutes. Some space in the Mandala should remain free so that participants can add items all the process long, depending what will emerge from the training.

Ideally, they will get about 10-minutes reflection every day to complete their Mandala, adding items and coloring the space accordingly to their learning goals' completion. The more each zone is colored, the more the goal is achieved.

On the last day, as a final personal evaluation, participants get an additional 30 minutes that allow them to finalize their Mandala. The final result (hopefully full of items and colorful) synthesizes the person's achievements.

More on the Tool: https://www.salto-youth.net/downloads/4-17-2632/YP-unfolded_method_17.pdf

Examples of Mandala of learners realized during the AGORA seminar:



> **The Target**

The “target” is a collective evaluation tool which offers to a group a visual representation of its level of satisfaction regarding several criteria. We used it on the last day for the finale evaluation of the AGORA seminar.

Step1: Drawing the target

The facilitator draws a circle (the target) which is then separated in different parts. Each section refers to one specific criteria. For example: the group dynamic; the pedagogical contents; the logistics, etc. Participants can add as many criteria as they want, dividing thus the target in as many sections.

Step 2: Fulfill it!

Each person gives then her appreciation on each criteria by drawing a point, with a pen, or with colored dot, on the target. The closest the point is from the core, the more satisfied is the person regarding the criteria. Conversely, the farther the point is from the center, the less satisfied the person.

Step 3: What do we see?

When all participants have given their point of view on each criteria, begins the collective evaluation. The draw gives immediately an overview of what went well and of what was tricky / unsatisfying for most of the participants. It also highlights some discrepancies in the assessment of certain criteria. The facilitator gives a specific attention to the discrepancies, by asking the group about it, and inviting those who gives the most extreme evaluations to express the reason why.

THE SHORT (but Amazing!) STORY OF **AGORA**

By Rose-Anne

Do you hear the gathering call? 5 Minutes of trumpet!

Imagine people coming from different parts of Europe, meeting in a TOTALLYGLOTTE place:
"Kalimera", "Guten Tag", "Buongiorno", "Bonjour", "Buenos días", "Bom Dia", "Doberdan",
"Myo"... !"

We arrive in that venue, in the middle of a vineyard. We lay down on a carpet, outside
watching the sunset like screen-cinema and inside get warm with the fire like cats.

We wonder about existential questions of life:

What are you all the time keeping in your pocket? In your mind?

Do you know who the Pine-apple is?

Who are you?

Who fear to fall in love?

Who are you?

In which language are you dreaming?

« *Tam tim taranaltam-Tina taguina-Tam tim taranaltam...* »

Make up! The artist is inside you!

And In Trash We trust!

Listen to your artist and Recycle, Recycle, Recycle...

Jump into the boat and sail in the big lake around the society island!

You wear your favorite pyjama with green and red Christmas trees or pink and purple sweets
hearts. You feel good...

Choose your harbor.

You are a bridge.

What kind of bridge are you? In which material? Metal, wood, stone, straw, wool?

You add a "W". A "W" as Water, but also as Worker.

As the artist is a worker, like the social worker and the non-formal educator, let's work
together!

And during all this time, Penelope is weaving the wool... Work in progress...

Endless possibilities!

A MANIFESTO TO CONCLUDE...

the WHY CHEAP ART? manifesto

PEOPLE have been THINKING too long that
ART is a PRIVILEGE of the MUSEUMS & the
RICH. ART IS NOT BUSINESS !

It does not belong to banks & fancy investors
ART IS FOOD . You cant EAT it BUT it FEEDS
you . ART has to be CHEAP & available to
EVERYBODY . It needs to be EVERYWHERE
because it is the INSIDE of the
WORLD .

ART SOOTHES PAIN !

Art wakes up sleepers !

ART FIGHTS AGAINST WAR & STUPIDITY !

ART SINGS HALLELUJA !

ART IS FOR KITCHENS !

ART IS LIKE GOOD BREAD !

Art is like green trees !

Art is like white clouds in blue sky !

ART IS CHEAP !

HURRAH

Bread & Puppet Glover, Vermont, 1984