



# FYCIC

From Youth Centers to  
Intercultural Centers

## Toolkit



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# SECTION I

THEORY



# Intro



## **FYCIC "From Youth Centers to Intercultural Centers"**

was born from the need to implement innovative interventions of inclusion, participation and active citizenship of the migrant population in the field of youth work, moving from activities tested in recent years by several European non-profit organizations.

The need arises as a response to the migratory phenomenon that has characterized Europe in the last years. Since the 1990s, when European countries on the Mediterranean were crossed by the transit of migratory flows to north-western Europe, there has been an increasing amount of migrants in the Euro-Mediterranean area.

Italy has played a main role in this important passage, along with other southern European countries such as Spain, Portugal and Greece. Today, this transformation is affecting the countries of Eastern and Central Eu-

rope (some of them have recently joined the EU) which, while still having substantial flows of emigration to Western and Northern Europe, are at the same time increasing their attractiveness to the citizens of many neighbouring countries of the ex Soviet Union, ex Yugoslavia and Central Asia.

The project FYCIC, given these features, linked to the new flows of permanent immigration, has involved organisations from four countries, three of which are from the Euro-Mediterranean area: Italy, Portugal, Spain and one of them, Slovenia, as a Central European country which is one of the main transit countries for those who move from former Yugoslavia to reach central and western Europe.

The Toolkit "From Youth Centres to Intercultural Centres" aims to theoretically and practically orient youth workers in the evolution in the sense of intercultural youth activities, in particular to facilitate the transition of Youth Centres into Intercultural Centres. The inter-

cultural centres are designed for the empowerment of young people, who live in increasingly multicultural contexts, and they are intended to increase levels of social inclusion in the local communities of the European Union.

The Toolkit contains innovative methods and practices, tools, guidelines, based on non-formal education and intercultural dialogue. It is structured in two sections and 6 chapters:

## Section I – Theory

This chapter presents a framework for intercultural and intercultural youth centres, bringing to a synthesis research in the field, the directives, Union theories and methods, intercultural experiences in Community programmes, in particular Erasmus+.

## Section II – Practices, tools, guidelines

This section contains a series of activities based on non-formal education and intercultural dialogue, in order to orient youth worker in the transition of youth centres into intercultural centres. The activities are divided into three sections: Learning, Exchange and Active Participation, plus a closing section called Box of inspiration

The Toolkit has been tested in the countries implementing the project, directly involving young Europeans and young migrants.

The results of such testing activities helped to further improve the toolkit that, in its final version, has been promoted in dissemination events in different countries. The Toolkit is available for free on the project website in digital format.

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***The Toolkit contains innovative methods and practices, tools, guidelines, based on non-formal education and intercultural dialogue.***

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# CHAPTER I

## CULTURE AND INTERCULTURE

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## What is Culture?

According to one of the most prominent fathers of cultural anthropology, Sir Edward B. Tylor, culture may be defined as «that complex whole which includes knowledge, beliefs, arts, morals, law, customs, and any other capabilities and habits acquired by [a human] as a member of society».

**18** However broad, this definition implies many things:

- First and foremost culture includes mental capabilities (thoughts) and behavior (actions).
- Secondly, culture is learned and acquired through a process which varies from society to society.
- Thirdly, culture is shared by people and is social in essence, that is, it exists within groups as an integrated whole.
- Finally, culture is not a biological trait, nor is it trans-

mitted through genes. Therefore, people are not born with a given culture which never changes in time.

Culture is at the core of individual and social identity and is a major component in shaping group identities. It is the very foundation on which all the factors that pattern an individual's ways of thinking, believing, feeling and acting as a member of society are based.

Patterning factors include attitudes towards values, traditions, conflict, cohesion, war and peace.

Therefore, culture is essential in promoting social well-being and peaceful coexistence. At the same time, culture has to do with difference and diversity. Today, the biggest challenge is to deal with some of the inherent tensions that arise in reconciling competing world views with each other. Such tensions reflect the diversity of values which co-exist in a multicultural world such as the one we live in. This challenge affects several aspects of our life.

One of the most important is education.

## What is Education?

Education is «the instrument both of the all-round development of the human person and of that person's participation in social life». It can take place at any age, through the actions of many institutions such as family, the community or the work environment. It can also take place through interaction with the natural environment, especially when such interaction is socially and culturally determined.

From these many influences, school remains the most visible educational institution, and its role is central to the development of society. It aims at developing the potential of learners through the transmission of knowledge and the creation of competencies, attitudes and values that empower them for life in society.

According to the 1996 Delors Report, it is possible to

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establish four pillars of learning. Formal education tends to emphasize certain types of knowledge to the detriment of others that are essential to sustaining human development. They are:

- Learning to know: a broad general knowledge with the opportunity to work in depth on a small number of subjects.
- Learning to do: to acquire not only occupational skills but also the competence to deal with many

situations and to work in teams.

- Learning to be: to develop one's personality and to be able to act with growing autonomy, judgment and personal responsibility.
- Learning to live together: by developing an understanding of other people and an appreciation of interdependence.

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Key words in the document are: tolerance, respect, friendship, understanding, respect for human rights and fundamental freedoms. They refer both to relations between nations (international relations) and to relations between groups of different religious, cultural and ethnic backgrounds within states (intra-national, intercultural relations).

## Intercultural education

The internationalization of education through globalization processes has direct effects on pedagogy and its theories, an intercultural curriculum, among others.

The term intercultural applies to the type of education that ensures the right to be different, promotes equal opportunities and prepares all people for coexistence in a democratic society.

Intercultural education is an indispensable agent in the process of getting to know and understand other cultures. It is necessary when it comes to establishing positive relations, but it also springs from the need to organize multicultural societies according to the principles of cultural pluralism (which encompasses mutual understanding, tolerance, and dialogue, as well as experiencing different cultures and combining them with one's own), universalism (refers to common interests, beliefs and customs) and social dialogue (combining

cultural uniqueness with common connecting elements).

The joint development of an intercultural education is based on the experience people have: their knowledge, skills, values and attitudes which help them understand first themselves and then others, discover similarities and differences, question prejudice and develop cooperation with a view to attaining common goals.

The aim of intercultural education is not knowledge as such but a relation and an attitude to it, a new construction and level of knowledge about an intercultural educational (school) community.

The challenge for Intercultural Education is to establish and maintain the balance between conformity with its general guiding principles and the requirements of specific cultural contexts.

As Gianna Pasquale points out:

The main aim of an intercultural educational model is to promote a real interaction between different cultures, that is a connection between cultures, expressed by the word 'interculturalism'.

The main idea of this educational model is the dynamic relation enclosed in the prefix 'inter': that means an equal connection between reciprocally acknowledged cultures. In other words, intercultural education intends to guide students to the awareness of the variety of identities and cultures, in order to put into effect consciousness and respect behaviors and dialogic openness to otherness.

This new educational model implies that the whole concept of 'identity' must be redefined, deconstructing the idea that personal and cultural identity is strict, static and determinable, whereas identity is unstable, complex and multiple (it is composed by various belongings which have roots in history and that improve in everyday experience).

It is necessary also to carefully think about the meaning of the word 'otherness'. In order to exist and improve, identity needs constitutively the recognition and comparison with the other (person or culture). This comparison, proceeding through communication, must be fulfilled as intercultural relation. The multiple identity (personal or cultural) opens up to equal dialogue with the other, recognizing and accepting its diversity (also multiple) as an element to be appreciated since it enriches its identity. These are the fundamentals on which intercultural pedagogy is based, to build and to offer a 'global education' model, which is an education model for all people worldwide that must lead to human and society conscious changing. This is the educational and political task of intercultural pedagogic reflection, which coincides with the school role – and hence legitimizes its resort to intercultural pedagogy –. After giving some educational concepts in support of the educational model the school should promote and put into effect, there is the need to define some fea-

tures that contribute to better portray this model.

Educating students with the intercultural model means to realize a 'Copernican Revolution', a modification in their way of being and thinking. It is necessary to admit humans' existential complexity and complication, because with his many dimensions (physical, emotional, cognitive, ethnic and cultural) their lives in an equally complex world, with its contradictions. After being aware of this, it becomes essential to change the way in which people think and live. It is required to teach students how to develop a *forma mentis* that can make them able to catch dynamic connections in the world and to accept and manage contradictions and existence paradoxes. This is the only way in which people, though living the contradictory existence, succeed in making life plans and in taking crucial decisions for his projects.

In other words, it means to educate and think in a complex way. On this aspect, it is necessary to develop a

'migrant thought' in response to the multiculturalism and a stronger and stronger 'physic, intellectual and cultural nomadism', a thought that must be dynamic and erratic, capable of overcoming its point of view to know and meet the one of the others, and then coming back into itself enriched by the confrontation experience and the exchange with divergent thoughts and points of view.

For this purpose it is first necessary to deconstruct and break down thoughts structured by a long ethnocentric tradition. Only after having 'desettled one's mind' it is possible to implement an 'intercultural mind', a mind capable of transitivity, able to switch from a knowledge mode to another, from a point of view to another, a mind that can 'decentralize'. Decentralization is a cognitive and affective-relational process that allows to overcome one's way to look at and interpret the world. It makes possible understanding and listening, openness and solidarity and makes truly operative respect

and communication, confrontation and exchange with otherness, equally.

It must be underlined that what has been stated does not lead to cultural assimilation risk because in intercultural experience a cognitive disorientation in regard to a divergent thought can occur, so far from one's thought that it becomes difficult to understand it. When we get this divergence in other's thoughts, we have reached the 'core of interculturalism', hence intercultural experience is alike only if every person's ego moves towards the one of the 'other', that means it create room for the other's world. Definitely one's disposition to open to the other is essential for intercultural education.

It must be added that this openness behavior does not concern only the cognitive field, but also the 'emotional intelligence' field. Relating to others necessitates without any doubt an emotional investment. Though, this investment must not be limited to a mere peculiar curiosity towards people with different cultural origins,

instead it must be done an empathic experience of the other. Empathy is an 'essential educational habitus' which allows gathering 'life experience of the others' as 'one's native life experience'. In this way empathic experience seems to be of great relevance in order to build up deeper relations with otherness. Going beyond theoretical knowledge, these relations are based upon human and existential comprehension.

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It is now clear that educating people to 'common feeling' represents a purpose for intercultural education. Globalized world has resulted in 'interdependence' between humans, so it is now necessary to recognize and give value to this interdependence. Educating to 'mutual dependence' (economic, emotional, cultural, environmental, etc.) means educate to recognize oneself not as an isolated entity, nor as part of a limited group of people, but as humankind.

## The vision of intercultural education

Intercultural education has its foundation in a vision of a world where human rights are respected and where democratic participation and the rule of law is guaranteed to all.

The practical outcome of this global vision is a more caring society that shows more solidarity, capable of abating the negative effects of individualism, marginalisation and social exclusion. It is a society characterised by a high level of social capital, solidarity and co-operation. In this society, democracy is not just a political organisation or a form of governance. It is seen as a way of life, or as Dewey put it "an associative living" based on community, communication and interdependence (Council of Europe 2003, p. 18).

For democracies to work and be sustainable, education is paramount. Economic sustainability needs a work

force with continuously expanding competences and skills; environmental sustainability needs awareness and knowledge about the interconnectedness of nature and human action as well as constant innovation; societal sustainability needs democratic structures and institutions as well as, and above all, individuals who are empowered to act democratically (Huber, 2008).

In multicultural societies one of the central aspects of education for democratic citizenship with its emphasis on “learning and living together democratically” must be education for intercultural competence if our vision of sustainable democratic societies is to come true.

Considering the dramatic changes outlined above, intercultural education can no longer be regarded as a mere add-on to the curriculum in occasional projects, but it must extend, and eventually replace, the monocultural, monolingual setting of our schools and lead to a change of mindset in traditional education. In order for this to take place, intercultural education must make

significant advances in the ability of education professionals to work creatively and co-operatively towards change by focusing on school practices, whether in the classroom or within the school as a whole. Intercultural education is geared towards long-term changes in schools and curriculum development, and it serves as a framework for the development of new methods and practices of teaching and learning in the classroom.

## The role and dimensions of intercultural education

Intercultural education has its foundation in a vision of a world where human rights are respected and where democratic participation and the rule of law is guaranteed to all.

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Under the recent socio-political developments “education has made a spectacular comeback to the centre of attention” (Council of Europe 2003, p. 53) and has gained new perspectives: “In a world experiencing rapid change, and where cultural, political, economic and social upheaval challenges traditional ways of life, education has a major role to play in promoting social cohesion and peaceful coexistence” (UNESCO 2007, p. 8).

It is self-evident that relationships between people who a generation ago might have had very little contact, are now commonplace. In the reduced spatial and temporal dimensions of the contemporary world, they

need to interact and understand each other on a basis of mutual respect, on a basis of intercultural competence (Byram 2003, p.13).

If at the level of society social cohesion and peaceful coexistence are desirable, a philosophy of intercultural education must be formulated as a vision of desirable future social developments and an educational framework must be derived which helps us to achieve these ends (Council of Europe 2003, p. 19).

During the six decades of its existence, the Council of Europe has elaborated and applied a specific “model of education for learning democracy” (Council of Europe 2003) according to a number of principles, among which the most prominent are:

- values-oriented education;
- citizenship competencies for all;
- the direct practice of democracy.

Since these principles are fundamental to intercultural education, it is convenient to quote them in full (Council of Europe 2003):

### **Values-oriented education**

The policy goals defined by the Council are value-driven. They stem from the three fundamental values of the Council of Europe, namely respect of human rights, pluralist democracy and the rule of law. As a result, education policies promoted by the Council explicitly sustain these democratic values. This leads to specific policy goals such as education for democratic citizenship, multilingual and intercultural education, critical understanding of history, confidence-building and democratic security, etc.

Against this background, the explicit values incorporated in education policy statements become the criteria and purpose for action.

### **Citizen competencies for all**

Democracy is not limited to a set of values included in the common heritage of European societies. These values must be understood and assumed by each generation of citizens. This is why regardless of the goals and specific contents (languages, history or citizenship education), the Council's education activities have always had in view the competencies that make the active participation of citizens possible. These competencies are indispensable in consolidating and improving democracy as a historical project. They are part of the civic culture of each person and are acquired throughout life in a lifelong learning process.

### **Direct practice of democracy**

Democracy cannot be mass delivered to the classroom, through transmission similar to that of classic school subjects. On the contrary, democracy emerges from personal experience, direct practice in daily life.

In this sense, the top-down compulsory curriculum (e.g.

through civic education or similar subjects) has a limited influence on the democratic behaviour of pupils. Democratic education has few chances of occurring in a standardised, strongly formalised learning environment. To discover and reinvent democracy, students need to participate in collective decision-making, to organise themselves in self-governing bodies, to negotiate and communicate, bring arguments and consider other people's arguments, exercise their own rights and freedoms without impairing other people's freedoms and liberties in the process. What this means is a direct practice of democracy in educational institutions through experiential learning, active participation, membership, collective negotiating, critical thinking, role-playing, problem solving and community involvement.

In this perspective it has to be encouraged participative democracy in educational institutions, by promoting human rights frameworks in the school environment,

developing a democratic organizational culture, encouraging equity (including gender equity), promoting a whole school approach to democratic education, etc.

## Intercultural education and education today

The idea of “education for all” – that is, education tailored to the needs of each student – asks the teacher the ability to adapt to a diversity of students, to support its acquisitions, the motivation to achieve higher performance and develop the capacity of continuous education.

Differences in relation to the other relate to several areas: culture, language, religion, traditions, social practices of communication, networking, etc. Depending on these, individual in interaction with the stranger, may have a complex set of reactions such as cognitive, emotional, behavioural. These effects may be of acceptance

or denial of the other. The problem of cohabitation “together”, in this diversity, is approached more and more in contemporary society.

Cultural diversity is not an drawback, but a reality to be seized at school. Cultural plurality embraces not only the problem of differences, but cultural dialogue, which recognizes that everyone must contribute to enriching the human experience and each of them constitutes an effort of universality of a particular experience.

According to C. Bennett (1998, p.121), “intercultural education is an approach of the teaching learning system based on democratic values and beliefs which tries to promote cultural pluralism in the context of a diverse society and an interdependent world”.

an intercultural perspective when designing education can lead to conflict mitigation and eradication of violence in school, through the formation of behaviour such as: the ability to communicate, cooperation, the

establishment of trust within a group, respect for self and others, tolerance of different opinions, making decisions democratically, acceptance of responsibility to others and to oneself, interpersonal problem solving, mastery of primary emotions, ability to avoid physical altercations.

According to C. Cucos (2000, p.56), in this context, in general, and in terms of intercultural education, in particular, the renewal of teacher's role focuses on issues such as:

- the practice of human rights in school, giving priority to cooperative pedagogy and building confidence in the classroom;
- addressing issues from the perspective of the student;
- referral and acceptance of similarities and differences between student himself and the others and between students themselves;

- respect for students rights and expression of attitudes of sensitivity to the needs and interests;
- solving problems and complex, ambiguous situations in class or school;
- ability to see themselves as students, as active members of the local community, national and global;
- ability to integrate its own priorities within a common framework of issues and values and to act on account of the students decisions;
- considering social and global context, fostering common approaches between teachers in order to manage issues;
- promotion of tolerant attitudes, openness, accepting and understanding the natural relationship me-other and the idea of stranger;
- recognition and respect for cultural differences by

building positive relations of equality and not by applying polarity superior / inferior;

- capitalization of school policies that promote equal opportunity in education;
- strategies for recovery of cultural differences to transform them in teaching resources.

Synthesizing the new roles of teacher, in the context of intercultural education, it intends to develop in each of us balanced attitudes to diversity, to strengthen our confidence in our cultural background and openness to others. Such attitudes and skills appropriate to specific diversity are often called intercultural competences or capacity of interculturality. Intercultural competence incubates three dimensions (Cucos C., 2000, p.73):

- a) cognitive competence (ability to know the culture and language of the people they come into contact with, history, institutions, conceptions of the world, beliefs, customs, rules of networking ...);

- b) emotional competence (availability of intercultural adaptation by proving emotional and motivational abilities and empathize);
- c) operational competence (the ability to behave in a certain way to experiment intercultural positive behaviours to combine verbal and non-verbal behaviour etc.).

Basically, communication skills and intercultural interaction are formed / developed by an approach focused on (Nedelcu, A., 2004, p. 64):

- Knowledge. First of all, we must get informed about the culture of others. It takes an inside knowledge, customized by empathic projection.
- Acceptance. Even if codes, linguistic or symbolic records, do not coincide, we need to know to listen to the other, to feel his presence, and to know his motives, demands, dreams.

- Non-verbal communication. The ability to communicate derives from the science of decoding supra-segmental features of verbal language, reporting to the context of issuing the message itself.
- Contact with the environment. Movements in the context of physical, socio-cultural values are a great learning in communication between cultures.
- Report to the time of the other. Discovering the universe of the other is an approach that tries to get closer to another dimension of temporality, lived by the other. Intercultural competences promotes the establishment and development of intercultural relations. Intercultural relationship concerns the relationship between representatives of two or more cultures and consists in using the knowledge, capabilities, skills, attitudes of those involved, to facilitate communication, understanding, transfer of information between them.

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***Intercultural education is, in fact, an education of interpersonal relations which involves members from different cultures***

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Intercultural education desires for a pedagogical approach of cultural differences, strategy that takes into consideration general or spiritual specifications, trying to avoid, as much as possible, the risks that appear from the unequal changes among cultures, or, even worse, the tendency to be the same. Thus, intercultural education wants to develop an education for all in the spirit of acknowledging the differences that are inside the same culture.

Intercultural education is, in fact, an education of interpersonal relations which involves members from different cultures. Despite of the many definitions, multicultural education has the following aims:

- increasing the efficiency of intercultural relations, increasing the degree of openness, of tolerance, of acceptance of a different person;
- preparing the human being to live diversity as a daily fact, and to find and explain it;
- educating the attitude towards diversity in order not to perceive it as a threat or shock, but as a source of interest and development.

## From Compensatory Pedagogy to Intercultural Pedagogy in Europe

Historically, in many European countries, the first measures concerning students' academic under-achievement were essentially compensatory in nature. The educational proposal, the so-called pedagogy for foreigners, was based on a deficit perspective that attributed the children's school failure to perceived deficits within the children, their families and cultures. This approach, however, proved to be totally inadequate and unable to solve, or at least to reduce, the inevitable disadvantages resulting from the socio-cultural migration experience. This was not insignificant in encouraging the pedagogical science to rethink its educational categories and training paradigms within a new hermeneutical logic aimed at overcoming "an assimilation model", which until then had "deliberately ignored the differences of less prestigious social groups, considering them as negative elements, or signs of inferiority to obliterate".

Let's take a look at how the transition from Compensatory Pedagogy to Intercultural Pedagogy took place in three European countries.

With regard to the social and educational policies adopted by the various Member States, it is worth noting that the different approaches to migration find a valid explanation in the political and social events that have marked the history of the individual countries.

In France, where, as it is well known, the government's policy on migration has always been characterized by the assimilationist approach, the process of integration and the provision of so-called naturalization (i.e., the allocation of citizenship) have always been subject to the immigrants' abandonment of their ethnic and cultural identity leading consequently to the assimilation of culture, language, and national customs.

In particular, here, the assimilationist model has represented "a response - which far from being occasional,

was due to the national prevailing political culture - used in migration policy since the last century to address not only temporary labor shortages, but a chronic demographic crisis”.

Moreover, as concerns the education policy regarding the presence of migrant pupils, one must keep in mind that until the 1970s, “assimilation seemed a legitimate aim of the institutional policy and the school made a big effort to level differences, to deny the originality of different cultures, and even sometimes to denigrate them”.

Since the 1960s, the attention has been attracted exclusively to language deficiencies and the possibility to fill these gaps in the so-called classes d'initiation where “non-francophone pupils were enrolled on a preparatory course in order to implement and speed their learning of the French language in an appropriate context and thus be integrated as fast as possible into the host educational system”.

The establishment of special classes has, however, showed a number of limitations. These were due, on the one hand, to an inevitable marginalization that sharpened the differences between native and foreign pupils even more radically, and on the other hand to a wide scope of problems, whether caused by a lack of peer interaction or absence of all the aspects needed for the global education of pupils of immigrant origin (Perotti, 2003: 35-36)

A new way of thinking about cultural diversity became apparent only in the 1970s. The cultural capital and experiences that immigrant children brought into the classrooms started to be seen more positively. This change was due not only to the 'democratization process' within the country and the post-colonial transition to national and cultural independence. Activities of both the Council of Europe and UNESCO in the education field also played an important role in breaking down many stereotypes and prejudices in the curricula

of the Member States school systems (Portera, 2003: 3-23).

Recently, thanks to the many initiatives and demands of the Council of Europe and in view of the persistent discomfort and academic difficulties manifested by immigrant pupils – interculturality has been regarded by the French school administration system as a teaching tool for developing the understanding of French culture. In this regard, the first project of intercultural education for pupils of all nationalities and of all school levels was originally started in 1978 at the moment when the Centres de Formation et d'Information pour la Scolarisation des Enfants de Migrants (CEFISEM) were urged to develop culture-oriented teaching and educational methods. During this period, “the concept of elite, abstract culture ('the other culture') is still widespread”. However, since the 1980s “the experience of interculturality is reality-based” (Campani, 2008: 46-49).

In the early 1980s, we witnessed the creation of the Priority Education Zones (ZEP) and the promotion of their Educational Action Projects (PAE) informed by a “pedagogy of the project” which aimed to focus on the social and cultural differences as well as to implement a community-based education.

In particular, the aim of the Priority Education Zones and of the Educational Action projects is to “correct inequalities through a targeted strengthening of the educational action. Pedagogy must be centered on the needs of the student taking into account the social and cultural realities in which the student is located”(Campani, 2008: 46-49).

In the 1990s, the gradual rethinking of the French education system has laid new emphasis on the centrality of French culture and language, as evidenced by the new primary school programs (1995).

Currently, the discussion is further polarized by a de-

bate between scholars who identify weaknesses and threats related to intercultural education and those who stress the importance of the intercultural approach.

As for Britain, similarly than in France and other European countries, the school policy on migrant children was characterized by a period of “ignorance and neglect” during which the British government preferred to ignore the significant presence of migrant children coming mostly from the former colonies.

Since the 1960s, the idea that immigration represents a problem which necessarily requires a solution, moved the authorities to adopt educational policies clearly assimilative and compensatory in nature. In particular, some compensatory measures were promoted to persuade pupils belonging to ethnic minorities to abandon their original culture to be assimilated to the British one. In this regard, a wide range of initiatives were launched to promote the learning of English as a

second language. Hence, the language and culture of origin were completely ignored.

Occasionally they made an attempt to teach the languages of origin with the unique aim of enhancing English language learning again.

Moreover, intensive English as a Second Language programs are provided for migrant pupils with limited English “in order to improve their integration”. In 1966, according to the Home Secretary, Roy Jenkins, the integration must take place not through a flattening process of assimilation but as equal opportunity, accompanied by cultural diversity, in an atmosphere of mutual tolerance.

Since the 1970s, the UK had been in advance of other European countries in developing multicultural curricula aiming at promoting the integration of autochthons and immigrants. This is clearly evidenced by the publication in 1973 of the School Council's Working Paper

entitled *Multicultural Education: Need and Innovation* which had the aim to support the adoption of the multicultural model in education.

However - in Britain, as in France -, the multicultural model adopted in this early stage introduced students to the more superficial and folkloric aspects of culture by giving precedence to the so called 3Ss version of multiculturalism (saris, samosas and steel bands), in other words focusing the attention on stereotyped and superficial cultural aspects such as clothes, Indian cuisine, and the Caribbean percussion instruments. To confirm this, it is enough to remember that the study of the habits and customs of minorities was introduced in the curriculum leading to an accentuation of cultural differences.

In the 1980s, it began to become obvious that this type of educational approach not only did not favor a constructive confrontation between autochthons and immigrants, but often served to emphasize the cultural

differences among them. In particular, the multicultural approach has been criticised for being too focused on cultural differences, leading to a problem of hidden social and political discrimination. For this reason, some scholars suggested to integrate anti-racist principles throughout the multicultural program.

Margaret Thatcher's conservative education reform culminated in 1988, with the Education Reform Act. It introduced a whole series of changes, not the least of which was the imposition of a National Curriculum from 5 to 16 as well as a further contraction of multicultural contents: diversity is mentioned only in a footnote, minority languages are further discouraged and funding of projects curtailed.

Since the late 1980s, the debate over multiculturalism has been scripted as a two-sided confrontation: the proponents of multicultural education, and the radical, supporters of the 'anti-racist education' who were able to overcome the divisions to work together against the

dangers of ethnocentrism found in the National Curriculum that was imposed by the Conservative governments.

Consequently to the spread of racial unrest and the 7 July 2005 London bombings, the need of rethinking the notion of a 'multicultural society' and building new models of integration became of primary importance.

**38** Like in Britain and France, at the basis of the German migration plan, one may identify a specific political perspective, which in this case is closely linked to the fact that Germany has been the last major European country to become a nation-state and the formation of the nation (as in the case of Italy) has remarkably preceded that of the State. This delay led to the emergence of a concept aimed at "protecting as a fundamental value the asserted ethnic-cultural homogeneity of the Germans and counteracting in any possible way its dissolution.

With regard to the development of intercultural pedagogy in this country, three important stages can be taken into consideration: a first phase starting in the 1970s, in which - as it has been mentioned for the other two countries previously discussed - a pedagogical approach emerges essentially related to a form of assimilative and compensatory education that on one hand aimed at recovering the language deficits as well as transmitting the cultural content of the host country and on the other hand to leave open the possibility of returning to the country of emigration (which required the teaching of the language and culture of origin with the help of native instructors).

In this view, considering that the permanent Conference of Ministers of Education (Kultusministerkonferenz) favored the achievement of these objectives by giving "official recommendations aiming at a Doppelstrategie, meaning that it both favors the integration in Germany and the 'maintenance of 'cultural identity'

or Rückkefähigkeit (possibility to return). For this reason a large number of training courses for teachers have been started. The so called Ausländerpädagogik was included in both general and specialized curricula for teachers and educators.

During the second phase which began in the late 1970s, the political and intellectual world became aware of the “direct relationship between economic problems (recession, oil crisis) and the increase in difficulty and discrimination of foreign nationals and their families”. Moreover, the awareness of the scientific world that Germany had become - even if not legally - a country of immigration also contributed to a deeper understanding of the contemporary context. Therefore it was no longer possible to speak of Gastarbeiter (guest workers): it was necessary to consider immigration and immigrants as something permanent.

In the early 1980s, during the third stage of the development of intercultural pedagogy in Germany, the sci-

entific debate focused on the “ongoing processuality of cultures,” stating that “there is no need to learn about immigrants’ cultural differences. Conversely, it is very important to keep in mind that cultures are the result of dynamic and evolving processes. The emphasis is no longer placed on unilateral assimilation, but rather on a two-way process that allows equality and dialogue between cultures” (Portera, 2003: 15-16).

Currently, German intercultural pedagogy benefits from high levels of institutionalization, however, for what concerns the educational practice, one has to bear in mind that the German educational system is not fully homogenous, since the organization is state (Länder) specific. In fact, each Länder can set its own training priorities and decide what programs to implement. This means that there is a significant discrepancy between the different intercultural approaches adopted by the individual schools. They may vary from traditional forms to more innovative and proactive varieties.

Since the new millennium, one can state that Germany is making a greater effort to promote immigrant integration. This becomes rather apparent when one considers the many significant projects carried out between 2005 and 2007. In particular, it is worthwhile to remember a series of important measures such as the institution of the Adjunct Ministry of Immigration and Integration, at the Federal Chancellery; the final issue of a new Immigration Act which, for the first time has provided standards for integration and, from the economic point of view, has established a decisive support to immigrant integration, and finally the approval of the National Plan for Integration which proves the commitment to change with a series of initiatives to be carried out in various social sectors.

## Intercultural education in Italy

Intercultural education has been an issue in Italian educational policies and in educational sciences since about 1989. A substantial increase of migration into Italy was the initial motivation to start discussing different approaches in education, in order to face the important social changes brought into Italian society, institutions, and economy by migration. Intercultural education is also discussed in connection with regional linguistic and cultural minorities and related policy issues, namely in Trentino-Alto Adige (Südtirol), where Italian, German, and Ladino are spoken and taught in schools. The intercultural potential of student mobility in European programmes gradually came into focus as well. But migration is definitely referred to as the main challenge for an education system that is facing many forms of diversity. The Constitution of the Republic of Italy explicitly mentions minorities (linguistic, religious, cultural, and others) and the commitment of institutions to respect diversity.

From the start, in official documents of the Italian government (Italy has a centralised education system) the concept of intercultural education was described as one that should be aimed at all students, not only at migrant pupils.

The Italian school system is inclusive; diversity is a central concept in policy documents and in pedagogy, a concept that encompasses cultural, linguistic, religious, and individual features like ability or disability.

On a national level the Ministry of Instruction, University and Research (Ministero dell'Istruzione, dell'Università e della Ricerca) and the Ministry of Education (Ministero della Pubblica Istruzione) have published official documents dealing with diversity as a social phenomenon, and intercultural education as a pedagogical consequence, including guidelines. In this framework, the presence of migrant pupils in daily school life is not only recognised as reality, but also seen as an opportunity for changes for the whole school.

However, most probably due to the fact that in the first attempts to conceptualise intercultural education the underlying concept of culture was not reflected enough, as it was often referred to as something static, in the reality of schools the idea of an intercultural education has not always been implemented in the way that was proclaimed by policy documents. For example, many teachers misunderstood (and still misunderstand) intercultural education as a special pedagogy concerning migrant children only. Currently the realization of intercultural education varies from city to city, from school to school and even from class to class. There is little or no control or supervision. To put it simply: if a teacher does not want to provide intercultural education, he or she does not have to, and no authority will object.

To summarise, there is a clear gap between policy on the one hand and practice on the other. The guidelines and strategies offered on a national level as to how the

Italian intercultural approach should be realised often do not correspond to what actually happens at the micro-level. The reasons might be traced back to the absence of adequate quality management that would imply supervision and evaluation, as well as shortcomings in initial and in-service teacher education.

**42** In terms of the curriculum, the Italian education system is in a transitional period, as the Indicazioni Nazionali (guidelines for a national curriculum) were revised in 2007. The new Indicazioni Nazionali have been valid since the beginning of school year 2007-2008. Thus, it is too early to comment on their effectiveness with regard to intercultural education. In the previous Indicazioni Nazionali, global diversity was very much underestimated. In scholarly discussion, intercultural education is seen as a transversal dimension involving all disciplines and subject matters. In school practice, however, there was (and is) a tendency to merely initiate special measures to integrate migrant pupils in-

stead of teaching intercultural education in a transversal way. The recent revision of the curriculum offers the possibility of introducing an intercultural approach. Its effectiveness can be evaluated only when and if it is finally implemented.

On one hand, intercultural education in Italy involves language provision in migrant or community languages. However, it is neither structured nor coordinated on a national level. Its organisation is left to the individual school and is very much dependent on the commitment of the communities, of private and religious organisations and the Catholic Church.

On the other hand, there is a much greater focus on second language teaching (Italian) than on community languages. This is not due to a lack of awareness about the importance of mother tongue teaching, but rather to the emergency derived from the rapidly rising number of migrant pupils, the amount of different languages spoken resulting from this phenomenon and diffi-

culties in terms of organisation. Courses in Italian as a second language are partly financed by the educational authorities (Ministry, Province) on a quantitative basis, which means that funding is only given to schools with a substantial number of migrants. Other second language measures are financed by local authorities. As a consequence, the funding varies from city to city. Second language teaching is always organised as part of an inclusive approach. Pupils with a migration background are included in a regular classroom (not in separated classrooms) and receive additional instruction in Italian if necessary and if possible.

Pre-school education (*scuola materna*) is available usually from the age of three to six (with some regional differences in actual availability and quality) and functions on an all-day schedule and free of charge. The participation rate is fairly high, but it could not be verified in the framework of this study whether there are significant differences between migrant pupils and na-

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***The Italian school system is inclusive; diversity is a central concept in policy documents and in pedagogy, a concept that encompasses cultural, linguistic, religious, and individual features like ability or disability.***

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tives in terms of attending pre-school. The importance of this segment of education for early support in L 2 (Italian) and for social integration is obvious.

In initial teacher education, it is up to the individual university whether intercultural education is part of

the curricula of the different disciplines involved. In addition, the issues dealt with in lectures and seminars depend on the individual lecturer or professor. Accordingly, there are courses dealing more with the different approaches in the field of intercultural education and others putting more emphasis on aspects like prejudice and stereotypes or the role of migrant pupils in class.

**44** At present, intercultural education (or related approaches) is taught in many departments and universities all over Italy. This is the case, for example, at the Università Statale di Milano and at the Università del Sacro Cuore di Milano. Another example of best intercultural practice at the tertiary level is the University of Verona, which has a Centre for Intercultural Studies. This shows that the perspectives of educating a generation of teachers and other professionals, who are more aware than the generation that is currently in service, are fairly encouraging, albeit limited to a certain number of universities. However, this is a quite new

development, so the teachers that were educated in previous decades are not sufficiently prepared. In the present situation, according to the experts, the fact that intercultural education has not been present enough in teacher education generates confusion among teachers about what the concept of intercultural education really involves. It is often restricted to discovering other cultures or appreciating different customs and food, especially if they are exotic. This, of course, is not sufficient, as intercultural education should involve more activities and aspects and above all, is meant to be an overall approach that should permeate all or most subject in the curriculum. During in-service training, on the other hand, there are initiatives covering national and local projects on intercultural education. In short, intercultural education is not broadly diffused yet among teachers, which is closely linked to an insufficient connection between national policies (which actually claim to promote intercultural education and the appreciation of diversity, and have been doing so for

the last two decades), and the content of teacher education in universities and in-service training institutions.

As in many other immigration countries, migrant pupils belong mostly to less privileged social groups and families. In Italy, most migrants come from non-European countries, so they are usually called extra-comunitari. Pupils with a migration background very often speak languages that are perceived as extremely distant from the Italian language and from other European languages: Mandarin and other Chinese languages are among the most present.

Generally speaking, migrant pupils tend to achieve less well than native Italian pupils. However, the Italian school system is organised according to the principle of inclusion. Compulsory school lasts until the age of fourteen, and only after lower secondary education are pupils divided into different types of secondary school. This is the result of reform achieved in 1962. Special education was reduced to an absolute minimum (only

for severest handicaps) with a reform in 1977. Accordingly, there is no risk of declaring migrant or minority pupils mentally retarded or socially disturbed, as is the case in Germany and in Hungary or other countries which have separated classes for special education. However, the problem of social exclusion exists even in an inclusive school system, and migrant pupils may suffer from social exclusion more than native Italians, because of their skin colour or their religion. Racism and ethnic prejudice unfortunately characterize segments of the Italian society and individuals as in every other country.

Examples of best practice in Italy can be subsumed under two main lines of action. On one hand, specific projects exist to integrate migrant pupils. This field includes, for example, Italian as a second language, qualified cultural linguistic mediators providing language assistance, the provision of simplified texts as well as the involvement of parents. Concerning the latter there

are two types of intervention. The first is about promoting access to and delivery of information for the parents, and the second is about providing cultural linguistic mediators. On the other hand, there is the sphere of action concerned with intercultural education for all pupils - in other words, a pedagogical approach applied in a transversal manner covering nearly all subjects and aimed at increasing intercultural openness as well as improving understanding between different cultures and ethnic or religious groups.

This discourse inside the curriculum, however, is still far from being implemented all over Italy except for some particular projects. This still requires time, more qualified and extended teacher education, the revision of textbooks and, above all, the willingness to increase an awareness of cultural changes in a society that is plural, not only in terms of immigration. An example of a school with a clear profile orientated towards intercultural education and the integration of migrants

is the Istituto Comprensivo Thouar-Gonzaga in Milan, a primary and secondary level school. This school was included in a comparative inquiry in the mid 1990s. At that time, the focus was on “children who come from far away”. The initial intercultural project gradually expanded and now includes intercultural education for all pupils, integration of migrant pupils, openness to diversity, citizenship education and ecological awareness.

## Intercultural education in Portugal

Portugal, due to its history, is a migration country, with many people coming and also many people leaving the country and later returning with their families started outside Portugal. This brings a lot of foreign students in schools and creates new challenges for the teachers and for the community itself.

To tackle this issue different policies, techniques and approaches have been taken by the government, the schools and the communities.

In 1991 the Ministry of Education created the first political answer for the management of diversity on the educational system. The “Secretariado Coordenador dos Programas de Educação Multicultural” (Coordinating Secretariat for Multicultural Education Programs) was born as an answer to the cultural and linguistic diversity in the educational environment and coordinates, incentives and promotes programs and actions

to educate the values of sharing, tolerance, dialogue and solidarity between people, ethnicities and cultures. They also collected data about the presence of migrant children on the Portuguese educational system. Later it was named “Secretariado Entreculturas” (Between Cultures Secretariat), it promoted “Projeto de Educação Intercultural” (Intercultural Education Project) that created and implemented educational and intercultural programs in different schools and with clear improvements in school results of foreign students in primary school. It was also created the “Associação de Professores para a Educação Intercultural” (Association of Teachers for Intercultural Education), the project “A escola na dimensão intercultural” (The school in the intercultural dimension), the initiative “Pelos Minorias” (For the Minorities), the institutionalization of the religious diversity in public schools and the creation of the work group of cultural mediators.

In 2001 the “Secretariado Entreculturas” became part

of the minister of education and in 2004 it was also made part of the Alto Comissário para as Migrações-ACM (High Commissary for Immigration and Ethnical Minorities, nowadays called the High Commissary for Migrations) and the intervention was centred on the training in intercultural learning for teachers and other educational agents and in the production, publish and promotion of pedagogical instruments.

**48** Aventura Marão Clube – AMC (project partner from Portugal, ed.) created different initiatives over the following years, one of them was the “Kit Intercultural Escolas” (Intercultural School Toolkit) that gathers a number of materials related with interculturality and were conceived by “Entrescolas” and is available for all professionals in the education sector. They created also “Bolsa de Formadores” (Trainers Scholarship) that offers trainings and resources for citizens, professionals and entities, public or private, that are somehow connected to interculturality or migration. Those materials are based on

a promotion of a positive and enriching management of cultural diversity, through intercultural and inter-religious dialogue. They have sessions to inform and raise awareness as well as seminars with the goals of promoting a better understanding of the cultural diversity, the awareness for hosting and integrating immigrants in Portugal and the training for interculturality. In 2012 it was introduced the “Selo Escola Intercultural” (Intercultural School Seal) to award the schools for their promotion of intercultural projects that recognize and valorise diversity as an opportunity and source of learning for everybody. There is an award named “Prémio Comunicação Pela Diversidade Cultural” (Award for the Communication of Cultural Diversity) that recognizes the work, published in the traditional and digital means of communication, with relevant contribution for the promotion of cultural diversity, the fight against discrimination based on nationality, ethnicity, religion or documental situation, and specifically for the integration of migrant and roma communities in Portugal.

There was also a policy created by the government for the schools, it was called “Programa Escolhas” (Program Choices) and was created in 2001 to act in the area of social inclusion. The aim of this program is to promote social inclusion of children and teens that come from a vulnerable context, mainly the ones descendant from migrant parents and roma kids. It promotes equality, non-discrimination and reinforcement on social cohesion through the promotion of education, training, qualification employment and entrepreneurship as well as community dynamization, participation and citizenship. This makes the program an instrument to eliminate stereotypes and fight all forms of discrimination related to ethnicity, nationality, colour, race and ascendancy as well as sexual orientation, gender identity and expression and handicaps. This program follows the objectives and strategies in the national area of citizenship, equality and education as well as the international agreements for the 2030 agenda for sustainable development.

### **Links:**

[www.om.acm.gov.pt/-/575233](http://www.om.acm.gov.pt/-/575233)

[www.cidadania.dge.mec.pt/projectos-e-iniciativas/interculturalidade](http://www.cidadania.dge.mec.pt/projectos-e-iniciativas/interculturalidade)

In July 2020, the ACM with the Directorate-General for Education (DGE) and the Aga Khan Foundation (AKF) Portugal launched the program “Rede de Escolas para a Educação Intercultural”, REEI (Program Network of Schools for Intercultural Education) that will last from 2020 to 2023. This is a network between schools, public and private, involved in the transformation, organization and pedagogical approach, using interculturality in connection with other domains working in citizenship and development, with the base of education for citizenship and the strategy for education for

citizenship in school. The network has the objective of promoting the hosting, the inclusion and the school success of all children and teenagers from pre-school to high school as well as developing the respect for the differences and the creation of safe, healthy, pacific and democratic relations of integration and approach between students and other members of the educational community.

## Intercultural education in Slovenia

Interculturality is expressed in many ways, both as an individual as well as collective right, in some articles in the Constitution of the Republic of Slovenia (e.g. article 39, 61, 64, 65). Moreover, interculturality is important in shaping social awareness that every society is multicultural and that this multiculturalism is useful for all. Expressing identity in culture can be a dynamic process in constant development - not just for foreigners - as it is important for the whole population. Its importance reaches both the development of a child within the process of the development of his/her personality, as well as between adults who already want to face interculturality directly or indirectly.

After immigrating to Slovenia, children of the first generation of immigrants, whose mother tongue is not Slovenian, also joined the Slovenian educational system. Teachers face the challenges of teaching a child who,

after enrolling in a Slovene school, does not know Slovene, when the education process mostly works in Slovene. It is only when socialising between people with different background which is set up on the basis of the development of intercultural dialogue, and in the educational process for the development of intercultural education within formal education. However, school is, right after the family, the main driver of socialisation, which not only provides a formal academic education for children, but also teaches them a lot about the cultural code in which they grow up. This cultural code must be open to other cultures, religions and lifestyles. School system plays an important role in this matter.

In Slovenia, ZRC SAZU has developed a model of intercultural education in schools, which is based on the importance of all actors involved in the process and thus developed a holistic view.

(Marijanca Ajša VIŽINTIN: Model medkulturne vzgoje in izobraževanja: Z a usp ešnejše vk ljučevanje otrok

priseljencev, ZRC SAZU, page 71-89)

Apart from intercultural education within the school system, where the process seems to be well-organised and where the intercultural education is effectively incorporated in curriculum, we need to rather focus on the adult education of interculturality. Young adults and adults are generally of certain systems, where it is not possible to find space or possibility to take mandatory courses on intercultural education. This type of population is thus rather much affected by media and stereotypes, literature and thoughts, which does not always provide the real information and it does not necessarily promote a good side of multiculturalism. Intercultural education is part of the process of social education. Hence, the main goal of intercultural education must be to strengthen relations, both between different societies and between different majority and minority cultural groups.

Many NGOs in Slovenia are addressing intercultural

importance and work to promote interculturality as a good thing, its purpose and offer programs and courses based on understanding, acceptance, active citizenship, how to combat inequality and discrimination and also offer opportunities for organized structures to be involved in this process. Furthermore, often they implement projects where people from different background or culture are involved in, for instance, project 'Čazakcija' (Accessible at: <http://mc-bit.si/wp-content/uploads/2015/05/%C5%BDepni-slovar%C4%8Dek-belokranjske-rom%C5%A1%C4%8Dine.pdf> (on 30th July 2020) which outcome is a suggestive Bela Krajina-Roma language dictionary. In order to involve as many people as possible in intercultural promotion, there are some events, such as "Teden Kultur" (Week of culture) which is organised each year in June by DRD-PDNM (project partner from Slovenia). The event lasts one week, and it consists of various activities (music, food, dance, outdoor movies, workshops, concerts) involving the different nationalities and minorities which

live in Novo Mesto. Each year, the event is very successful by reaching a significant number of people.

### Links:

<http://mc-bit.si/wp-content/uploads/2015/05/%C5%BDepni-slovar%C4%8Dek-belokranjske-rom%C5%A1%C4%8Dine.pdf>

# Appendix



## UNESCO Guidelines on intercultural education

Unesco has recommended guidelines on intercultural education. A set of recurrent principles have been identified that may guide international action in the field of intercultural education.

### Principle I

**Intercultural Education respects the cultural identity of the learner through the provision of culturally appropriate and responsive quality education for all.**

This principle can be achieved through:

The use of curricula and teaching and learning materials that:

- build upon the diverse systems of knowledge and experiences of the learners;

- incorporate their histories, knowledge and technologies, value systems and further social, economic and cultural aspirations;
- introduce the learners to an understanding and an appreciation of their cultural heritage;
- aim at developing respect for the learners' cultural identity, language and values;
- make use of local resources.

The development of teaching methods that:

- are culturally appropriate, for example through the integration of traditional pedagogies and the use of traditional forms of media, such as story-telling, drama, poetry and song;
- are based on practical, participatory and contextualized learning techniques that include: activities resulting from collaboration with cultural institu-

tions; study trips and visits to sites and monuments; and productive activities that are linked to the community's social, cultural and economic needs.

The development of culturally appropriate methods of assessment.

The choice of a language of instruction which includes, where possible, the mother tongue of the learners.

Appropriate teacher training that aims at:

- familiarizing teachers with the cultural heritage of their country;
- familiarizing teachers with practical, participatory and contextualized teaching methods;
- raising awareness of the educational and cultural needs of minority groups;
- imparting the ability to adapt educational contents, methods and materials to the needs of

groups whose cultures diverge from the majority group;

- facilitating the application of diversity as a tool in the classroom to benefit the learner.

The promotion of learning environments that are respectful of cultural diversity through, for example, awareness of dietary requirements; respect for dress codes; and the designation of areas for prayer or meditation.

Interaction between the school and the community and the involvement of the learners and/or their communities in the educational processes through:

- the use of the school as a centre for social and cultural activities, both for educational purposes and for the community;
- the participation of traditional artisans and performers as instructors;

- the recognition of the role of learners as vehicles of culture;
- decentralization for the development of contents and methods to take into account cultural and institutional differences from one region to another;
- and the participation of learners, parents and other community members, teachers and administrators from different cultural backgrounds in school management, supervision and control, decision-making, planning and the implementation of education programmes, and the development of curricula and learning and teaching materials.

## Principle II

**Intercultural Education provides every learner with the cultural knowledge, attitudes and skills necessary to achieve active and full participation in society.**

This principle can be achieved through:

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The guaranteeing of equal and equitable opportunities in education via:

- the provision of equal access to all forms of education for all cultural groups of the population;
- the elimination of all forms of discrimination in the education system;
- the provision of educational qualifications to ensure equal access to secondary and postsecondary education and vocational training;

- the adoption of measures that facilitate the integration in the education system of groups with special cultural needs, such as the children of migrant workers;
- the provision of equal opportunities for participation in the learning process;
- the provision of learning environments that are non-discriminatory, safe and peaceful;
- the implementation of special measures to address contexts where historical backlogs limit the ability of learners and teachers to participate as equals with everyone else in society.

The use of curricula and teaching and learning materials that:

- impart knowledge about the history, traditions, language and culture of existing minorities to majority groups;

- impart knowledge about society as a whole to minorities;
  - aim at eliminating prejudices about culturally distinct population groups within a country;
  - involve various cultural systems through the presentation of knowledge from different cultural perspectives;
  - create a comprehensive grasp of reading, writing and the spoken word, enabling the citizen to gain access to information, to understand clearly the situation in which he or she is living, to express his or her needs, and to take part in activities in the social environment.
- integrate formal and non-formal, traditional and modern teaching methods;
  - promote an active learning environment, for example through the conduct of concrete projects, in order to demystify book-based knowledge and to give people a sense of confidence and to acquire cultural skills, such as the ability to communicate or to co-operate with others.

A clear definition and accurate assessment of learning outcomes, including knowledge, skills, attitudes and values.

Appropriate language teaching: every learner should acquire the capacity to communicate, express himself or herself, listen and engage in dialogue in his or her mother tongue, the official or national language(s) of his or her country and in one or more foreign languages.

Appropriate teaching methods that:

- promote the learners' active participation in the education process;

Appropriate teacher initial education and permanent professional training that provides teachers with:

- a profound comprehension of the intercultural paradigm in education and its implication for the transformation of everyday practice in classrooms, schools and communities;
- critical awareness of the role education ought to play in the struggle against racism and discrimination;
- rights-based approach to education and learning;
- the competencies to design, implement and evaluate locally determined school curricula based on the needs and aspirations of learners and the communities to which they belong;
- the skills to incorporate pupils from non-dominant cultures into the learning process;

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- the skills to take into account the heterogeneity of the learners;
- a command of methods and techniques of observation, listening and intercultural communication; of more than one working language where appropriate and of some notions of anthropological analysis;
- a command of appropriate assessment procedures and open-mindedness to continual assessment, evaluation and redefinition of methods.

## Principle III

**Intercultural Education provides all learners with cultural knowledge, attitudes and skills that enable them to contribute to respect, understanding and solidarity among individuals, ethnic, social, cultural and religious groups and nations.**

This principle can be achieved through:

The development of curricula that contribute to:

- the discovery of cultural diversity, awareness of the positive value of cultural diversity and respect for cultural heritage;
- critical awareness of the struggle against racism and discrimination;
- knowledge about cultural heritage through the teaching of history, geography, literature, languages, artistic and aesthetic disciplines, scientific and

technological subjects;

- understanding and respect for all peoples, their cultures, civilizations, values and ways of life; including domestic ethnic cultures and cultures of other nations;
- awareness of the increasing global interdependence between peoples and nations;
- awareness not only of rights but also of duties incumbent upon individuals, social groups and nations toward each other;
- understanding of the necessity for international solidarity and co-operation;
- awareness of one's own cultural values that underlie the interpretation of situations and problems as well as the ability to reflect on and review information enriched by the knowledge of different cultural perspectives;

- respect for differing patterns of thinking.
- Adequate teaching and learning methods that:
- treat the heritages, experience, and contributions of different ethnic groups with comparable dignity, integrity, and significance;
- provide for learning in an egalitarian context;
- correspond to the values taught;
- provide for interdisciplinary projects.

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The acquisition of skills to communicate and co-operate beyond cultural barriers and to share and co-operate with others through:

- direct contacts and regular exchanges between pupils, students, teachers and other educators in different countries or cultural environments;
- the implementation of joint projects between es-

tablishments and institutions from different countries, with a view to solving common problems;

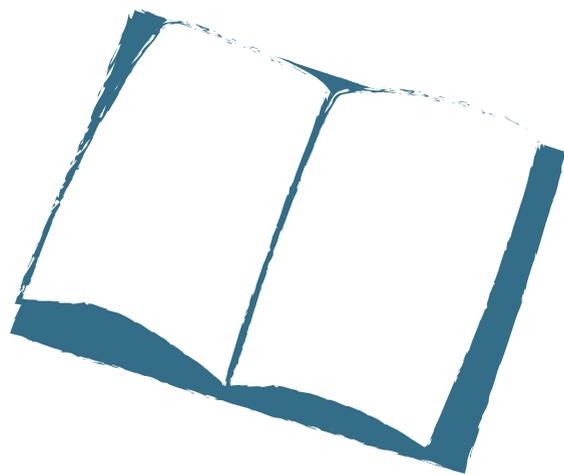
- the setting up of international networks of pupils, students and researchers working towards the same objectives;
- the acquisition of abilities for conflict resolution and mediation.

The teaching and learning of foreign languages and the strengthening of the cultural component in language teaching.

- Adequate teacher initial education and permanent professional development aiming at creating:
- awareness of the positive value of cultural diversity and of the right of the person to be different;
- critical awareness of the role that local communities and local knowledge systems, languages

and social practices play in the learning process and construction of the person in national, regional and global societies;

- knowledge of the history of civilization and anthropology so as to facilitate better understanding and the ability to convey the idea of the plural, dynamic, relative and complementary nature of cultures;
  - the social and political competencies and the open-mindedness conducive to the permanent promotion of active social participation in school management and in the design, implementation and evaluation of school projects and programmes;
  - development of an ability to make the best use of visits to museums and other institutions for effective intercultural teaching;
  - open-mindedness and an ability to interest the student in learning about and understanding others;
- the acquisition of techniques of observation, sympathetic listening and intercultural communication.



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# **SECTION II**

**PRACTICES, TOOLS, GUIDELINES**



# **CHAPTER 2**

## **METHODS AND APPLICATION**



## Introduction

The European Union is a society formed by increasingly composite and multicultural local communities.

According to Eurostat, there are 35.1 million residents in Europe born outside the EU-28. Over the last ten years, Europe has been facing massive migration waves. In addition, we live in a historical period characterized by impressive migratory flows of political asylum seekers from African and Asian countries, fleeing from war and misery.

Mediterranean countries, in particular Italy, are very exposed to migration flows arriving in Europe by sea - in 2017 alone were 171,635 (IOM data, 2018) - which add to the migratory pressure on the eastern borders of the Union.

On the other hand, European citizens themselves increasingly decide to live in Union countries other than

those of birth: on 1 January 2016, according to Eurostat, these citizens were 19.3 million.

Having this data in mind, we can say there is a great mobility of people towards but also across Europe, especially regarding the new generations. This happens for two reasons: on the one hand, new generations are more bent on moving and they often consider this as a challenge, as well as an opportunity, to build an intercultural European Union. On the other hand, Young Europeans are also the ones who move easier within the Union: decades of Youth, Youth in Action, Erasmus, Erasmus+ programmes have facilitated youth mobility, leading to an increasing number of young people willing to live in another country, and also to meet non-EU peers.

Cultural diversity is an “integral part of the European Union’s values” (JOIN/2016/029 final) that characterizes its development and strategic role in the world.

Therefore it appears fundamental to start developing different activities that are interculturally oriented for young people, starting from the organization of events, sports and recreational activities, local volunteering, to create a continuity of values, methods and perspectives with the Erasmus + programme and with the European Solidarity Corps.

The intercultural perspective is the horizon of this path, but this path must be declined in the daily life of young people, so that it becomes solid and produces long-lasting fruits.

The toolkit “From Youth Centers to Intercultural Centers” intends to facilitate the transition of Youth Centers into Intercultural Centers within the EU, where young people can experience different contexts and take part in a range of activity characterized by the intercultural element.

For this reason, the first objective of the toolkit is pro-

moting the quality of work in the field of youth through its intercultural characterization. Another objective is fostering social inclusion, fundamental when considering the increasing influx of immigrants and asylum seekers; this influx can be seen as a chance to practice solidarity and promote inclusiveness in the local communities that compose the EU. The young people, placed in this context, have the need for empowerment (the last objective), to increase such skills that enable them to address the challenges and to better take advantage of the opportunities that the epochal processes of mobility in Europe pose.

This toolkit aims to implement an innovation within the framework of Youth Work, from four countries: Italy, Portugal, Spain and Slovenia. The four partner organisations operate in local communities where young people already cohabit with their immigrant peers, including asylum seekers and refugees. This situation, which will increasingly characterize local communities

in the EU, requires an evolution of the traditional model of Youth Centers. Starting from the experience of the partners, the final goal is then to propose an innovation in methods and practices, which can curve the different activities of the Youth Centers by making them more and more inclusive, multi-centred and able to reflect the complexity of the local communities in which they take place.

**70** Such innovation can be adopted by youth workers all across Europe, progressively building a European Network of Intercultural Centers.

Following this path the social inclusion of young people, paying special attention to those with fewer opportunities, can be facilitated.

At the same time, such characterization of youth activities carried out in local contexts eases the empowerment of young people who become more equipped to face both challenges and opportunities of multicultural

societies.

In the growing multicultural composition of Europe, the issue of the influx of thousands of asylum seekers - which in some Mediterranean and Central/Eastern Europe countries often represents an emergency - has become a problem.

Past experience of the project partners reflects different socio-cultural contexts, as well as different immigration profiles and their impacts. Consequently, the trials conducted to validate the Toolkit have taken into account such diversity. Therefore, the developed model, which is now proposed at EU level, has the necessary flexibility and capability to adapt to various and heterogeneous scenarios.

So, the Toolkit proposes activities that make the Youth Centers evolve by giving all their traditional activities an intercultural twist: sports, aggregative and ludic workshops, public events, local volunteering, etc.

This is intended to provide a stable and permanent basis for local (and intercultural) communities in Europe fostering social inclusion, youth empowerment and building bridges with those community programmes that provide turning-point experiences for young people (Erasmus+, European Solidarity Corps, etc.)

## Methodology

The FYCIC project "From Youth Centers to Intercultural Centers" comes from the need to implement innovative interventions of inclusion, participation and active citizenship of the migrant population within the field of the youth work, tested in recent years by several European non-profit organizations.

The need arises as a response to the migratory phenomenon that has characterized Europe in recent years.

Since the 1990s, European countries bordering the

Mediterranean began to be crossed by the transit of migratory flows to Northern Europe; over the years, there has also been an increasing number of migrants settling down in the Euro-Mediterranean area.

Italy has been the protagonist of this important passage, along with other southern European countries such as Spain, Portugal and Greece.

In our days, the transformation is also affecting the countries of Central Europe, such as Slovenia. This country, is part of the so called "Balkan route", so it is a transit for those moving from Central Asian countries to Northern Europe; on the other hand, it has been chosen as destination country by many people moving from ex- Yugoslavia countries in early '90s, who nowadays settled down in Slovenia and are building their future with their families in a new country.

FYCIC, because of these features linked to the new flows of settled immigration, involved organisations

from four countries, three of the Euro-Mediterranean area: Italy, Portugal, Spain; and Slovenia as a country of Central Europe.

The four organizations involved, as well as being united by experiences in educational, aggregative and socialization activities, deal with immigration and promote inclusion, participation and recognition of the rights of the different communities living in their territories.

The four partner organisations operate in local communities where native young people live with immigrant peers, including asylum seekers and refugees.

This situation requires an evolution of the traditional approaches of educational and aggregative centers, which should become places open to diversity, which encourage dialogue, confrontation and development of a more welcoming and inclusive community able to respond to the changes.

The goals of FYCIC " From Youth Center to Intercultural

Center" are to reflect on this necessary cultural transformation, to understand what experiences are capitalizable and transferable in Europe, what useful advice to give to educational and aggregative realities and what tools we can put in place to facilitate and promote the necessary transformation.

Starting from a comparison of the partners' experiences and innovative practices, new strategies and methods have been elaborated and shared in order to enrich the daily activities of the Youth Centres with an intercultural sensitivity.

The activities have been designed in such a way that they can be carried out in different contexts and in different ways: from playful-aggregative workshops, to public events, to local volunteering, to sports activities.

This path of study and comparison with partners, in addition to the development of transferable activities to promote, has allowed to share and refine an innova-

tive method to be applied.

Through non-formal education and learning by doing, the strategies used to structure and describe the activities of the toolkit were to focus on the promotion of relationship, cooperation and active participation.

Consequently the toolkit activities are divided into:

- **Learning:** aimed at improving the intercultural learning, the activities are mainly focused on providing opportunities to discover and understand the cultural diversities, by developing relational skills;
- **Exchanges:** aimed at fostering the intercultural exchange, these activities provide occasions to promote confrontation and cooperation;
- **Active Participation:** after a process of relation and cooperation, these activities help promoting interculture by creating occasions of civic engagement and active citizenship for people from differ-

ent cultures

- **Box of inspiration:** successfully tested by different organizations in specific contexts, these activities can be an inspiration to other youth centers to implement innovative activities for the promotion of interculture.

With the FYCIC project, it has been possible to address the issue of diversity in all its aspects, from cultural to social, geographical, religious, political, etc..

The project team also developed a set of tools and advices to ensure the physical premises and general initiatives to encourage the welcome, inclusion and participation of people with different needs within the youth centers.

The principles that have guided the project team in setting up the methods, tools and advices contained in this toolkit are those set out in the Universal Declaration of Human Rights of United Nations and in the

White Paper on Intercultural Dialogue promoted by the Council of Europe.

74 The different activities proposed in the toolkit have been tested in different local contexts with different target groups. This validation phase allowed the project team to recognize strengths and weaknesses in each of them; the activities have then been improved and refined in order to make them adaptable to the widest scope of possible scenarios and contexts. Each partner has been able to contribute to the adaptability of the activities thanks to the specificities and the different experiences acquired in its local context. The diversity of these organisations has fostered a dialogue between the partners that allowed each action to be conceived and improved according to the different peculiarities and needs that have emerged. This work has facilitated the applicability of the different proposed activities in different contexts, thus favouring their replicability.

**CANTIERE GIOVANI (CG)** has twenty years of experience in interventions and activities related to the support and inclusion of foreigners in the local community. Specifically, it deals with minors, adults and foreign families with work, economic and bureaucratic difficulties, which try to settle in peripheral urban contexts. The reference area of intervention is the region Campania, Southern Italy, in particular the densely populated urban area that goes from Naples to Caserta. The type of migration is very heterogeneous and the main communities present are Morocco, Tunisia, Algeria, Nigeria, Burkina Faso from Africa; Poland, Romania, Albania and Ukraine from Europe; Russia, China, India, Pakistan, Bangladesh from Asia. Cantiere Giovani deals with the teaching of the Italian language, support and guidance, cultural mediation in schools, it organizes initiatives and events that promote knowledge, respect and enhancement of cultural diversity in the territory.

**AVENTURA MARÃO CLUBE (AMC)** based in Amar-

ante, Portugal, AMC has 27 years of experience in the youth work, the last years it coordinated around 70 projects involving more than 600 youngsters in volunteering and international mobility. Through the activities of Casa da Juventude de Amarante, AMC has been promoting the practice of healthy lifestyles (especially food and sport), raising awareness for sustainable development (support for organic producers in the region and promotion of Fair Trade) and promoting volunteering, Human Rights education and intercultural dialogue.

**DRUSTVO ZA RAZVIJANJE PROSTOVOLJNEGA DELA NOVO MESTO (DRPDNM)** is based in Novo Mesto (Slovenia) and has 25 years of experience in education, youth, citizens, migrants, refugees, woman, families, empowerment, international cooperation.

It promotes the values of solidarity, tolerance, voluntarism, active living, clean environment, citizenship awareness and inter-cultural dialogue, citizens participation. It

manages a daily centre for Roma children to promote integration with the local community.

**ASOCIACIÓN CULTURAL ESPACIO PLAZA SAREAN KULTUR ELKARTEA (SAREAN)** located in the neighbourhood of San Francisco in Bilbao (Spain), an area with a high percentage of migrant population.

It organizes different activities as talks, workshops, exhibitions, concerts or dinners in collaboration with migrant associations, making public the work of artists and thinkers from other countries. It is an intergenerational space, and organizes activities for children, youngsters and older people.

The final activities elaborated in the toolkit have taken into account the comparison between these realities, the valorisation of the specific experiences and the adaptability of every single activity in the different specific contexts.

This process has allowed, in addition to the attention

to dialogue between the different components, the enrichment of methods and strategies to be applied, creating an instrument that has greater possibilities to be used in the different European realities. The Toolkit is translated into different languages with the idea of making it a useful manual for organizations operating in different places and contexts, to encourage participation and inclusion on a wider scale.

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The intention of this Toolkit was precisely to contribute to improve the work in the youth field, creating a tool, the Toolkit, to be adopted by the youth workers of the partners, their national and European networks, and then extended in the European Union, progressively building a European Network of Intercultural Centres.

The toolkit can then be used by the organizations involved in the project and their networks, to concretely facilitate the social inclusion of young people, paying attention to young people with fewer opportunities such as refugees or people with a different cultural

background.

This idea of characterizing the Youth Centers into Intercultural Centres also has, as its transversal objective, the empowerment of young people, more prepared to face the contemporary challenges, ready to seize new opportunities for local development in a multicultural context and to be more open to understand the complexity of the world we live in.

## Interculture in Erasmus +

Europe needs more cohesive and inclusive societies which allow citizens to play an active role in democratic life. The European Union considers a value the intercultural dialogue and knowledge about and the acceptance of diversity and tolerance in society. Education, training, youth work and sport are key to promote common European values, foster social integration, enhance intercultural understanding and a sense

of belonging to a community, and to prevent violent radicalisation. Erasmus+ is an effective instrument to promote the inclusion of people with disadvantaged backgrounds, including newly arrived migrants. Other priority is the empowerment of young people, and their ability to participate actively in society, in line with the provisions of the Lisbon Treaty to "encourage the participation of young people in democratic life in Europe". This issue can also be targeted through non-formal learning activities, which aim at enhancing the skills and competences of young people as well as their active citizenship

The Erasmus Plus Programme supports active citizenship and ethics in lifelong learning; it fosters the development of social and intercultural competences, critical thinking and media literacy. Priority is active participation in democratic life, social and civic engagement through formal or non-formal learning activities. The focus is on raising awareness on and un-

derstanding the European Union context, notably as regards the common EU values, the principles of unity and diversity, as well as their social, cultural and historical heritage.

Social inclusion is an overarching priority across all sectors of the programme. Promote – in particular through innovative and integrated approaches – ownership of shared values, equality, social inclusion, diversity and non-discrimination. Priority is to support and assess new approaches to reduce disparities in accessing and engaging with formal and non-formal education, as well as projects that tackle discrimination, segregation and racism. The programme supports the integration of people with migrant backgrounds, including gathering and disseminating good practices on the issue.

Priority of the programme is also to improve the level of key competences and skills of young people, including those with fewer opportunities, as well as to promote participation in democratic life in Europe and the

labour market, active citizenship, intercultural dialogue, social inclusion and solidarity, in particular through increased learning mobility opportunities for young people, those active in youth work or youth organisations and youth leaders, and through strengthened links between the youth field and the labour market;

Through the Erasmus+ programme, the Commission funds projects and other activities for the integration of migrants in all sectors of education and training. Strategic partnerships are aimed at the development of innovative educational practices and promoting transnational cooperation.

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## What is an Intercultural Center: prerequisites

This toolkit can be used by the youth workers to facilitate the transition of Youth Centres in Intercultural Centres, but before a series of prerequisites to prepare

the space in order to for it to have an open environment and attitude towards diversity are given.

"Cultural differences should not separate us from each other, but rather cultural diversity brings a collective strength that can benefit all of humanity."[...] Intercultural dialogue is the best guarantee of a more peaceful, just and sustainable world." (Robert Alan Silverstein (American writer, artist and social activist; 1922-1978))

When we talk about different cultures we are not just talking about geographical differences, but we have to focus also about political, generational and social differences, as well as different tastes and trends. In order to fully embrace those differences, the youth worker should continuously question his/her idea of how the youth center should be. Intercultural means here not just a place where differences are welcomed, where differences are only connected with different nationalities. A welcoming and intercultural place should be indeed a place devoted to the promotion and respect

of human rights.

The main activities which promote interculture (due to their own nature of informal gathering and by creating spontaneous relations), can be parties and excursions, or all those convivial actions with food and music including visits and excursions; they are the basis of interculture as they realistically unite people.

The center should then promote gender equality, stimulating a dialogue and creating models to promote different cultures. It should promote cooperation to fight against stereotypes, providing, instead, different information about cultures to avoid stigmatization.

The centre structure should be flexible and should be willing to change, and adapt to the situations that the cultural context proposes.

The space should be set to allow all the culture to be comfortable with it, the purpose is to grow together respecting differences.

We all have hidden beliefs and biases about the world, which are shaped by our experiences and culture. Basing our judgement only on assumptions are like wearing a pair of glasses we do not even notice until something makes us see the lenses. Checking your assumptions requires you to reflect and understand your own beliefs. By understanding your own beliefs, you can avoid projecting them onto others. Starting from the laws and regulations of the context, facilitate discussion on such themes like drugs, alcohol or gender equality, keeping in mind that the intercultural dialogue is an important resource, to overcome barriers.

Here below a series of hints, indications in order to have an open environment which embraces diversity.

- Have a clear mission (why the centre is intercultural, what does intercultural mean). Write down, somewhere in the youth centre the concept. You can also put posters with quotes connected with human rights.

- Try to convert signs, information and indications in your centre in different languages. This is important to let people understand and decode the context at first sight, especially those coming for the first time.
- Place an example of International dictionary (activity proposed in chapter 4) where people can write down different standard sentences in their own language.
- Try to insert in the appearance of the centre different international cultural references, based on the communities which most frequent the centre. For example, put posters of international athletes, musicians, writers, poets, etc...
- Use a calendar to mark the different holidays and festivities of different religions and cultures. Try to focus not only on religious festivities (i.e. catholic and orthodox Easter), but promote the adoption of a laic calendar, in which the events are connected with cultural initiative, with environment, human rights etc...
- Take into account the cultural and religious background of your communities. It does not make sense to fix an activity which involves food during Ramadan.
- Offer the youth centre for the communities to organize their own activity.
- Try to offer different information in order to link different communities together, basing on common interests or needs.
- Try to focus not only on the youth centre, but observe what happens on your territory, to get in touch with the different cultures. By observation of the events spontaneously organized by the different communities, you can propose people to use your center for their activity. Do not wait just them to come, but propose your centre for cooperation.
- Promote the value of diversity, so do not allow the creation a monocultural dominance in the youth

centre. Try to mediate promoting intercultural and sharing of spaces.

- Set a space where people can have international news of what it's happening in the world. Organize also some moments to deepen certain news/topics with forum activities, seminars, conferences. This allows different cultures to share ideas about the same topic with different points of view.
- If available, manage an accessible kitchen to let different culture cook together. Encourage people to share their skills and to try together new moments of gathering, through intercultural food.
- Promote awareness-raising actions against discrimination and racism either inside and outside the centre. Organize activities that can put in relation people coming from different realities (through football matches, etc.)
- If possible, try to work with schools, to make a deep

connection with the territory and the young people from the local community, promoting interculture.

- If possible, set free language courses.
- If you promote something connected with religion, try to be sure to represent all the religions, or not to impose your opinion/faith/culture on others.
- Organize an info point to provide some informations about the services of the city (employment centre, hospital, offices etc...). This will help to promote integration among communities and with the territory.
- Set the timing of the youth centre according to different needs of different people, so that everyone can use the space. Make sure to organise the centre's activities according to the participants' time requirements. For example, try to stay open in the afternoon after working hours, do not set morning activities for school-age children etc...
- Provide an inclusive environment by setting con-

ditions for confrontation between communities by creating safe spaces.

## How to read and use the toolkit

The Toolkit contains innovative methods and practices, tools, guidelines, based on non-formal education and intercultural dialogue.

**82** This section is a guide to read the several activities proposed in order to theoretically and practically orient youth workers in the evolution in the sense of intercultural of youth activities, in particular to facilitate the transition of Youth Centres in Intercultural Centres.

All the activities proposed are divided into three areas representing the three main fields: Learning, Exchange and Active Participation. There is also another category, Inspiring Box, which contains suggestions and good practises to implement.

The youth worker will choose the activity according to the area of interest.

Regardless of the subject area, all the activities proposed have the same structure:

### **Brief description of the activity:**

This part contains a brief summary of the activity, so that it is possible to have a quick overview on the kind of activity proposed.

### **Topics, objectives and methodology:**

This part contains the topic of the activity, the objective pursued by the activity and the methodology used. If the activity is addressed to children, this part contains also the suggested pedagogical approach. If the activity is composed by more than one phase, this section contains methodology applied for every single step.

### **Duration:**

This section contains guidance on how long the activity should last. If the activity is composed of more than one

phase, it contains indications on the duration of each of the individual phases.

### **Location:**

In this section it is described the ideal location for the activity, together with the minimum requirements that a venue should have to implement the activity.

### **Materials:**

This section contains a list of materials required for the activity. It is possible that some activities don't require any material.

### **Staff needed and eventual specific skills required:**

In this section, there is a description of specific skills required by staff members to implement the activity, if any are needed. It is possible in fact that some activities need a particular skilled youth worker. (i.e. an artist, a gardener etc...).

### **Participants involved:**

In this part, the estimated number of participants and

the kind of target group that can participate in the activity are described: if the activity is suitable for young people, children, adults, a multicultural group, local community at large, etc...

### **Steps:**

This is the section in which the activity is explained in details. It contains every step of the activity, describing in full all the actions involved. It is divided into three parts:

1. **Before:** This part contains the instructions to prepare the activity, both practically and theoretically. It explicates how to prepare the group of participants, the location and needed material before the activity begins.
2. **During:** This section contains a detailed description of the activity, step by step, with an estimate duration of each step, where applicable. This part basically provides all the instructions to carry out the activity.

**3. After:** This is the part that contains the instruction to have a moment of debriefing/reflection after the activity. As the activities proposed are not a simple list of games and exercises, this part should be always performed, as it provides a moment for debriefing with participants. In this section are described in details the ways to lead a reflection related to the activity.

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#### **Do's and don'ts:**

This last part contains, when applicable, a series of tips that the author suggests after having tested practically themselves the proposed activity during the validation phase of the project. This part, based on previous experience, warns about what can go wrong during the activity and suggests how to deal with it.

#### **Innovative aspects for the promotion of interculture:**

In this section are expressed the innovative aspects of the activity. The activity can be innovative regarding the context in which it is implemented, it can be innovative

regarding the beneficiaries it is addressed to (specific target groups with specific needs or features) or innovative as for the methodology used. This section explains also how the activity promotes interculture, as the aim of the toolkit is to promote and explain innovative approaches for the transition from youth centres to intercultural centres

#### **Possible follow-up or link to other activities:**

All the games, exercises, events and workshop presented in this toolkit are not intended as spot-activities. They are rather conceived as a sparkles to ignite positive dynamics in your youth center, and local community at large, that ease the creation of a more intercultural environment. In this perspective with this paragraph some suggestions are given, where applicable, to continue, replicate and increase the scope of the activity and trigger the above mentioned dynamics. When possible, a connection with other activities of this toolkit, which can be implemented before or after, is suggested.

# CHAPTER 3

## LEARNING





# World chair game



## Brief description of the activity

This role game helps the participants to reflect on the global inequality, promoting values such as equality, respect and inclusion.

Enjoyed by young people and adults alike, this game explores the unfair nature of global trading and works well as an introduction to Fairtrade. Participants are divided into a range of countries, which have to split accordingly the real world data's. It is totally absorbing at the same time as introducing participants to how it feels to try to survive in a very unfair world.

## World chair game

### Topics:

Development, Economy, Equality, Human rights, Industry, International relations, Poverty, Social justice, Fair Trade, Trade.

### Objectives:

- To illustrate how trade can benefit or hinder the economic development of different countries or trading blocs.
- To explain how trading relationships work.
- To enable players to experience the unfairness of unequal trading relationships.
- To generate interest and discussion about the world trading system and migration world system (refugees, minorities and asylum seekers)

### Duration:

Estimated time: 50 minutes

### Costs:

The total cost is related to the materials: not more than 10€

### Participants involved:

10 up to 50 people

**Adaptation for kids:**

If you intend to implement this activity with kids, take in mind that you would need to introduce some adaptations. For example: candies (better if fair trade ones) can replace the chairs, present previously the continents (where is Africa, who lives there, what is Africa known for...), etc.

**Steps:**

Before starting, it is important to share with the coordinator that:

- Coordinator must always remain neutral. Do not judge or comment on the activity process, because it could create a sense of inadequacy in the participants;
- Avoid giving too much information at the beginning in order to keep the element of surprise and neutrality.

## Steps:

### Before the activity

How to use the data sheet (see annex 1):

#### **Distribution of participants:**

The first column represents the number of participants. According to the number of participants you have, check the corresponding data in the row.

The followings columns represent the distribution of the participant per continent.

Example: if you have 10 participants, place one in Europe, 1 North America, 1 In central Latin America, etc.

The last column represents the number of inhabitants represented by each person.

#### **Distribution of chairs:**

In the first column represents the number of chairs you have.

The followings columns represent the distribution of the chairs per continent.

Example: if you have 10 chairs, place 3 in Europe, 3 North America, 1 In central Latin America, etc.

The last column represents the millions of dollars represented by each chair.

The chairs are placed in the middle of the room. The coordinator sticks on the faraway walls the posters with the names of the five continents: Europe, Central and Latin America, North Africa, Asia and Oceania.

### During the activity

The Coordinator informs participants that they represent the world's population and asks them to spread across the five continents as they see fit with reality, standing at the edge of their posters. When all are in place, the coordinator will say the actual values, relocating, if necessary, the participants.

Then the coordinator says that the chairs represent the gross world product and, as the first time, asks to each of the groups taking the number of chairs that they consider suitable for their continent, without however sitting on them. When the chairs are divided, the coordinator gives the actual values of the wealth distribution, moving chairs if necessary from one continent to another.

At this stage, the coordinator announces that anyone who fails to reach the riches the wealth symbolized by the chairs will be life threatening: no chair should be left unused and no participant should be on the floor. It is needed to either stand on the chairs or lie on them!

The situation in Asia can be even more realistic if the group's participants and chairs from Japan are isolated. At this point we have a perspective on the situation of the various continents. The coordinator maintains this situation for 5-10 minutes, asking participants how they feel, gathering and discussing all comments and ideas that may come up.

### After the activity

After the participants have assumed the final positions, ask each of them to remain in their seats and observe the situation around them.

1. Ask them:
  - How do you feel? What were your emotions during the game? Does anyone feel sad, offended, strong, powerful, weak, etc.?
  - Do you think the distributions are fair and equal? Do they respect human rights?
2. Ask to redistribute the population and wealth in the way they prefer and leave time. It is important not to intervene or influence this process in order to let the group act autonomously.
3. After the reformulation, ask if the situation is better or worse now and understand if there are people

who still feel weak.

4. To conclude ask participants:
  - Do you think this game reflects the dynamics of the real world?
  - Are there any inequalities in the world?
  - How could we intervene in a situation of inequality?
  - Has anybody experienced in real life a similar situation? (work context, school context, etc.)

Ask to reflect on the situation of refugees, asylum seekers and minors: how can we help this situation?



## Do's and don'ts

Conflict management during the activity:

It is always important that the coordinator keep a neutral position. If the conflict arises, the coordinator should invite the group to be silent for some seconds and suggest restarting the debates in calm and organized way about the issues that raised the conflict.

## Innovative aspects for the promotion of interculture

Current world trading systems are helping to maintain the gap between rich and poor nations.

These are systems that help strong well organised nations such as the USA and the EU states, rather than poorer countries. This game is a fun and exciting introduction to the issues of trade, providing a simple outline of some very complex relationships. It is a valuable introduction

to the basic issues that determine how the gap between rich and poor nations is maintained.

With some adaptations it fits different target groups. It is the perfect icebreaker to talk about social inequality. It is an activity that can be expanded even in a social game about social inequality within local communities (majority vs different minorities).

Participants can have fun and at the same time the chance to express their ideas about worldwide situation and to reflect about the main topic of distribution of population and wealth. Positive dynamics among participants arises thank to this game, starting new relationships.

## Possible follow-up

Reflect with the participants on how they can work towards making a difference on the issue of trade. Offer the following ideas as examples, they can be taken as possible follow-up of the activity:

- Write letters or send e-mails asking questions to companies who make ethical claims about their products. You may feel your single letter or e-mail is irrelevant, but large companies do want to listen to their customers. The more people who make the same comment or ask the same question, the more effective the message is likely to be.
- Check and choose. You may not be able to afford, or may not have the choice, to shop ethically, but do use some of the fair-trade options available, and try to increase your awareness of where the things you consume began their journey to your home. Your supermarket will stock fair-trade goods only if enough people purchase them.
- Organize a fundraiser, perhaps selling fair-trade products, and donate the proceeds to organization that does work to address trade justice.

## Video, links and external resources

### How to introduce fair trade:

#### To get to know fair trade:

<https://www.youtube.com/watch?v=JolZWd2q2Ec>

<https://www.youtube.com/watch?v=aetw560Xjhg>

<https://www.youtube.com/watch?v=o6pcJxFen8Y>

#### How to explain fair trade to kids:

<https://www.youtube.com/watch?v=VeUGvhIN-wHw>

<https://www.youtube.com/watch?v=o6pcJxFen8Y>

<https://www.oddizzi.com/teachers/explore-the-world/food-and-farming/fair-trade/>

<https://schools.fairtrade.org.uk/resources/type/activities-and-games/#page-1>

### Explore FAIR TRADE here (for everybody):

<https://www.youtube.com/user/Fairtradefoundation/videos>

### Population data:

#### List of continents by population:

[https://en.wikipedia.org/wiki/List\\_of\\_continents\\_by\\_population](https://en.wikipedia.org/wiki/List_of_continents_by_population)

World Population Review: <https://worldpopulationreview.com/continents/>

## Bibliography

Game created by: ITECO, Belgian Development Education Organization

Video Talk of Miguel Pinto about Fair Trade.



## Annex 1

*Distribuição das cadeiras*

NÚMERO DE CADEIRAS	EUROPA	AMÉRICA DO NORTE	AMÉRICA CENTRAL E LATINA	AFRICA	ÁSIA E OCEÂNIA	JAPÃO SOZINHO	AMÉRICA CENTRAL SOZINHA	OCEÂNIA SOZINHA	MILHÕES DE DÓLARES QUE CADA CADEIRA REPRESENTA
10	3	3	1	0	3	1	0	0	2.981.576
11	4	3	1	0	3	1	0	0	2.710.524
12	4	4	1	0	3	2	0	0	2.484.647
13	4	4	1	0	4	2	0	0	2.293.520
14	5	4	1	0	4	2	0	0	2.129.697
15	5	5	1	0	4	2	0	0	1.987.717
16	5	5	1	0	5	2	0	0	1.863.485
17	6	5	1	0	5	2	0	0	1.753.868
18	6	6	1	0	5	2	0	0	1.656.431
19	6	6	1	0	6	3	0	0	1.569.250
20	7	6	1	0	6	3	0	0	1.490.788
21	7	7	1	0	6	3	0	0	1.419.798
22	7	7	2	0	6	3	0	0	1.355.262
23	8	7	2	0	6	3	0	0	1.296.337
24	8	8	2	0	6	3	0	0	1.242.323
25	8	8	2	0	7	3	0	0	1.192.630
26	9	8	2	0	7	4	0	0	1.146.760
27	9	9	2	0	7	4	0	0	1.104.287
28	9	9	2	0	8	4	1	0	1.064.849
29	9	9	2	1	8	4	1	0	1.028.130
30	10	9	2	1	8	4	1	0	993.859
31	10	10	2	1	8	4	1	0	961.799
32	10	10	2	1	9	4	1	0	931.742
33	11	10	2	1	9	4	1	1	903.508
34	11	11	2	1	9	5	1	1	876.934
35	11	11	2	1	10	5	1	1	851.870
36	12	11	2	1	10	5	1	1	828.216
37	12	12	2	1	10	5	1	1	805.831
38	12	12	2	1	11	5	1	1	784.825
39	13	12	2	1	11	5	1	1	764.507
40	13	13	2	1	11	5	1	1	745.394
41	13	13	3	1	11	6	1	1	727.214
42	14	13	3	1	11	6	1	1	709.809
43	14	13	3	1	12	6	1	1	693.390
44	14	14	3	1	12	6	1	1	677.831
45	15	14	3	1	12	6	1	1	662.572
46	15	14	3	1	13	6	1	1	648.169
47	15	15	3	1	13	6	1	1	634.378
48	16	15	3	1	13	7	1	1	621.162
49	16	16	3	1	13	7	1	1	608.485
50	16	16	3	1	14	7	1	1	596.315

Fonte dos dados: Calendário atlântico De Agosto 2003. Tratamento dos dados: Cooperativa Pangas

## O PLANETA À PRIMEIRA VISTA: OS DESEQUILÍBRIOS NORTE/SUL

## NORTE

População 20%



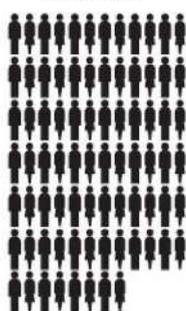
1.170.000.000

Consumo 80%



## SUL

População 80%



4.630.000.000

Consumo 20%



Fonte: Elaborado por UNFPA, World  
Population 1996 e UNDP, Human  
Development Report 1992

## Distribuição dos participantes

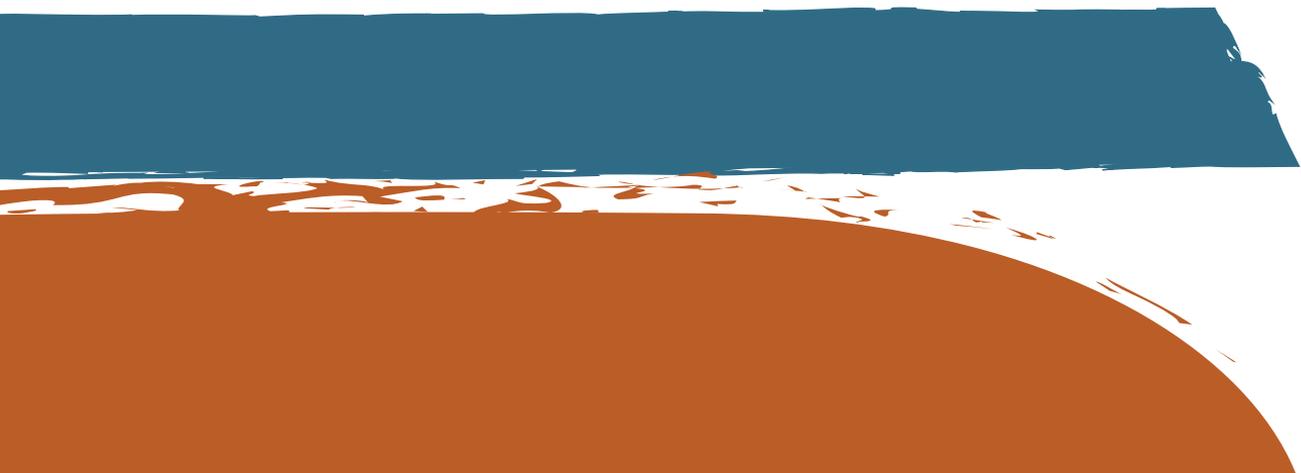
NÚMERO DE PARTICIPANTES	EUROPA	AMÉRICA DO NORTE	AMÉRICA CENTRAL E LÁTINA	ÁFRICA	ÁSIA E OCEÂNIA	ÍNDIA	AMÉRICA CENTRAL E LÁTINA	OCEÂNIA	HABITANTES QUE CADA PARTICIPANTE REPRESENTA
10	1	1	1	1	6	0	0	0	606.222.400
11	1	1	1	1	7	0	0	0	552.838.545
12	1	1	1	2	7	0	0	0	507.685.323
13	1	1	1	2	8	0	0	0	458.632.615
14	1	1	1	2	8	0	0	0	435.138.887
15	2	1	1	2	9	0	0	0	406.146.267
16	2	1	1	2	10	0	0	0	380.764.000
17	2	1	1	2	11	0	0	0	358.366.118
18	2	1	2	2	11	0	1	0	338.456.889
19	2	1	2	2	12	0	1	0	320.643.368
20	2	1	2	3	12	0	1	0	304.611.206
21	2	1	2	3	13	0	1	0	290.105.901
22	2	1	2	3	14	0	1	0	276.978.273
23	3	1	2	3	14	0	1	0	264.879.304
24	3	1	2	3	15	1	1	0	253.842.867
25	3	1	2	3	16	1	1	0	243.686.960
26	3	1	2	4	16	1	1	0	234.316.308
27	3	1	2	4	17	1	1	0	225.637.935
28	3	2	2	4	17	1	1	0	217.579.429
29	3	2	2	4	18	1	1	0	210.076.690
30	3	2	3	4	18	1	1	0	203.074.133
31	3	2	3	4	19	1	1	0	196.523.355
32	3	2	3	4	20	1	1	0	190.362.000
33	4	2	3	4	20	1	1	0	184.612.848
34	4	2	3	4	21	1	1	0	179.183.008
35	4	2	3	4	22	1	1	0	174.063.143
36	4	2	3	5	22	1	1	0	169.228.444
37	4	2	3	5	23	1	1	0	164.664.703
38	4	2	3	5	24	1	1	0	160.321.684
39	5	2	3	5	24	1	1	0	156.219.872
40	5	2	3	5	25	1	1	0	152.365.000
41	5	2	4	5	25	1	1	0	148.560.879
42	5	2	4	5	26	1	1	0	145.002.962
43	5	2	4	5	26	1	1	0	141.676.626
44	5	2	4	6	27	1	1	0	138.469.838
45	5	2	4	6	28	1	1	0	135.382.766
46	5	2	4	6	29	1	1	0	132.439.652
47	6	2	4	6	29	1	1	0	129.621.797
48	6	2	4	6	30	1	1	0	126.923.333
49	6	2	4	6	30	1	1	0	124.331.702
50	6	2	4	6	31	1	1	0	121.844.668

Uma vez cada participante participa de apenas dois fóruns de discussão.

## Dados mundiais

	POPULAÇÃO	PIB Em milhões de \$	PIB Per capita (\$)
Europa	702.568.000	9.678.005	13.775
América do Norte	313.962.185	9.493.503	30.238
América Central	172.632.915	540.842	3.133
América do Sul	347.408.000	1.368.536	3.939
África	796.422.000	529.954	665
Ásia exceto Japão	3.601.427.000	3.692.539	1.025
Japão	127.056.000	4.054.545	31.911
Oceânia	30.750.000	457.835	14.889
<b>MUNDO</b>	<b>6.092.224.000</b>	<b>29.815.759</b>	<b>4.894</b>

Fonte dos dados: Calendário atlante De Agosto 2003



# Outcast Europe



## Brief description of the activity

Outcast Europe is a workshop useful to analyse the recent past of European peoples, what motivated them to seek a better life elsewhere, escape from what they could not tolerate and search for a safe refuge. By using non-verbal communication, it helps to stimulate reflection and empathy on these topics in the group.

## Outcast Europe

### Topics:

Intercultural dialogue

Tolerance, respect and solidarity

### Objectives:

- Improve conditions for intercultural dialogue
- Promote civic participation
- Stimulate critical thinking
- Create a comfortable and “safe” space to open and share experiences.

### Methodology:

Workshop of non formal education

### Duration:

The workshop has different phases:

1. Explanation of the game and division of the group: 15 minutes

2. Observation, intergroup reflection: 20 minutes
3. Observation of the work of the other groups: 20 minutes
4. Discussion between groups: 20 minutes
5. De briefing. 15/20 minutes

Total: 1h30 minutes

### Costs:

All cost are related to the Material: not more than 20€

### Location:

A room or outdoor space that can hold about 25 participants and allows to create a peaceful and relaxing environment (low volume instrumental music, enough space for everybody, etc.)

### Materials:

- Flip charts or posters (1 per group)
- Pens or / and markers

- Printed photos of objects
- Sheets with basic description of the object (origin, who offered it, the item's route)

Both photos and basic descriptions of the objects can be found at <https://outcasteurope.eu/>

**Staff needed and eventual specific skills required:**

- One facilitator
- One observator

**Participants involved:**

Participants: up to 25 participants, divided in equal groups (the best is 5 groups of 5 participants).



**Important:**

This activity is more appropriate for young adults or older youngsters (15+ years old). In case you wish to implement the activity with children (from 10 to 14 years old) take in mind to introduce some changes and adaptation to the activity. For example, you can divide the group in smallest groups , 3 kids for group, in order to stimulate the participation and contribution of all the kids in the group. You can also think to shorter the activity in order to maintain focused the young participants until the debriefing phase. Also make sure to choose pictures that kids can easily understand (for example, dolls, paper money, toys, etc.).

Take also in mind that for those who don't speak a common language, a written conversation (internal reflections on the groups) could became an obstacle. To avoid this issue, you can introduce a translator in the group, able to translate what someone else wrote. If you choose this option, make sure to give more time to the groups in each of the steps of the activity.

## Steps:

This activity is an adaptation the project "Outcast Europe". Read about the project and collect the needed material at [www.outcasteurope.eu](http://www.outcasteurope.eu).

### Before

Before starting the activity, prepare the space: make sure there is enough space to work in groups. You can work in tables or on the floor. Chairs are not necessary for the first phase.

### Prepare the material:

A flip chart for each group with pens and markers of different colors.

From the website, pick the photos to be given to the participants, print both photos and captions in separate papers, in order to have them ready during the explanation of the game.

### During

Ask participants to divide into groups. Depending on the total number of participants, you could divide the group into small groups of 4 or maximum 5 people. Ask a person outside the group of participants to be the observer.

After forming the groups, ask each group to place itself in a different area of the room. Once positioned, give each person a flip chart and markers of different colours.

Then ask a volunteer from each group to choose a photo from the bunch of photos you have in your hands. After choosing the photo, invite everyone to absolute silence. Then invite each group to start a written conversation about the chosen object. Stimulate reflection, without influencing the process. Tell them to use the flip chart for their discussion where each person from a group uses a different colour to write.

After 5 minutes, introduce a new element: the basic description of the object (origin, where it was found and time of finding). Then, ask each group to continue the written conversation about that object.

Stop the conversation after 10 minutes and ask everyone to go and read the conversations of others in silence.

**104** Invite the group to sit down after 10 minutes.

#### **After:**

Ask each group how they felt, how they related to the object in the photo and if they understood what the object represented.

Invite to reflect on the dynamics of the conversation of one's group and other groups. Finally, ask the observer to describe what he observed during the first phase and then the second phase.

After this first phase, invite everyone to read the history of their subject on: <https://outcasteurope.eu> (or alternatively project them on a wall)

Ask again if the perspective on the object and its history remains the same and helps reflection on the groups of minors, asylum seekers and refugees traveling to and from Europe in search of a better future.

#### **Important for debriefing:**

As the activity may become really emotional, and some participants can be more sensitive than others to the topic, the debriefing phase can be monopolized by some of them or nobody feels like sharing in group.

In order to avoid this issue here some suggestions for a successful debriefing: people need time to talk and share opinions in a controlled, structured environment. That's why a debrief with some groups (especially young people) can seem like herding cats – they will scatter all over the place if they're not given a good

structure.

The following tips and advice are useful to consider when you want your group to reflect on what they may have learned from their experience. There are no hard and fast rules, but these points will help you squeeze more out of your discussions.

### How to conduct a debriefing

#### 1. Stop talking at people & start talking with people

Invite people into your conversation, rather than just telling them what they need to know. For example, compare “This is how you should share your opinions within your group” with “Jesse, what do you think is the best way to share your ideas within your group?”

#### 2. Sequence your discussion to prepare your group for talking

In the same way you use warm-ups and stretches before more strenuous exercise, you also need to warm-up people to get them talking.

Here’s a quick three-step model for how to conduct a debrief that works a treat:

- Ask ‘What’ questions – these questions refer to what happened during an exercise and are used to get the discussion off to a good start. For example, “What happened after you saw the first assigned picture?”
- Ask ‘So What’ questions – these questions relate the activity back to the goals of your program, and add meaning to it. For example, “Why do you think there have been so many different interpretations within your group?”
- Ask ‘Now What’ questions – these questions drive home the lesson’s objective by discussing future behaviours and goals. For example, “How can you assure that everybody has the chance to share their different interpretations of reality next time?”

### 3. Ask lots of open-ended questions

The question “How are you feeling?” is more powerful than “Are you feeling cold?” Open-ended questions are more likely to provide greater insight and opportunities for people to participate in a two-way conversation.

### 4. Use a variety of formats to keep your group engaged

Debriefing is more than just asking your group to circle up and asking a few questions. The first step in learning is engaging the brain, so choose a variety of discussion techniques that are fun, interactive and meaningful to attract people’s attention. (<https://www.playmeo.com/type/debriefing-activities/> and <https://www.playmeo.com/type/debriefing-activities/>)

### 5. Make it easy to see & hear each other

Consider using circles to conduct your conversation, and moving in closer to hear each other. Also, be aware of the impact the wind and the sun may have on your group’s ability to see and hear you. For example, it is recommended that you face into the sun, rather than

your group, otherwise, it will give people just another excuse to look elsewhere. And keep their backs to the distraction of other people, interesting panoramas and other events that will easily distract them from your conversation.

### 6. Use a neutral response to comments

People develop many coping skills to make sure they don’t look stupid in front of their peers. For example, rather than joining into a discussion right away, some folks prefer to wait for others to make the initial responses. So, if you telegraph your opinion of their responses with “Great,” “Good answer” or “Exactly right” you may encourage some people to delay their response, or not respond at all, because they’ll believe that the right answer has already been given. Clearly, this is not a hard and fast rule, but if you’re looking to attract lots of input from your group, consider the impact your comments may have.

## **7. Use what works for you & change what doesn't**

Adapt everything you read here to match the age, needs and characteristics of your particular group, the weather, your environment, the time you have and, of course, your personality.

### **Do's and don'ts**

This game works a lot on the emotional part of the participants, creating a sense of sadness and helplessness after the discussion. For this reason, try to organize an activity that stimulates positive energy right after the discussion.

### **Innovative aspects for the promotion of interculture**

We live in a reality where people talk a lot about the situation of minors, refugees and asylum seekers, but they don't have a sufficient understanding of their lives

and stories. This activity proposes to change the point of view on this issue and to walk in their shoes through objects transported during their journeys towards hope.

### **Possible follow-up of the activity**

The project Outcast Europe, with its significant images as witnesses of lives and travels, can be inspiring to organize exhibitions at your youth center to introduce the topic of migration by the travel perspective. Written conversation as well, as suggested in this activity, can be a powerful tool to start a dialogue on sensitive topics when you need your participants to be focused and emphatic.

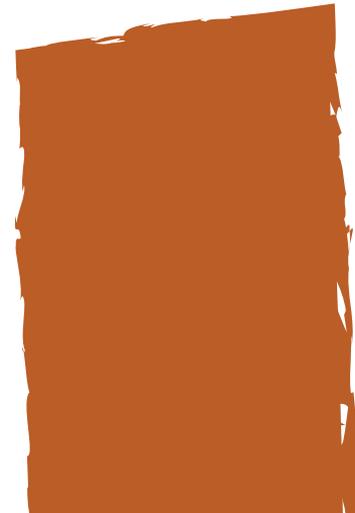
## **Video, links and external resources.**

<https://outcasteurope.eu/>

## **Bibliography**

**Debriefing tips:**

<https://www.playmeo.com/>



# History and geography of sports and games: workshop



## Brief description of the activity

History and geography of different communities can be explored by organizing a workshop about traditional sports and games.

This activity is intended for all those who live in a multi-ethnic community, where many traditions are transported by the people who live there, also through traditional games and sports.

It is a great non formal activity to organize in a youth center or recreational center which hosts and welcomes a multicultural public.

The workshops aim is to enable the population of a given location to share their traditions in sports and games with the purpose of creating moments of learning, dialogue and sharing among the community.

With this activity, we try also to involve the second generations of minors, refugees and migrants in learning their own traditions.

## History and geography of sports and games: workshop

### Topics:

Physical exercise

Traditional sports and games

Intercultural dialogue

### Objectives:

The aim of the activity is to know more about sport and traditional games and use them as a tool for intercultural dialogue to:

- increase the knowledge of participants about the sports and traditional games existing in a single community
- facilitate the sharing of experiences and realities about sports and traditional games
- promote cultural diversity and cultural identity

### Duration:

Preparation: from 2 weeks to 1 month

Implementation: 1 day / 4h

### Location:

Generally, the best option is to have a location that allows people to sit (in case you need to play some table games) and develop sport activities (a football field, for example).

### Materials:

- Pictures of the games
- Information about the name, rules and way of playing the game, country of region and whether there is a similar sport / game in other regions/countries
- A world map where the person in charge of explaining the game can show from which part of the world it comes from

**Staff needed and eventual specific skills required:**

- Coordinator of the events
- Representatives of the games / sports selected to be presented
- Supporting team (volunteers, users of the center, etc.)

**Participants:**

This activity fits both children and adults.



## Steps:

This initiative could be easily integrated into a long cultural program with the purpose of allowing citizens to participate in the creation of a series of workshops dedicated to the traditional sports and games of their countries of origin

### Before the activity

#### 1. Define the Goals

Once you come up with an event idea, remember to be flexible. Leave yourself some room for modification and development of the idea accordingly to the material collected.

#### 2. Decide Who Will Attend

Knowing who will attend directly relates to your objective. If your goal is centered on sharing traditions, then you might be happy with a much larger group, which divides into smaller groups for discussion.

A good start can be checking among the users of your youth center, or in foreign communities living in the area, if there are people playing traditional sports or games. Once identified your sport or games “ambassadors”, ask them if they are willing to present it in a public event / workshop, by focusing on what it represents for their culture and history. This will also help your “ambassador” to reflect on their own culture, increasing their cultural awareness.

Then, check together what are the resources needed and plan together how to get them (place, material, players...)

#### 3. Choose the Right Location

If you have 10 attendees, then the conference room down the hall will probably be just fine. But if you have 50 people, you may have to find an outside location that's large enough to host the event

Think about the logistics and practical details of your

workshops when you choose the location. Will everyone be able to see your maps? If you need a certain technology, will the location support it? Will everyone be able to reach the venue? Will you need to organize transportation for people who are coming from far away? And what catering facilities does the venue provide?

#### **4. Create an Agenda**

Now that you know your primary objective and who will attend, you can start to develop an outline of how you will achieve the workshop's goal.

#### **5. Promote the event on social media**

Make a call to the community to collect traditional games. In this case, it could be useful to create an online application form and / or paper forms to leave at your center.

To collect as many games and transnational sports as possible try to promote the purpose of this collection

campaign in social media and through flyers (for example: after the collection of the games, you will be invited to present the game in the cultural event xxx day xxx).

#### **After the selection of games and traditional sports**

- Organize the exposition/workshops of the games (find the location, the date, and the material you will need)
- You might think about creating moments where some of the games are implemented by the people who promoted them, inviting the participants of the workshops to participate.

#### **During the activity**

Once you have a solid advance plan, figure out how to bring some excitement into your event ( be happy and show your excitement and personal motivation, lift the participants mood up, play some motivational music,

organize group of supporters or create fan chants...)

Try to get everyone involved by starting yourself playing, making examples and then by inviting the public to play the game or try some steps of it.

Creating group exercises is different for each workshop. Keep these tips in mind:

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- Many people are nervous about do something in public, or in an unfamiliar group. If you plan group exercises/games, keep the size of each group small, so people are more comfortable talking and interacting.
- Mix up different types of people in each group. For example, being this a cultural exchange event you could mix people from different nationalities when possible.

Remember, spend as much time as you can creating fun and interesting group exercises. These will likely

keep everyone interested and participating.

## After

### Develop a follow-up plan

The only way to find out if your workshop was a success is to have an effective follow-up plan. Create a questionnaire to give to all participants at the end of the event, and give them plenty of opportunities to share their opinions on how well it went. Although this can be a bit scary, it's the only way to learn – and improve – for the next time.

It's also important to have a plan to communicate the decisions that were reached during the workshop. Will you send out a mass email to everyone with the details? Will you put it on your company's internet website? People need to know that their hard work actually resulted in a decision or action, so keep them informed about what is happening after the workshop has ended.

## Do's and don'ts

If your workshop's goal is to address a difficult or sensitive topic (for example: fight against discrimination) it is important to make the group feel comfortable before starting. One way is to tell a story that is loosely related to the topic before you begin discussing the difficult issue.

## Innovative aspects for the promotion of interculture

This activity is a good way to promote interculture in your youth center because it uses intercultural games to challenge participant values, while also looking at cultural differences.

## Possible follow up of the activity

The most successful games and sports at your workshop can be a starting point to gather together young people and organize a team, training activities or dedicated days; it is an immediate and effective way to involve those, especially the youngest, more reluctant to theoretical activities who may prefer “to practice” interculture rather than talk about it.





# Creating prejudices and stereotypes



## Brief description of the activity

This activity aims to reflect on the creation of prejudices and stereotypes by making participants feel them in first person.

The activity has two steps:

- A role play
- A debate after watching a movie

The two steps are independent and can be performed together or separate, accordingly with the available time.

## Creating prejudices and stereotypes

### Topics, objectives and methodology:

In a multicultural and intercultural society, it is crucial that young people recognize the importance of intercultural dialogue, integration, and that no one is better or worse than the other. We recognize rights and responsibilities towards ourselves and others. Information and active participation is crucial for the elimination of stereotypes, prejudices and consequently acts of discrimination.

### Materials and location:

#### For activity 1

Pens and papers

#### For activity 2

ICT equipment (to screen a movie)

No specific costs are associated with this activity. Just a space where the activity will take place. It can be at the Youth Center or at the coffee place that you wish to rent for some hours. Try making the space nice and warm for the participants. You can

also decorate a space with pictures of (non)violence, (in)equality, migration flows, borders, fences etc. which you can find on internet. All this can help you to invite youngsters to get into the situation more realistically.

### Duration:

#### 1. Role play:

Duration 2 hours

#### 2. Movie watching and debate:

Duration 2 hours

### Staff needed and eventual specific skills required

The activity may be led by experts on this topic, youth workers or other people that promote equality and non-discrimination. Depending on the knowledge and ability of the expert, one person can lead the whole activity or be helped an assistant.

## 1. Role play

Duration 2 hours

### Before:

Write down on different papers the following roles / scenarios:

1. Imagine that you are a refugee. Because of the war, you were forced to flee your country and find yourself in a foreign country, among people who are native. That means that your refugee status makes you under privileged.
2. You are a single mother. People peek at you and they are full of prejudices about your education and your status. You explain to them why you stayed alone and took care of your children. People may understand you but often they will judge you non-justifiably.

3. You are witnessing physical violence. Three minors beat a boy because he is gay. What do you do?
4. You fall in love with a different skin color. You want to introduce him to your parents, but you don't know how to do it
5. At home, you notice that a person from a different religion performs his prayer differently from what you are used to. How do you react?

### During

Divide participants into small groups.

According to the number of groups, assign each of them a paper with a role/scenario that you previously prepared.

Give participants some minutes to create a situation inspired by the one that was given to them and then ask them to role play it in front of the other groups.

Encourage the other groups to comment the performance seen: the role play promotes the reflection on the prejudices, stereotypes that we have. By means of the discussion, the participants will be aware of any prejudices / stereotypes they may have.

## 2. Movie watching and debate

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Duration 2 hours

### Before the activity

According with the number of participants, prepare papers/cards of different colours (white, black and yellow) equally distributed.

Procure the movie *Die Welle* by Dennis Gansel, 2008 dubbed or subtitled in a language that the audience can understand.

### During the activity

Explain the participants how long the workshop will take and what is its goal.

Screen the movie.

After watching the movie, distribute the colourful paper/cards. Ask the participants how they felt through the film. Only the questioned participants can answer. At first, ask only students with white paper/cards, later include those with yellow paper/cards to help the white group with the answers. The third group is excluded and cannot participate.

With the help of this kind of work, participants learn, in a concrete way, about differences, prejudices, discrimination (differentiation, exclusion, limitation or placement in an unequal position) based on ethnicity, skin color (white, yellow and black paper/cards).

## Innovative aspects for the promotion of interculture

This activity helps to promote interculture by: understanding the concept of prejudice, stereotype, discrimination; means of concrete examples, role plays, teamwork; getting to know how poor information and ignorance of the context can frame our thoughts and how this can lead us to create prejudices and stereotypes; recognizing the different forms of discrimination as a consequence of stereotypes and prejudices.

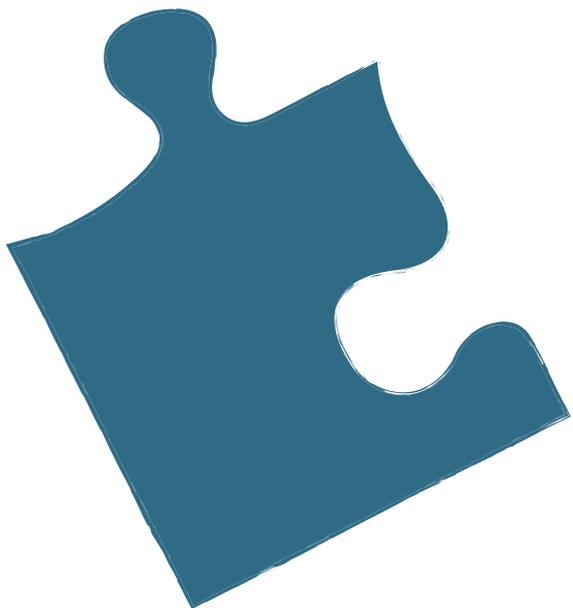
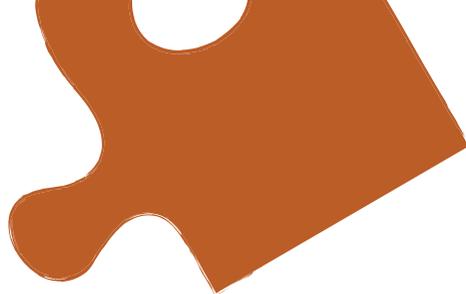
Participants themselves experience and learn about the feelings that arise when they are discriminated against: they became aware that prejudices can lead to tragic consequences (only by gossiping and avoiding can we do a lot of damage; identifying with a majority, a hormonal instinct); they learn about tolerance, accepting differences, developing empathy ("engaging in different roles"); a positive attitude towards their own and other

cultures is established.

## Do's and don'ts

The topic is very sensitive and may lead to deep discussions with no ending so the staff/mentor must take over it and in a polite way end such kind of discussion.





# Sewing workshop



## Brief description of the activity

It often happens that the young immigrants who come from various and different places of the world have a specific knowledge but cannot step on the job market with it since it may be outdated, not enough professional or they may simply not have enough knowledge.

Sewing workshop is a great opportunity for fulfilling their wish for working experience they can also practice at home. By being in a group with locals, they may create contacts and friendships, while also being inter-culturally educated.

## Sewing workshop

### Topics, objectives and methodology:

The aim of the workshop is to teach participants how to create modern clothes that reflect the culture they grew up in, by combining pieces of used clothes. By doing this, we wish to encourage their individuality, creativity, recognition of personal style while researching different styles, pieces of clothes and other people's culture. At the same time, the method of teaching sewing is a great way to learn the local language (like in a typical language class) in a very relaxing way. Participants may challenge themselves in all ways, sewing skills, learning skills, language skills and discovering their competences and potential that they have but may have never found out before.

### Duration:

A full workshop can last up to 100 hours, divided into: the basics of sewing (8 hours), adjustment of clothing (20 hours), creative sewing (20 hours), clothing processing into new

pieces of clothing (20 hours), Ethno-dimension of clothing in a new style (32 hours).

### Costs:

The cost of this activity depends on how much the described material costs in your country and how much you can get as a donation or through sponsorship.

### Location:

In a specific room or other indoor place where there is electricity available and enough place for 10 people at the same time to practice sewing. Remember that the material for this workshop might take a lot of space and that it is better if the sewing machines stay in the same space for the whole duration of this workshop as it is difficult to constantly move things in and out of the room.

### Materials:

Sewing machines, thread of different colors, needle of vari-

ous dimensions and sizes, few scissors, chalk, iron and ironing desk, electricity, a lot of different pieces of clothes that you wish to throw away (the users may bring their own from home, you can buy it in second hand shop. Remember using those that are really broken or non-usable anymore).

**Staff needed and eventual specific skills required:**

**Teacher:** Person who has the skills of sewing will be needed to teach them basic skills because most of the people may not have even have basic knowledge about it. That same person will continuously be leading them throughout the development of the workshop.

**Social mediator:** It might happen that there will be people with different backgrounds and cultures that not understand or accept each other.

**The coordinator:** this person will assist the teacher and the process and development of the workshop as well as having control of the performance of the workshop.

It is better if the three of them are always present. In case there are not a lot of difficulties of understanding between the workshop's participants, the coordinator may do not only his role but also that of the social mediator. All the staff should have the necessary skills to be able to handle the situation

**Participants involved:**

The target group should be a mixed group composed by both migrant and local people, males or females. By mixing both migrants and locals, the latter may help migrants with the need of assistance with documentation procedures, sharing knowledge of local traditions and food, of local dangers and beauties, etc...

In the group there can be young or middle-aged people. In general, unemployed and/or newly arrived people who wish to extend their knowledge, build friendships and be social.

## Steps:

### Before - Inviting possible participants

First things first, without participants the workshop is senseless, so it is extremely important invitation. Check in the local community for people with the hobby of sewing, retired tailors... as well as migrant with any passion, experience, expertise on the topic. Start with- in your language classes participants, if you organize any.

- Setting the place. While finding participants and defining when the workshop will begin, it is also time to set the place. This means choosing where the workshop will take place and equip it with all the sewing material in order for it to be ready for the start of the activity. During this step, it is useful if, besides the coordinator, the teacher is also present so he/she can check if something else is needed, if the place is suitable for the implementation of

the sewing activity, etc. Hence, the best is to have a professional on hand at all times.

### During - Conversation

It is extremely important before the implementation of the sewing, that the teacher and coordinator who is leading the whole process have a talk to participants to get the idea of how much knowledge of sewing they already have and what they wish to create. Following that, the teacher's explanation and rules are given accordingly to the pre-existing knowledge. The different steps are:

- Providing information about the sewing machine. Most likely there will be participants who have not any knowledge about sewing and it is extremely important to teach them about the machine itself. For this step 8 hours are scheduled. The hours are adjustable depending on participants speed of learning.

- Making groups. 10 people per group. The idea is to make 3 groups but it depends on the number of people participating. Everyone gets their own sewing machine.
- Start from the basics using the learning by doing method. Most of the participants will learn them very quickly because it is a non-demanding type of work.
- The implementation of the workshop by sewing new things out of used materials it is important that the coordinator encourages the participants to bring as much material as they can get from their own house or friends' houses. It can be women's tights, shirts, jeans, dresses, underwear, swimsuit etc.)

By implementation we mean a few steps: tailoring (cut of tailoring, tailoring, stitching, sewing, finishing clothes), creative sewing (learning the characteristics

of individual types of materials, the possibility of combining different types of material, adding applications, improving with manual and machine seams, combining with other hand parts (binding, crocheting knitting), use of patchwork technic), processing clothes into new clothing pieces (use of old clothing pieces in new ways, learning about different techniques and creative approaches), ethnical dimension of clothing in a modern way (an overview of stylistic and other characteristics of the clothing and fashion culture of individual countries of the participants, the choice of special symbols, how to transfer ethnical clothes to modern pieces of clothing? How to adapt the way of production, taking into account cultural heritage?)

### After

Gifting friends and family with the final products. Organize with participants an event to sell the products created during the workshops.

## Do's and don'ts

Even though sewing is in many parts of Europe considered a “woman or housewife activity”, keep in mind that this is just a partial view of what is actually a job, practiced both by men and women. Highlight this aspect with your participants, in order to deter gender-based stereotypes on this activity. The creation of a mixed group of participants can then be helpful for this purpose.

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There is not anything specific that the participants or staff need to be careful about. The work with the sewing machine is not demanding. The participants need to be precise if they wish to make the final product nice. There is however one thing that the coordinator and the organisation need to be careful about the relations between the participants.

One should not forget that when there is a group of mixed nationalities and traditions there is a bigger

possibility of misunderstandings and consequently unwanted situations. For this reason, a mediator is welcomed. There may also be the problem of language understanding, so if you find a volunteer translator is great.

## Innovative aspects to promote inter-culture

This activity helps you in promoting interculture by making participants discover new cultures, adjusting to different habits, in a very relaxing atmosphere. You can use this workshop mainly to ease the creation of new contacts and friendships while gaining new skills. Generally speaking, the participants will spend time sharing their own culture, teaching others about their own habits and, for the newly arrived, exchanging tips with the other participants about how to transfer their traditional habits into their new reality. Sewing new things out of recycled materials is a great method to

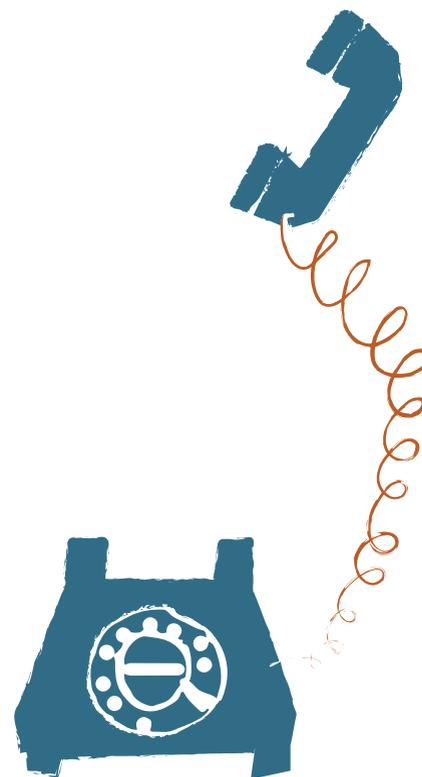
present this association of bringing traditional to a new and more modern world by not forgetting their home and tradition but engaging them into the new sphere.

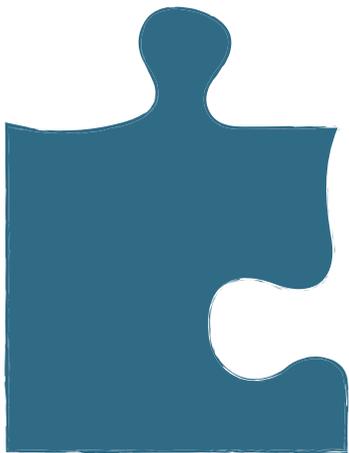
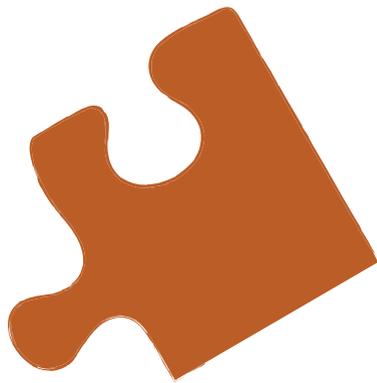
## Possible follow up

Once the group is confident with the basics of sewing, and you triggered positive dynamics of knowledge exchange within it, you may think about replicating the activity, having the participants of the first edition as teachers of the new ones, in a logic of peer education.

## Video, links and external resources

<https://anietnomacija.org/za-zenske/>





# Cultural forum



## Brief description of the activity

Besides a unique personal identity every human belongs to different culture and/or groups, like family, friends, religion or ethnic group. This activity is meant to identify yourself through engaging into conversation and action with people from other backgrounds. One can recognise his/her own identity by the level of understanding of another culture and traditions.

## Cultural forum

### Topics:

Identity is unique personal structure of every individual. It is exactly what human is and what he/she is identified with, define through and what makes him special in relation to others. It is unconscious process based on which we create our thoughts, feelings and actions. Hence, identity could be personal but it also can be common. By common identity we think of various groups, like family, friends, religion or ethnic groups. Every human belongs to particular group and based on that we create particular feelings, findings, facts, thoughts. This common identity comes from culture. As a nation we quickly connect to what is traditional, common to our nation.

By this activity we are intending to discover how our identity is built, is it based on particular culture and acknowledge that behavior may endanger intercultural dialogue, and lastly, obtaining some appropriate actions for successful intercultural dialogue. The methodology used shall be participatory.

### Duration:

The activity is adjustable according to the possibilities of the implementation of the game.

: The entire activity can take up to 7 hours. If such duration is too much, the game phases can be split in different days throughout 1 or 2 weeks.

### Costs:

Not particular costs. All the material is normally at disposal of a youth center

### Location:

The best location would be somewhere in the nature or any outdoor space, but close to the town. It can be a place like playground, meadow, yard or in general somewhere where the group will have possibility to gather without disturbing factors. Indoor place is also applicable, as long as the place has no distributing factors. For the rest of the activity it is im-

portant to be close to people because the research is needed to be done with the help of other local people.

**Materials:**

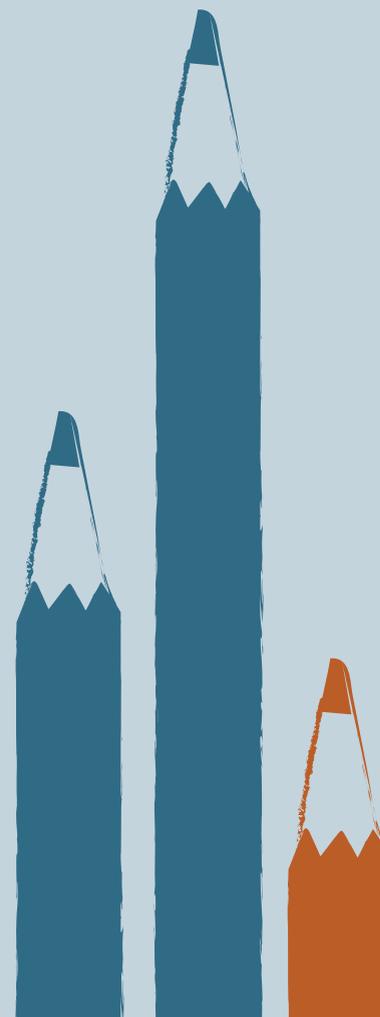
One camera per group, one laptop per group (not necessary but welcomed), projector (not necessary but welcomed), two posters per group, pens and colors, glu, scissors, balloons, post-it of different colours for voting.

**Staff needed and eventual specific skills required:**

At least 2 coordinators are needed to lead the activity but no specific skills required. And someone who will help an actor to edit video.

**Participants involved:**

Between 15 and 30 participants.



## Steps:

### Before

Preparation of the material, setting the place

### During

The participants divide themselves into groups. The coordinator prepares a bag full of little papers different colors after which each participant choose the color. The coordinator divide them into 3 - 6 groups by colors. You can leave this in total to be their own task.

Creating identity. Each group has 30 - 50 minutes to create identity of their group. They are left without any limit. More they are creative within their ideas better it is. They can decide what is their culture and way of behavior. The coordinator must give the rules to the participants as follows:

- You have 30 - 50 min to create your culture and

create your identity

- Decide the name of the group, its origin and era
- What kind of organisation is your group: e.G. Community, individual etc.
- What is your religion, belief, philosophy?
- What are your biggest holidays and how do you celebrate them?
- How do you trade, if you even do? Do you have money or do you trade in another way?
- How do you behave in everyday life: greetings, communication, rules.
- Create symbols that represent your culture - flag, customs or anything else
- But you are unlucky because you do not have enough population, so create the method for pro-

motion with which you will convince others to join you. For this you will have 6 minutes to present yourself, of course in your own way, and get new participants.

After an hour they all meet in the place, they call it 'cultural forum' and it presents the interspace where all cultures meet and are presented.

Cultural forum. When all participants gather in cultural forum, one of the coordinators greet the participants and tell them that they gathered to issue the best presentation of the native culture and identity award. The order is the following: firstly, coordinator choose the group to present first and this group choose the following group. Every group has 10 min for presentation. After the presentations we have 20 min to discuss, open the discussion with questions, give opinions, etc. The coordinator moderates the whole process. If there are no concerns, we can skip this step.

Voting and announcement of the results. The coordinator explains the system of voting. Every individual gets one sticker which he/she can vote with in a way to stick it on the poster prepared for this. The members of each group get the same color of the sticker. The participants of the group are not allowed to vote for their own group. the colors of the stickers prevent cheating. Coordinators count the votes and announce the results. The coordinators try to make it as solemnly as possible and prepare a symbolic gift related to the topic. Maybe a product of local trade. The break follows.

After - conversation in groups. Coordinator make the groups, different than for creation of the culture. The coordinator explains the rules: they have 10 min to discuss in the groups:

- What was the most interesting for me?
- Was it hard to live the role? Why?
- What do i know now about nations which i didn't

know before?

- Which findings surprised me the most?
- What would you be changing if you do the same work again?
- what has been easy to research? What difficult? Why?

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Poster creating. Presenting on the poster the most important findings of the day. The coordinator now invites participants to walk around each poster to read the findings and get new ideas for themselves. The coordinator sets the rules for the next 20 minutes to make the poster:

- What have been the most important findings?
- What has the most surprised me in other groups - what they find out what my group did not?
- How do we see members of other cultures?

- Do you think that all inhabitants who live here are the same? Do they have same culture?

Plenary conversation is led by one of the coordinator who has to lead the conversation in a way not to allow insult and to create constructive dialogue. This conversation is important for the purpose of getting an image of another culture. Did you get another ideas and findings read on posters, what have you learned? What is it that creates culture, identity of the particular nation? Does anyone wish to change his/her actions? If yes, how and why?

## Do's and don'ts

It is not easy to be part of the group that thinks differently, and it is not easy to accept how other people look at you. Some people (like the two participants) have the opportunity to try different cultures. Some of them are respectful and others are not. As the staff

keep observing youngster's behavior, their feelings, level of acceptance and when you feel or see something is not going the right direction, take a moment and pause the whole scenario in order to break the irregularity, disrespect, impatience etc.

## Innovative aspects for the promotion of intercultural

By giving the youngsters the possibility to directly experience different customs, culture and tradition this activity is a power tool for the promotion for interculturality. To get into the shoes of a particular culture and at the same time meet various culture but also giving youngsters enough space to create their own culture and thus see what really is important for them, what aspect is the most bothering to them or most significant.

## Possible follow-up

It is a good a bit longer 'energiser', a mindful game, workshop for any event, or an activity in youth exchange, where the equality, cultural differences, acceptance and similar is the topic. It opens many ideas and it places everyone involved in the shoes of someone else.

## Bibliography

Toolkit 'Do you speak interculturally?' by Alenka Blazinsek, Saso Kronegger, CNVOS, Ljubljana 2008



# Language barriers



## Brief description of the activity

This activity simulates the problems refugees face when applying for asylum. The topics that are stressed out are the following: frustration and emotional factors the refugees face, overcoming language barriers, discrimination in the process of asylum application. With this activity we are focusing on the right to asylum and non-discrimination.

## Language barriers

### Topics, objectives and methodology:

Discrimination, human security, education and xenophobia. Aims of the activity are to create awareness of the types of discrimination which competent institutions are dealing with when proceeding with applications for asylum, to demonstrate the meaning of the language and intercultural learning and to develop empathy through the awareness of frustration the refugees are facing with when applying for asylum.

The activity aims at raising awareness of the difficulties that refugees deal with when approaching the competent institutions to apply to asylum, to demonstrate the meaning of language and intercultural learning and to develop empathy through the sense of frustration the refugees face when applying for asylum.

### Duration:

30 minutes.

### Costs:

No costs, except for copies and pencils.

### Location:

Preferable indoor, a room which may also be tiny and uncomfortable to increase the effects of the outcome of the activity. This room may be placed within a youth center or anywhere else.

### Materials:

One copy of the paper 'The application of asylum' per participant, and pencils. You may create the application as you wish. Make sure it is written in a few languages which are non-understandable nor similar to participants' native languages. For instance: if there are Spanish participants, they should not be given the application form in Spanish, Italian or Portuguese, as both Portuguese and Italian are quite similar to Spanish. Instead, they should be given the form either in Arabic, Hindi, Chinese, Slovene or any other languages that are completely different from their native language.

**Staff needed and eventual specific skills required:**

A coordinator and an assistant. At first stage, it is preferably to only involve the coordinator who will deliver the material to participants and proceed with applications. An assistant may stand at the side of the room and observe the proceeding. Afterwards, when the simulation ends and the discussion starts, the assistant may join the conversation. It is good if at least the coordinator has wide knowledge about right to asylum and human rights in general. In order for the final discussion to proceed according to human rights.

**Participants involved:**

Unlimited but preferably up to 20 people in order for the discussion to proceed in a reasonable time.



## Steps

### Before

#### **Preparation of the location/room**

The room shall be prepared in a way that allows the coordinator to sit around the table and act as a strict bureaucratic official.

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### During

When the participants arrive in the room, pretend to not acknowledge their presence. Do not tell them what will happen. After some minutes deliver the photocopies of the "asylum application form" and pencils. Explain that they have five minutes to fill in the application form. Be really quite and ignore every question and possible protests they may rise. If you really have to communicate, talk to them in a language they do not understand (which you may even create at the moment) and gesture a lot. Decrease every commu-

nication to minimum and remember - the problems of refugees are not your problems. Your job is only to control the applications and after 5 minutes to collect them. If someone arrives late, be though with them (for instance: You are late. Here is your application form. Fill it quickly! You have only one minute to do it!). When the five minutes are over, collect all the applications. Be exact on time and try to avoid any personal contact or any communication. Sit behind your table and call each applicant by his/ her surname, one by one. Look at this application and create a story or imagine something unreal over this application (for instance: 'You did not answer to the 8th question.' or, 'I see you answered with no on 6th question. Your application is refused.'). Do not start or allow any negotiations and immediately call another applicant, So proceed quickly during this step. Repeat this action a few times with a few people. You don't need to check all applications. Keep doing it until all applicants/participants understand what is happening. Finally, stop simulation and invite partici-

pants to sit around your table in order to discuss about this situation that has just happened to them.

### After

Firstly, ask the participants about their feelings and then start discussing about that has just happened and what they have learnt.

**Ask them:** Do you understand the difference between migrant, refugee and asylum seeker. See the definition available at

[https://ec.europa.eu/home-affairs/what-wedo/networks/european\\_migration\\_network/glossary\\_search/migrant\\_en](https://ec.europa.eu/home-affairs/what-wedo/networks/european_migration_network/glossary_search/migrant_en)

[https://ec.europa.eu/home-affairs/what-we-do/networks/european\\_migration\\_network/glossary\\_search/refugee\\_en](https://ec.europa.eu/home-affairs/what-we-do/networks/european_migration_network/glossary_search/refugee_en)

<https://ec.europa.eu/home-affairs/what-we-do/>

[networks/european\\_migration\\_network/glossary\\_search/asylum-seeker\\_en](https://ec.europa.eu/home-affairs/what-wedo/networks/european_migration_network/glossary_search/asylum-seeker_en)

- How did you feel when you had to fill the application which you did not understand?
- Do you think this simulation represents what asylum applicants face in reality?
- Do you think that the asylum applicants are treated better than this in your country? Why? Why not?
- What are the consequences for the person whose asylum application has been refused?
- Have you ever faced a situation where you found yourself in front of a state authority (police for instance) and have not spoken their language? How did you feel then?

## Do's and don'ts

The activity is very simple. You do not need much material nor money to create it. However, there is one thing that is needed for a successful proceeding of the game and it is to be 'strong' enough while acting your role and be as strict and bureaucratic as possible.

In case the migrants are taking part of the activity take caution as they may be emotionally weak and under considerable stress. You wish to use this activity to promote right to asylum as a human right and thus acknowledge that they need to be treated in a human manner. Also, be aware of the conflicts that may occur and the topics that you think may bring the participants in conflict situation.

*Hereafter some samples of Asylum application form in different languages. Choose the one that fits better with your group of participants.*





# ASYLUM APPLICATION FORM

SURNAME: \_\_\_\_\_ SURNAME AT BIRTH: \_\_\_\_\_ FIRST NAME: \_\_\_\_\_ DATE OF BIRTH: \_\_\_\_\_

PLACE OF BIRTH: \_\_\_\_\_ COUNTRY OF BIRTH: \_\_\_\_\_ CURRENT NATIONALITY: \_\_\_\_\_

NATIONALITY AT BIRTH, IF DIFFERENT: \_\_\_\_\_ OTHER NATIONALITIES: \_\_\_\_\_

SEX: MALE FEMALE | CIVIL STATUS: SINGLE MARRIED DIVORCED SEPARATED REGISTERED PARTNERSHIP WIDOW OTHER

AUTHORITY/ LEGAL GUARDIAN (IN CASE OF MINORS): \_\_\_\_\_

NATIONAL IDENTITY NUMBER WHERE APPLICABLE: \_\_\_\_\_

TYPE OF TRAVEL DOCUMENT: \_\_\_\_\_ NUMBER OF TRAVEL DOCUMENT: \_\_\_\_\_

DATE AND PLACE OF ISSUE: \_\_\_\_\_ VALID UNTIL: \_\_\_\_\_

PERSONAL DATA OF THE FAMILY MEMBER WHO IS AN EU, EEA OR CH CITIZEN IF APPLICABLE: \_\_\_\_\_

FAMILY RELATIONSHIP WITH AN EU, EEA OR CH CITIZEN IF APPLICABLE: SPOUSE CHILD GRANDCHILD DEPENDENT ASCENDANT REGISTERED PARTNERSHIP

APPLICANT HOME ADDRESS: \_\_\_\_\_ OCCUPATION: \_\_\_\_\_

NUMBER OF ENTRIES REQUESTED: \_\_\_\_\_

COST OF TRAVELLING AND LIVING DURING THE APPLICANT'S STAY IS COVERED BY: \_\_\_\_\_

Date and place signature



# ASYLUM APPLICATION FORM

APELLIDO: \_\_\_\_\_ APELLIDO AL NACER: \_\_\_\_\_ NOMBRE: \_\_\_\_\_ FECHA DE NACIMIENTO: \_\_\_\_\_

LUGAR DE NACIMIENTO: \_\_\_\_\_ PAÍS DE NACIMIENTO: \_\_\_\_\_ NACIONALIDAD ACTUAL: \_\_\_\_\_

NACIONALIDAD DE NACIMIENTO, SI ES DIFERENTE: \_\_\_\_\_ OTRAS NACIONALIDADES: \_\_\_\_\_

SEXO: MASCULINO FEMENINO | ESTADO CIVIL: SOLTERO CASADO DIVORCIADO SEPARADO UNIÓN REGISTRADA VIUDA/VIUDO OTRO AUTORIDAD

PARENTAL/TUTOR LEGAL (EN CASO DE MENORES): \_\_\_\_\_

NÚMERO DE DOCUMENTO NACIONAL DE IDENTIDAD, SI ES APLICABLE: \_\_\_\_\_

NÚMERO DE DOCUMENTO DE VIAJE: \_\_\_\_\_

FECHA Y LUGAR DE EXPEDICIÓN: \_\_\_\_\_ VÁLIDO HASTA: \_\_\_\_\_

DATOS PERSONALES DEL MIEMBRO DE LA FAMILIA QUE ES CIUDADANO DE LA UE, EEE O CH, SI CORRESPONDE: \_\_\_\_\_

RELACIÓN FAMILIAR CON UN CIUDADANO DE LA UE, EEE O CH, SI CORRESPONDE: CÓNYUGE, HIJO/HIJA, NIETO/NIETA, DEPENDIENTE, ASCENDENTE, UNIÓN REGISTRADA

DOMICILIO DEL SOLICITANTE: \_\_\_\_\_ OCUPACIÓN: \_\_\_\_\_

EL COSTO DEL VIAJE Y VIVIENDA DURANTE LA ESTANCIA DEL SOLICITANTE ESTÁ CUBIERTO: \_\_\_\_\_

Fecha y lugar

Firma



# ASYLUM APPLICATION FORM

NACHNAME: \_\_\_\_\_ NACHNAME BEI DER GEBURT: \_\_\_\_\_ VORNAME: \_\_\_\_\_ GEBURTSDATUM: \_\_\_\_\_

GEBURTSORT: \_\_\_\_\_ GEBURTSLAND: \_\_\_\_\_ DERZEITIGE STAATSANGEHÖRIGKEIT: \_\_\_\_\_

NATIONALITÄT BEI DER GEBURT, FALLS UNTERSCHIEDLICH \_\_\_\_\_ ANDERE NATIONALITÄTEN: \_\_\_\_\_

GESCHLECHT: MÄNNLICH WEIBLICH | ZIVILSTATUS: LEDIG VERHEIRATET GESCHIEDEN GETRENNT EINGETRAGENE PARTNERSCHAFT WITWE/WITWER SONSTIGE

ELTERNBEHÖRDE / ERZIEHUNGSBERECHTIGTER (BEI MINDERJÄHRIGEN): \_\_\_\_\_

NATIONALE IDENTITÄTSNUMMER, FALLS ZUTREFFEND: \_\_\_\_\_ ART DES REISEDOKUMENTS: \_\_\_\_\_

NUMMER DES REISEDOKUMENTS: \_\_\_\_\_ DATUM UND ORT DER AUSSTELLUNG: \_\_\_\_\_

GÜLTIG BIS: \_\_\_\_\_ PERSONENBEZOGENE DATEN DES FAMILIENMITGLIEDES, DAS GEGEBENENFALLS

EU-, EWR- ODER CH-BÜRGER IST: \_\_\_\_\_

FAMILIENBEZIEHUNG MIT EINEM EU-, EWR- ODER CH-BÜRGER, FALLS ZUTREFFEND: EHEPARTNER KIND ENKELKIND ABHÄNGIGER ASZENDENT

REGISTRIERTE PARTNERSCHAFT

WOHNADRESSE DES ANTRAGSTELLERS: \_\_\_\_\_ TÄTIGKEIT: \_\_\_\_\_

ANZAHL DER ANGEFORDERTEN GESAMTHEITEN: \_\_\_\_\_

DIE REISE- UND LEBENSHALTUNGSKOSTEN WÄHREND DES AUFENTHALTS DES ANTRAGSTELLERS WERDEN ÜBERNOMMEN: \_\_\_\_\_

Datum und Ort

Unterschrift



# ASYLUM APPLICATION FORM

PRIIMEK: \_\_\_\_\_ PRIIMEK OB ROJSTVU: \_\_\_\_\_ IME: \_\_\_\_\_ KRAJ ROJSTVA: \_\_\_\_\_

DRŽAVA ROJSTVA: \_\_\_\_\_ TRENUTNO DRŽAVLJANSTVO: \_\_\_\_\_

DRŽAVLJANSTVO OB ROJSTVU, ČE JE DRUGAČE: \_\_\_\_\_ DRUGE NARODNOSTI: \_\_\_\_\_

**SPOL:** MOŠKI ŽENSKA | **STATUS:** SAMSKI/SAMSKA LOČEN/LOČENA ŽIVI LOČENO OD PARTNERJA/PARTNERKE REGISTRIRANO PARTNERSTVO VDOVA/VDOVEC DRUGO

STARŠ/ZAKONSKI SKRBNIK (V PRIMERU MLADOLETNIKOV): \_\_\_\_\_

NACIONALNA IDENTIFIKACIJSKA ŠTEVILKA, ČE OBSTAJA: \_\_\_\_\_ VRSTA POTNE LISTINE: \_\_\_\_\_

ŠTEVILKA POTNE LISTINE: \_\_\_\_\_

DATUM IN KRAJ IZDAJE: \_\_\_\_\_ VELJAVNO DO: \_\_\_\_\_

OSEBNI PODATKI DRUŽINSKEGA ČLANA, KI JE DRŽAVLJAN EU, EGP ALI CH, ČE OBSTAJA: \_\_\_\_\_

DRUŽINSKI ODNOS Z DRŽAVLJANOM EU, EGP ALI CH, ČE OBSTAJA: ZAKONEC OTROK VNUK/-INJA PREDNIK REGISTRIRANI PARTNER

DOMAČI NASLOV PROSILCA: \_\_\_\_\_ POKLIC: \_\_\_\_\_

ŠTEVILO ZAPROŠENIH VSTOPOV: \_\_\_\_\_

KRIJEJO SE STROŠKI POTOVANJA IN BIVANJA V ČASU BIVANJA PROSILCA: \_\_\_\_\_

Datum in kraj

Podpis



# ASYLUM APPLICATION FORM

APELIDO \_\_\_\_\_ APELIDO DE NASCIMENTO \_\_\_\_\_ NOME \_\_\_\_\_ DATA DE NASCIMENTO: \_\_\_\_\_

LUGAR DE NASCIMENTO: \_\_\_\_\_ PAÍS DE NASCIMENTO: \_\_\_\_\_

NACIONALIDADE ATUAL: \_\_\_\_\_ NACIONALIDADE DE NASCIMENTO, SE DIFERENTE: \_\_\_\_\_

OUTRAS NACIONALIDADES: \_\_\_\_\_

**SEXO:** MASCULINO FEMININO | **ESTADO CIVIL:** CASADO/A SOLTEIRO/A DIVORCIADO/A PARCERIA REGISTRADA VIÚVO/A OUTRO

**AUTORIDADE PARENTAL / RESPONSÁVEL LEGAL (NO CASO DE MENORES):** \_\_\_\_\_

**NÚMERO DE IDENTIDADE NACIONAL, SE FOR O CASO:** \_\_\_\_\_ **TIPO DE DOCUMENTO DE VIAGEM:** \_\_\_\_\_

**NÚMERO DO DOCUMENTO DE VIAGEM:** \_\_\_\_\_

**DATA E LOCAL DE EMISSÃO:** \_\_\_\_\_ **VÁLIDO ATÉ:** \_\_\_\_\_

**DADOS PESSOAIS DO FAMILIAR QUE É CIDADÃO DA UE, EEE OU CH, SE APLICÁVEL:** \_\_\_\_\_

**RELAÇÃO FAMILIAR COM UM CIDADÃO DA UE, EEE OU CH, SE APLICÁVEL:** CÔNJUGE FILHO/A NETO/NETA DEPENDENTE ASCENDENTE PARCERIA REGISTRADA

**ENDEREÇO DO REQUERENTE:** \_\_\_\_\_ **OCUPAÇÃO:** \_\_\_\_\_

**NÚMERO DE ENTRADAS REQUERIDAS:** \_\_\_\_\_

**O CUSTO DA VIAGEM E DA VIDA DURANTE A ESTADIA DO CANDIDATO É COBERTO POR:** \_\_\_\_\_

Data e local

Assinatura



# ASYLUM APPLICATION FORM

FAMILINOMO: \_\_\_\_\_ FAMILINOMO ĈE NASKIĜO: \_\_\_\_\_ ANTAŬNOMO: \_\_\_\_\_ NASKIĜDATO: \_\_\_\_\_

NASKIĜLOKO: \_\_\_\_\_ LANDO DE NASKIĜO: \_\_\_\_\_

NUNA NACIECO: \_\_\_\_\_ NACIECO ĈE NASKIĜO, SE MALSAME: \_\_\_\_\_

SEKSO: VIRA INO | CIVILA STATO: UNUNURA EDZIĜINTA DISIGITA REGISTRITA PARTNERECO VIDVINO/VIDVO ALIAJ

GEPATRA AŬTORITATO/JURA KURATORO (EN KAZO DE NEPLENAĜULOJ): \_\_\_\_\_

NACIA IDENTA NUMERO, KIE APLIKEBLAS: \_\_\_\_\_

TIPO DE VOJAĜDOKUMENTO: \_\_\_\_\_ NOMBRO DE VOJAĜDOKUMENTO: \_\_\_\_\_

DATO KAJ LOKO DE LA ESENDO: \_\_\_\_\_ VALIDA ĜIS: \_\_\_\_\_

PERSONAJ DATUMOJ DE LA FAMILIANO, KIU ESTAS EU, EEA AŬ CH-CIVITANO, SE KONVENE: \_\_\_\_\_

FAMILIO RILATO KUN EU, EEA AŬ CH CIVITANO SE APLIKEBLA: GEEDZO INFANA NEPO DEPENDA ASCENDANT REGISTRITAJ PARTNERECO

HEJMA ADRESO DE LA KANDIDATO: \_\_\_\_\_ OKUPO: \_\_\_\_\_

NOMBRO DE ENIROJ PETITAJ: \_\_\_\_\_

KOSTO DE VOJAĜO KAJ VIVADO DUM LA RESTADO DE LA PETANTO ESTAS KOVRITA: \_\_\_\_\_

Dato kaj loko

Firmao



# ASYLUM APPLICATION FORM

COGNOME: \_\_\_\_\_ COGNOME ALLA NASCITA: \_\_\_\_\_ NOME: \_\_\_\_\_ DATA DI NASCITA: \_\_\_\_\_

LUOGO DI NASCITA: \_\_\_\_\_ PAESE DI NASCITA: \_\_\_\_\_ NAZIONALITÀ ATTUALE: \_\_\_\_\_

NAZIONALITÀ ALLA NASCITA, SE DIVERSA: \_\_\_\_\_ ALTRE NAZIONALITÀ: \_\_\_\_\_

SESSO: MASCHIO FEMMINA | STATO CIVILE: SINGLE SPOSATO/A DIVORZIATO/A SEPARATO/A UNIONE CIVILE VEDOVO/VEDOVA ALTRO

AUTORITÀ PARENTALE / TUTORE LEGALE (IN CASO DI MINORI): \_\_\_\_\_

NUMERO DI IDENTIFICAZIONE NAZIONALE OVE APPLICABILE: \_\_\_\_\_

TIPO DI DOCUMENTO DI VIAGGIO: \_\_\_\_\_ NUMERO DEL DOCUMENTO DI VIAGGIO: \_\_\_\_\_

DATA E LUOGO DEL RILASCIO: \_\_\_\_\_ VALIDO FINO A: \_\_\_\_\_

DATI PERSONALI DEL FAMILIARE CHE È CITTADINO UE, SEE O CH SE APPLICABILE: \_\_\_\_\_

RELAZIONE FAMILIARE CON UN CITTADINO UE, SEE O CH, SE APPLICABILE: CONIUGE FIGLIO/FIGLIA NIPOTE ASCENDENTE UNIONE CIVILE

INDIRIZZO DI RESIDENZA DEL RICHIEDENTE: \_\_\_\_\_ OCCUPAZIONE: \_\_\_\_\_

NUMERO DI ELEMENTI RICHIESTI: \_\_\_\_\_

IL COSTO DEL VIAGGIO E DEL SOSTENTAMENTO DURANTE IL SOGGIORNO DEL RICHIEDENTE È COPERTO DA: \_\_\_\_\_

Data e luogo

Firma

## Innovative aspects for the promotion of interculture

Respect to human rights is one of the most important aspects when talking about asylum. Respecting the right to asylum means acknowledging that the law respects interculture, equality regardless race, colour, religion and gender. It means that when someone has the right to apply for asylum the receiving country needs to be respectful and accept the new culture, person with different background. Interculture and equality is being respected by allowing that person to express his or her need to apply for asylum. For this reason this activity is a powerful tool to give the participants an highly empathetic first-hand experience about the delicate aspects abovementioned.

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## Possible follow-up or links with other activities

This activity is a powerful tool to make participants, especially locals, walk in other people's shoes, those who do not have their same means to face bureaucracy due to language barriers. You may replicate this activity with other forms to be filled, as soon as you get their sample forms - for example at your city hall - and provide for some translated versions according with your audience.

This activity can be followed up by the activity International dictionary.

# Makah whale hunt



## Brief description of the activity

We live in a multicultural society where people with different habits and traditions live and that is why it is so important to promote a successful intercultural dialogue. This activity includes teamwork, role play and awareness building on some delicate and potentially conflicting issues such as: the right to adopt attitudes consistent with one's culture, the right to freely use one's natural richness, the right to the development and use of natural resources, the sustainable use of marine resources.

## Makah whale hunt

### Topics. Objectives and methodology:

The topics of this activity are the environment, globalization, human rights, cultural differences, inter-cultural dialogue, solidarity. The aims of the activity are: to explore the conflicts between the rights to development and cultural life and the protection of the environment; to develop intercultural competences and reflect on prejudices; to develop open attitudes towards cultural differences; to encourage intercultural dialogue, respect for human rights and cultural differences.

### Duration:

150 minutes.

### Costs:

There are no costs associated with this activity, except sheets of paper, photocopies (of the role cards) and pens.

### Location:

A place indoors, where participants can concentrate, is pref-

erable.

### Materials:

Role cards, sheets of paper and pens.

### Staff needed and eventual specific skills required:

The activity can be led by one or two coordinators with knowledge on the topics covered by the activity (see annexes) and with basic knowledge on human rights, culture and environment. The coordinators must facilitate the dialogue by providing additional information when necessary.

### Participants involved:

14 or more young participants or anyone interested in the topic and that would like to get to know new perspectives. The complexity of the issues addressed in this activity makes it more suitable for a mature group with good discussion skills. There is a lot of information to assimilate and, for the comprehension of the Makah whaling playing role cards, a

certain level of knowledge of human rights and environmental terminology is necessary. It is possible to divide the activity into two sessions and give the groups time to read the role cards and think about the topics in the meantime.



## Steps:

### Before

The coordinator must read all the Role Cards (Annexes) to familiarize himself/herself with the information. He/she will then be able to act as a resource if necessary. Copies of the Role Cards should be printed. Each group - which will be formed later - will receive one or more copies of a Role Card. The room where the activity will take place has to be prepared with all the necessary material (sheets, copies of the role cards and pens). It must be explained to the participants how long the activity will take and what its goal is. It may be necessary to verify that the participants fully understand the meaning of some of the terms and concepts introduced in the Role Cards such as: Indigenous Peoples, Precautionary Principle, Sustainability.

### During

The activity is divided into two parts: part 1 (30 minutes) is an introduction to the activity and the environmental and cultural issues involved, and part 2 (90 minutes) is a simulated meeting to discuss the Makah tribe's application to the International Whaling Commission (IWC) to resume whaling. Make sure you leave time after the activity for discussion, debriefing and evaluation.

**Part 1. Introduction to environmental and cultural issues (30 minutes):** An explanation about the topics that this activity is about (environmental and cultural rights) should be given. This activity is based on a request from the Makah nation to the IWC to resume whaling and on the opposition from environmentalists and others.

- Give a general introduction of the Makah people to the group (see annex/role card 1 – The Makah tribe)
- Introduce the issues addressed in this activity.

- Ask people to respond to a series of statements by remaining seated (I agree) or standing up (I am against).
- The following statements must be read, one at a time, leaving time for the participants, after each of them, to express themselves with the system explained above. Invite participants to convince others of their ideas to see if anyone changes their mind and position (no more than 5 minutes per statement should be given). "People's habits should be respected as long as they do not abuse human rights." "We should respect people's right to choose what they eat; to be vegan, vegetarian or to eat meat. "" The food we eat should be produced using environmentally friendly methods. " " Animal husbandry should not include cruel methods such as intensive farming or inhuman ways of slaughter. " " Cultural traditions are very important to people and should be respected. " "Whales should not be hunted even if such practices is a fundamental part of a people's culture. "

**Part 2. A mock meeting to discuss the Makah tribe's request to the International Whale Commission (IWC) to resume whaling. (90 minutes):**

The scenario should be explained to the participants: the Makah people have asked the International Whaling Commission (IWC) to be able to resume whaling, a fundamental element of their centuries-old culture, and which several environmental groups oppose. This activity is a simulated meeting organized by an imaginary organization called CREST (Culture, Rights, Environment, Sustainability and Talk). CREST is an independent organization that works to bring the human rights perspective to environmental issues, and is committed to promoting understanding through dialogue. The simulation is a meeting between four groups:

- The Makah tribe, that wants to present their case in order to resume whale hunting;
- The High North Alliance, an association that represents coastal cities in northern Europe as well as

whale and seal hunters. The HNA works to promote the future of coastal cultures and the sustainable exploitation of the renewable resources of the sea, in this case marine mammals. The HNA supports the Makah's cause.

- Sea Shepherd, an organization that researches and documents violations of international laws, regulations and treaties that protect marine life species. They oppose the request of the Makah people.
- Greenpeace, environmental activists who oppose whale hunting.
- CREST's role is to mediate between groups. Discussions will focus on four issues:
- Should whale hunting be allowed?
- Given that this practice is a very ancient cultural tradition, should it constitute a legitimate exception to the regulations that govern whale hunting?

- If whale hunting was allowed, at what level would it be?
- What regulations are needed?

Ask two volunteers to represent CREST, and divide the rest of the participants into four groups. Distribute the role cards. The groups have 30 minutes to discuss the information and to prepare to defend their positions based on the request of the Makah tribe. When the groups are ready, they meet in plenary. Ask the volunteers representing CREST to arrange the reunion, which should last approximately 60 minutes. The purpose of the meeting is to share information and discuss the four issues, and to reach an agreement. CREST opens the meeting with a short declaration on human rights and the environmental framework. The Makah tribe then presents its case. At this point the debate begins. At the end of the discussion the debriefing can start followed by the evaluation.

## After

Ask the groups to reflect on the discussion process and whether a consensus was reached. End the session by doing another "sitting / standing" round of voting by repeating the same questions asked in part 1, to see if anyone has changed their position on the issue of whale hunting after participating in the simulation of the debate.

## Do's and don'ts

It is necessary to ensure that the participants fully understand the meaning of some terms and concepts introduced by the role cards. The complexity of the issues addressed in this activity makes it more suitable to a mature group with good discussion skills. There is a lot of information to assimilate and the text on role cards requires a certain level of knowledge of human rights and environmental terminology. It is possible to divide

the activity into two sessions and give the groups time to read the role cards and think about the topics between sessions.

The theme of the activity is very sensitive and can lead to heated discussions with conflicting behaviors and/or negative attitudes, which is why the role of the staff/coordinator is very important. He/She must conduct the discussion in a way that it does not degenerate. It may also be interesting to adapt this role-playing activity to individual local environments and internal conflicts that may arise.

## Innovative aspects for the promotion of intercultural

This activity makes the participants confront with the limits of their own cultural perspectives and allows them to reconsider their attitude towards the sustainable use of wildlife. Whaling and animal rights in general can be

very emotional issues for some people, who may have very strong opinions on the subject. This makes it a challenging - but also difficult - subject to work on.

Through group work, role-playing and discussion, participants become aware of cultural differences and people's rights related to their cultural specificities, experiencing in a concrete way the possible conflicts that may arise. By accepting different roles, participants can experience different points of view that can help them develop acceptance of cultures other than their own. With this activity other issues can also be addressed, such as environment and climate change. It is important to understand the different effects of humans on the environment and why we need to talk about these problems. Different cultures may have different views on environmental issues.

## Possible follow-up

After the activity, it can be proposed to participants to try

to write together and publish on the web articles on the issues that emerged during the activity, from the risk of extinction of some animal species to the cultural identity of peoples and of minorities. These articles should be written or chosen in group.

## Video, links and external resources

The Makah Tribe: <https://makah.com/>

International whaling commission: <https://iwc.int/home>

Sea Shepherd International: [www.seashepherd.org](http://www.seashepherd.org)

Greenpeace: [www.greenpeace.org](http://www.greenpeace.org)

## Bibliography

<http://arhiv.zofijini.net/zofijini.org/Drzavljanska%20vzgoja%20in%20etika%20-%20metoda%203.pdf>

Brander Patricija, idr., Kompas. Priročnik za učenje mladih o človekovih pravicah, DZS, založništvo in trgovina, d.d

## Role card 1 – The Makah tribe

The Makah are a Native American people living in Washington state on the Pacific Northwest coast of the continental United States of America. They are the federally recognized Indian Makah tribe and inhabit the Makah Reservation.

Whaling is central to Makah culture. Each hunt event requires deeply spiritual rituals and ceremonies, and is a source of inspiration for tribal songs, dances, drawings, crafts... For the Makah tribe, whaling constitutes a purpose and a discipline that benefits the whole community. It is so important that in 1855, when the Makah ceded thousands of acres of land to the United States government, they explicitly reserved the right to hunt whales on the Neah Bay Treaty.

Whale hunting provides meat, bones, tendons and bags for food preservation: very useful products in different sectors of the life of the Makah, although traditionally obtained at a high price in terms of time, means and risk.

The ancient Makah whaling tradition required men to pre-

pare for the hunt to go alone to pray, fast and take a ceremonial bath. Each had their own place, followed their own ritual and sought their power for the dangerous hunt. This special preparation lasted weeks or months, starting in winter, but in reality the whalers devoted their entire life to spiritual preparation.

Men waited for favorable climate and favorable ocean conditions to then set out to sea, in groups of eight, one group in each canoe. The departure time was calculated in order to arrive at the place of presence of the whales, in the open sea, at dawn.

Rowing silently, the whalers studied the breathing rhythm of their prey. A long experience handed down from generation to generation told them what to expect. When the whale finished spraying and returned to the surface of the water, the head of the hunt directed the crew to the exact place where the whale would resurface. There the men waited patiently,

and when the whale surfaced, the rowers kept the canoe to its left, adjusting their speed to that of the animal.

When the whale's back came to the surface, the harpooner hit it with a harpoon and the crew immediately began to row backwards, putting as much distance as possible between the canoe and the injured prey in order to avoid the very dangerous and potentially lethal blows of its tail. A blow to the whale's shoulder blade affected her use of her fins, slowing her swim. Sealskin floats inflated like huge balloons were then hooked onto the harpoon line to slow the prey. The harpoons were not meant to kill the whale, but to keep the floating balloons anchored to tire her out.

A detector float at the end of the line of fire served as an indicator so that whalers could follow their prey, placing additional harpoons and staying out all day and often the next night in the grueling fight against the animal. Eventually the final moment came for the killing performed using a special-

ized spear.

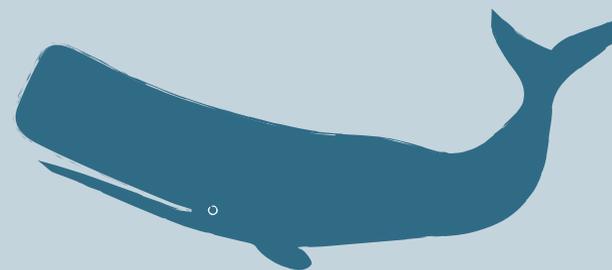
The next step was to tow the whale home. The hunters hoped the journey would be a few kilometers; this would happen, in their belief, if the whale spirit had accepted their prayers to return home quickly and safely. Otherwise - as actually sometimes happened - the journey back home, never the same as the outward journey due to the long fight with the animal - would exceed twenty kilometers. To prevent the whale from sinking, one of the hunters dived into the freezing water and in apnea sewed the animal's mouth, to prevent water from filling the stomach, weighing down the carcass and making it impossible to tow.

The difficult paddling home was accompanied by traditional songs to relieve fatigue and tiredness. Other solemn hymns, sung by all the villagers, welcomed the victorious hunters on their return, praising the superior power that had enabled the hunt to succeed.

The oral tradition of the Makah reports that their whaling tradition has been suspended and re-established several times. More recently, the practice was put on hold in the 1920s.

After the gray whale was removed from the endangered species list, the Makah claimed their whaling rights. With the support and guidance of the US government and the International Whaling Commission, they successfully hunted a gray whale on May 17, 1999. Under federal law, the Makah have the right to hunt and kill a whale, generally a gray whale, every year. Archaeological records and oral history indicate that historically a significant number of humpback whales have been hunted but more than 70 years have passed without capturing any whales due to the previous federal ban.

[Sources: Wikipedia, [www.makah.com](http://www.makah.com)]



## Role card 2 – The High North Alliance

The High North Alliance (Norwegian: Høge Nord Alliansen) is an umbrella organization of several Nordic fishing and whaling organizations. The organization's objectives are, according to its statute, to "protect the rights of whalers, sealers and fishermen to gather renewable resources in accordance with the principle of their sustainable management".

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The alliance was founded in 1991 in response to calls from conservationists to ban commercial whaling and, by more radical groups, to ban the killing of marine mammals for any purpose. The alliance is organized by a steering committee of six members, three from Norway and one each from the Faroe Islands, Greenland and Iceland. The alliance is funded by membership fees and grants from organizations such as the North Atlantic Marine Mammal Commission (founded by Norway, Iceland, Greenland and the Faroe Islands in 1992) and the Regional Development Committee for Northern Norway.

The alliance's activities include lobbying the largely sympathetic Norwegian government to increase Norway's whaling quota, promoting studies on whaling methods more humane, pressurizing the International Whaling Commission (IWC) to ease the moratorium on whaling and respond to campaigns by anti-whaling groups such as the Whale and Dolphin Conservation Society and Greenpeace.

[source: Wikipedia]

## Role card 3 – Sea Shepherd

Sea Shepherd is an international non-profit organization whose mission is to stop the destruction of the natural habitat and the slaughter of wild species in the oceans of the whole world in order to conserve and protect the ecosystem and the different species.

Sea Shepherd uses direct action to investigate, document and act when necessary to show the world and prevent illegal activities on the high seas.

By safeguarding the delicate biodiversity of ocean ecosystems, Sea Shepherd works to ensure their survival for future generations.

The organization was founded in 1977 by Paul Watson, one of the three founders of Greenpeace, after concluding that bearing witness "with demeanor" to environmental disasters was an inadequate response when compared to applying the current international system of laws, regulations and treaties.

Contrary to Greenpeace, which has chosen to avoid damaging whaling ships in the ocean, the Sea Shepherd supports an intentional policy of sinking or sabotaging ships that are found guilty of violating international regulations on whaling. As a result, Greenpeace has officially repudiated any ties to Sea Shepherd and refused to help them in their work, declaring: "[...] we will not help people who have declared that they will use violence. We are here to save whales, and not to endanger people's lives."

Although accused of using violence, the members declared: "Towards the poachers we apply force to prevent them from continuing the crime. Not violence, only force." This statement is supported by the fact that, in several decades of activity, the members of the organization have not been legally convicted for their activities: "In all our actions we have never caused any injury to human beings and, when we acted, the ships were our only enemy."

One of Sea Shepherd's offices is in Friday Harbor (Washington state) and another in Melbourne (Australia) for operations in the Southern Hemisphere. It also has many offices of the so-called "land volunteers", who are involved in communication, training and fundraising. In Europe, the recognized locations are in Amsterdam (the Netherlands), in Paris (France) and in Milan (Italy).

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Sea Shepherd intervenes with direct actions for the protection of marine wildlife such as seals, dolphins and whales. These include intelligence and documentation operations aimed at reporting hunting activities to the authorities in force, and informing the public about threats to biodiversity in the seas around the world through press campaigns. In addition to, at times, the sinking of fishing boats engaged in industrial fishing activities while they were moored in the port, the sabotage of ships also moored (e.g. the ramming of the Sierra ship for whaling in the port of Lisbon) and the capture, with consequent destruction, of fishing nets adrift in

the open ocean.

[Source: [www.seasheperd.org](http://www.seasheperd.org), Wikipedia]

## Role card 4 - Greenpeace

Greenpeace is an environmental and pacifist non-governmental organization founded in Vancouver in 1971.

Greenpeace is famous for its direct and non-violent action to defend the climate, the whales, the interruption of nuclear tests and the environment in general. In recent years, the organisation has been addressing other environmental issues such as global warming, genetic engineering and trawling. Greenpeace has national and regional offices in 41 countries, all affiliated with Greenpeace International, based in Amsterdam.

The organization is funded by individual contributions from about 2.8 million donors and non-profit foundations, but does not accept funds from governments, political parties or large corporations. It is not even a voluntary membership, as Greenpeace accepts donations but does not register members.

(From the Greenpeace mission, ed.)

[...] Greenpeace's work is based on a set of principles that are reflected in all our campaigns and guide whatever we do, wherever we do it.

Greenpeace is an independent organization, which uses a peaceful and creative confrontation to expose global environmental problems and develop solutions for a green and peaceful future.

Our goal is to ensure the earth's ability to nurture life in all its diversity.

That means we want:

- To protect biodiversity in all its forms
- To prevent pollution and abuse of the ocean, land, air and fresh water of the earth

- To put an end to all nuclear threats
- To promote peace, global disarmament and non-violence

Our core values:

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### **Personal responsibility and nonviolence**

We act based of conscience. This means that we are responsible for our actions and take personal responsibility. We are committed to peace; all those who participate in a Greenpeace action are trained in nonviolence.

### **Independence**

We do not accept money from governments, companies or political parties. Individual contributions, together with grants from foundations, are the only source of our funding.

### **Greenpeace has no permanent friends or enemies**

If your government or company is willing to change, we will

work with you to achieve your goals. Reverse your course and we will be back. What matters is not words, but actions.

### **Promoting solutions**

To us, pointing the finger is not enough; we develop, seek and promote concrete steps towards a green and peaceful future for all of us.

### **Principle of fundraising**

At Greenpeace, we are honored that our work is almost entirely funded by donations, given to us by passionate people around the world who care about the planet and want to help us to create a change, and subsidies from private foundations that share our values.

Our independence is fundamental to being effective in our campaign work, which is why we consider it a fundamental principle that drives all our fundraising. We do not accept funding from governments, companies, political parties or intergovernmental organizations.

As Greenpeace, our success depends on building a movement of people with the courage and conviction to help building a better world. The strength of this movement, as well as the integrity and reputation of Greenpeace, depend on the ability of its employees to support and promote the highest standards of ethical and professional conduct.

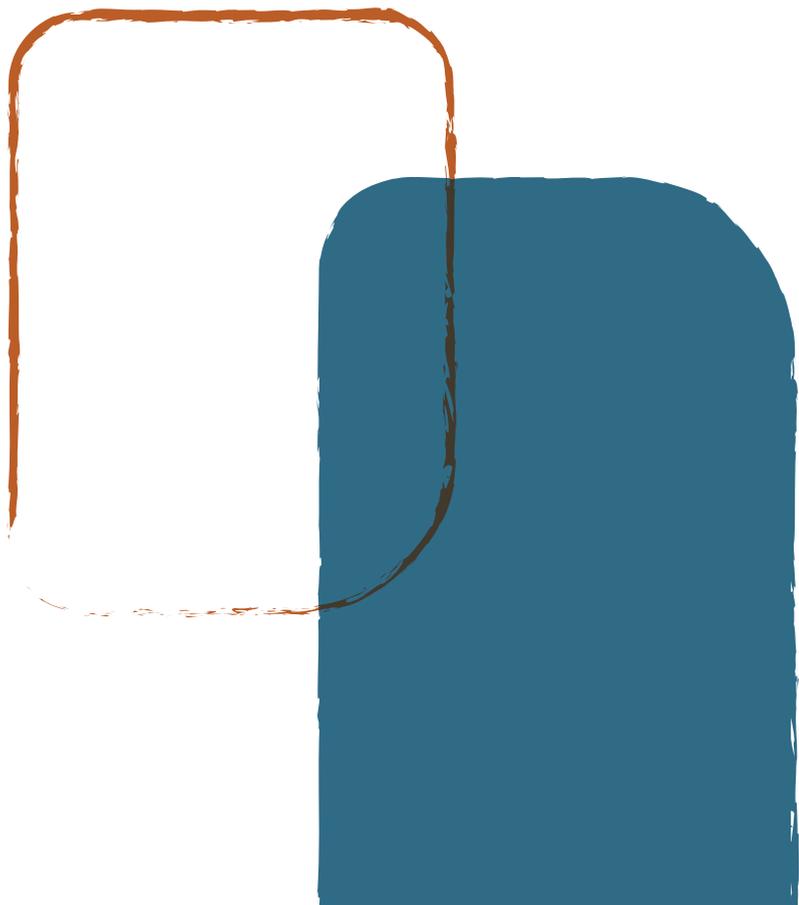
The responsibility to uphold this integrity is shared and sustained by every member of the staff, in every NRO and in every country we operate in, while working with communities to promote a green and peaceful future for all of us.

This means we must have a solid structure to ensure that we are committed to creating a working environment in which people are not exposed to harassment, abuse or discrimination.

These standards are set out in our Code of Conduct which clarifies what people can expect from each other and what Greenpeace expects from them in terms of acceptable be-

havior. It establishes basic principles and common rules or standards, which alleviate doubts and give precise instructions for the conduct expected of the people of Greenpeace. These common principles and expectations are also set out in the employment contracts and related policies of each organization in our network.

(source: Wikipedia, [www.greenpeace.com](http://www.greenpeace.com))



# Act it out



## Brief description of the activity

This is a drama activity that encourages people to review their general perceptions of human rights, find different ways of representing these perceptions. It is a mimed presentation where the participants have to present different human rights in a way that is understandable to people of different cultures and who may speak different languages. They are not allowed to use words at all, they can only use gestures.

## Act it out

### Topics, objectives and methodologies:

The topics touched by this activity are general human rights, citizenship, cultural differences, intercultural dialogue. Aims of the activity are to review what participants know about human rights, to develop intercultural and communication skills, to develop co-operation and creativity amongst participants and to encourage an intercultural dialogue.

### Duration:

90 minutes.

### Costs:

Low costs needed for buying the props. paper, colored markers, crayons, glue, string and cardboard. It also depends on how much material you can get as a donation or through sponsorship.

### Location:

Indoor place is preferable. Somewhere where youngsters

can focus and participate.

### Materials:

- Props: dressing-up clothes, toys, household items, etc.
- Paper and colored markers, crayons
- Glue, string and cardboard

### Staff needed and eventual specific skills required:

The activity may be led by 1 or 2 coordinators/facilitators that have some knowledge on the topic (background information about human rights and culture). The coordinator has to deliver the material to the participants.

### Participants involved:

9 or more participants. Young people or anyone who likes the topic and would like to learn new perspectives.

## Steps:

### Before

Preparation of the location, the room with the needed material.

Explain the participants how long the workshop will take and what is its goal.

Explain that the purpose of the exercise is to come up with a dramatic representation of the general idea or concept of human rights that is understandable to people of different cultures, and who may speak different languages.

Explain the rules of the activity: they will not be allowed to use words at all, they can only use gestures as this must be a mimed presentation. However, groups may make use of some of the materials or props, if they wish.

Ask people to get into small groups of between 4 and 6 people, and give each group a large sheet of paper and a set of crayons / markers.

### During

Give the groups 10 minutes first to brainstorm all their ideas about human rights and then to identify two or three key ideas that they would like bring out more strongly during the mime.

Afterwards give the groups 30 minutes to design and rehearse their mime. Explain that this must be a group effort and everyone should have a role in the production.

After 30 minutes are up, gather the groups together so that everyone can watch each other's performances.

Give a few minutes after each performance for feedback and discussion.

Ask the spectators to offer their interpretations of what they have just seen, and to try to identify the key ideas that the performance attempted to portray.

Then give the group itself a chance to explain briefly any points that did not emerge during the feedback. Repeat this for each of the performances.

### After

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- Review the activity itself:
- How did people feel about this activity? Was it more or less difficult than they had first imagined? What were the most difficult aspects, or the most difficult things to represent?
- Did people learn anything new about human rights?
- What were the similarities or differences among the groups? Were there any fundamental disagree-

ments over the idea of human rights? Why?

## Do's and don'ts

Make it clear to them that their task is to portray "human rights in general", rather than to illustrate one or more specific human rights. They may decide to take one specific right to bring out general points, but they should remember that they are attempting to show what is common to the different human rights. At the end of the session spectators should be able to (or begin to!) answer the question, "what are human rights?"

Do not let those who feel they are weak at acting fail to play an active part. Explain that there are plenty of roles for all, and that this must be something that the whole group feels happy about presenting. A few unusual props may bring the performances to life and help spark creative ideas - anything from saucepans, toy cars, hats, pillows, stones, a dustbin lid...

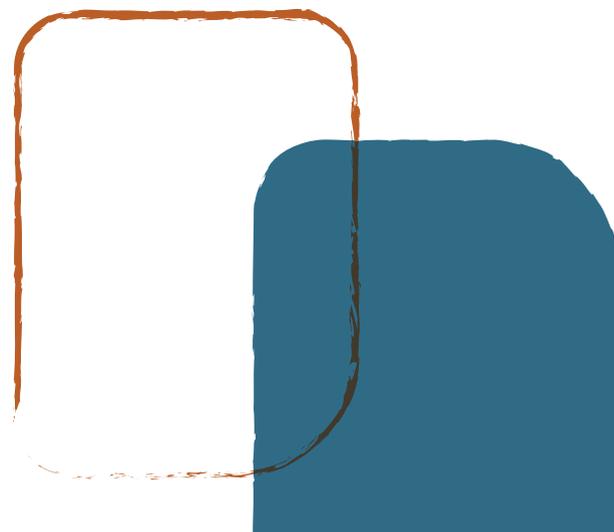
You can also carry this activity out as a drawing exercise where each group presents a poster - again without using words - to express the main ideas about human rights.

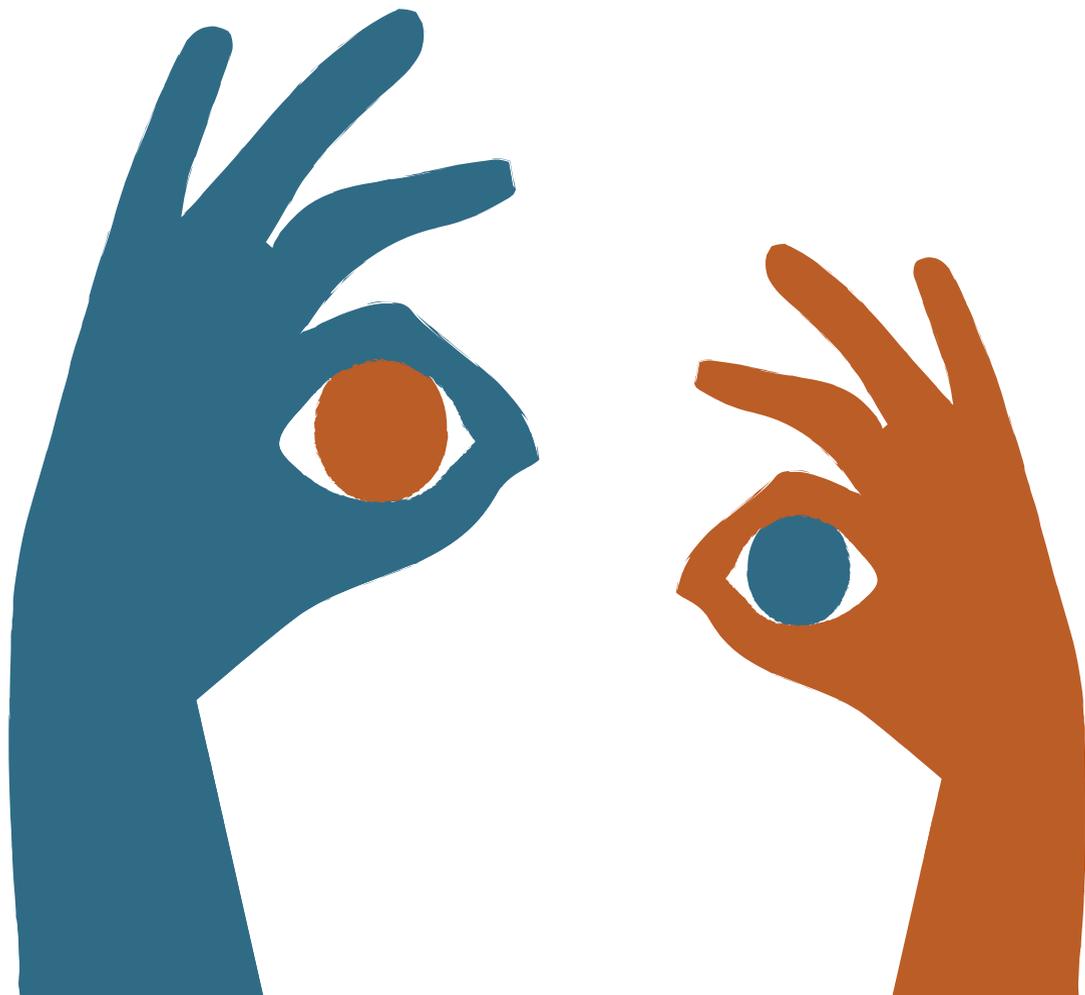
## Innovative aspects for the promotion of interculture

The participants have to present different human rights in a way that is understandable to people of different cultures and who may speak different languages. They are not allowed to use words at all, they can only use gestures. They learn that people with different cultural background have the same human rights. Human rights applies to all of us. This activity offers a different, innovative approach to understanding the human rights and the importance of intercultural dialogue.

## Bibliography

Brander Patricija, idr., Kompas. Priročnik za učenje mladih o človekovih pravicah, DZS, založništvo





# What makes me, me?



## Brief description of the activity

Stop motion was created from the need of telling a story. It can be used by different people, such as young or adult migrants, in need to be heard. They tell the story of their migration process by making an animation video with drawings and photos using the stop motion technique.

This activity is more effective if locals are also included among the participants in order to get an effective learning and exchange of experiences through the creative process of making a stop motion animation.

The focus is on a broader meaning of the word “migrant” – anyone who is an economic migrant, asylum seeker or has a migrant background.

The definition of migrant is available in: [https://ec.europa.eu/home-affairs/what-wedo/networks/european\\_migration\\_network/glossary\\_search/migrant\\_en](https://ec.europa.eu/home-affairs/what-wedo/networks/european_migration_network/glossary_search/migrant_en)

## What makes me, me?

### Topics, objectives and methodology:

The goal of the activity is to create an animation video presenting the stories of young migrants, in order to raise awareness about their lives and what they have to face then arriving in a foreign country: to break stereotypes, to empower the youngsters originally from a different country, to promote youth work that facilitates the integration of young migrants.

The animation video is created from the need of telling a story. The goal is to transfer the experiences and the story of migrants to locals. This method is a great way to tell the story even when language barriers exist.

Through this activity, a safe environment to work as a team is created because everybody shares the same experience. Above all and most importantly, this activity can have youngsters from different cultural backgrounds involved, a creative atmosphere is created and it allows them to become more empowered and self-confident.

### Duration:

This workshop lasts about 4 weeks, depending on the number of participants and the time available for editing. As for the story, it takes a week of preparation (writing the scenario, brainstorming and mind maps), one day for video shooting, and one to two days to put the video together (as a final product).

### Location:

This activity can be implemented anywhere where there is the possibility to use the computer, to be creative and to work in group.

### Materials:

- Paper sheets, pens (drawing materials);
- other objects that can be used to create a stop motion animation (e.g. legos);
- camera;
- computer.

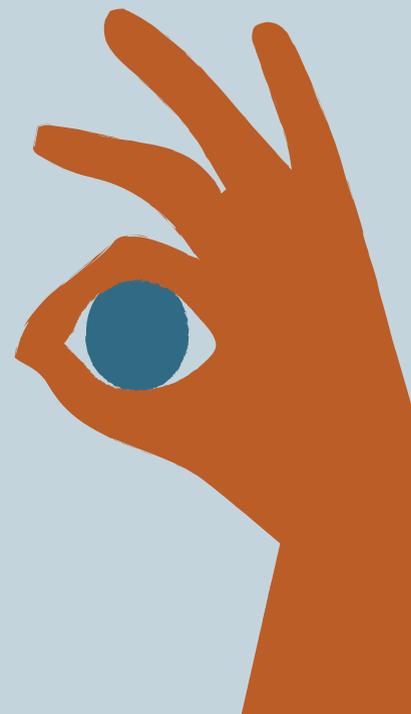
Other materials that can facilitate the expression of the participants may also be provided such as second hand clothes, backpacks, plastic bags, tents, broken shoes, etc...

**Staff needed and eventual specific skills required:**

Someone that facilitates during the writing phase and someone else for the realization of the video. A coordinator who explains what the goal is and accompanies the narrator in telling his story. A good photographer (welcome but not necessary) to have high quality photos.

**Participants involved:**

Developing a storytelling activity requires the participants to be involved at several different levels: writing the story, preparing the scenario (with the help of the facilitator if necessary), creating drawings, making an animation. Depending on their skills, the person telling the story can carry out the work independently, or be supported by the facilitator.



## Steps

### Before

**Participation:** Involve people with a migratory background in the group of participants. It can either be an actual migrant or a local with a migratory background.

### Set up the place where the activity will take place:

It can take place in a youth center, a school, or even in centers for asylum seekers. Most importantly, make sure that the person who is going to tell their story fully understands the scope and purpose of the activity and that they explicitly give their consent, as these are very sensitive topics.

**Research the needs:** Think about what you may need to make a quality animation video. Besides the participants and the material described above, you may need more assistants, to rent a room or maybe have an outside place available in case the video is to be done

outdoors (this depends on the storyteller).

**Task subdivision:** Once you have participants, facilitators, eventual assistants and a photographer, divide assign each one their tasks in order to create a quality and successful final product.

**Presenting the method:** Before proceeding with the work, it is advisable to have a meeting with the staff that you intend to involve, where a working method will be agreed and the objectives will be explained. It can also be an occasion to reiterate that, given the sensitivity of the topics, the utmost attention must be paid to the storyteller. The people involved must be aware of how deep they can go with the questions towards the storyteller, and that they must not go beyond the limits of respect for their sensitivity and privacy.

### During

**Writing:** Write a story and whole scenario. This should take around 2 hours. In general, the story focus should

be on what makes the story teller what he is now. To do this, you can ask the storyteller the following questions:

- What was the main goal of your journey?
- What were the main moments of your journey?
- How did you deal with the different situations you had to face? (encourage the narrator to be precise and creative to increase the authenticity of the story, while respecting his decisions)
- What was your starting scenario and when did you start thinking you wanted to change that situation?
- What are your plans for the future? (It is important to empower the story teller so he feels confident. With his/her story, he might encourage other people who are living a similar situation)

**Tip:** It may be easier to start by writing a basic story/plot. In this way we get the main idea of the story. Sub-

sequently you can dedicate yourself to the details and enrichment of the story with personal details, perhaps following the questions written above.

**Creation:** The narrator tells the story according to the described guidelines. In the meantime, the photographer takes photos and videos that will be used later.

**Tips for taking the photos:** The frame there must not have empty spaces, so it is advisable to take photos very closely. Focus on the main movement. This step should take approximately 1 hour.

**Editing and assembling:** A digital animator will then assemble the images. If you do not have available a person that does it professionally, there are some applications you can use for free: Photoshop Lightroom, Stop Motion Studio, Stop Motion Maker, Stop Motion, Picpac Stop Motion + Timelapse, iMotion, I Can Animate. These applications can be used both on the computer and on the mobile phone. The final video

should have a maximum duration of 3 minutes. The participants also decide whether to insert subtitles or descriptions at the beginning of the videos to explain the content.

Here are links with instructions on how to use the Stop Motion Studio application:

- <https://www.cateater.com/>
- <https://www.cateater.com/support/en/stop-motion/stopmotion-main.html>

### After

**Presentation:** It would be better if the final version of the video is uploaded on Youtube so it can have a bigger audience (be careful about GDPR (General Data Protection Regulation) and be sure to have the storyteller's permission to post it). You can also present it in youth centers or in other NGOs, post it on social media, etc...

**Discussion and feedback:** Discuss with the participants and users of the youth center and create an evaluation form with Google Form:

- <https://www.makeuseof.com/tag/10-advanced-tips-tricks-for-google-forms/>
- <https://zapier.com/learn/google-sheets/how-to-use-google-forms/>

The evaluation can consist of the following questions:

- Was it difficult to talk about your personal experience?
- How did you feel when talking about it?
- How do you think about the final product?
- Do you think your story can change people's opinions?

## Do's and don'ts

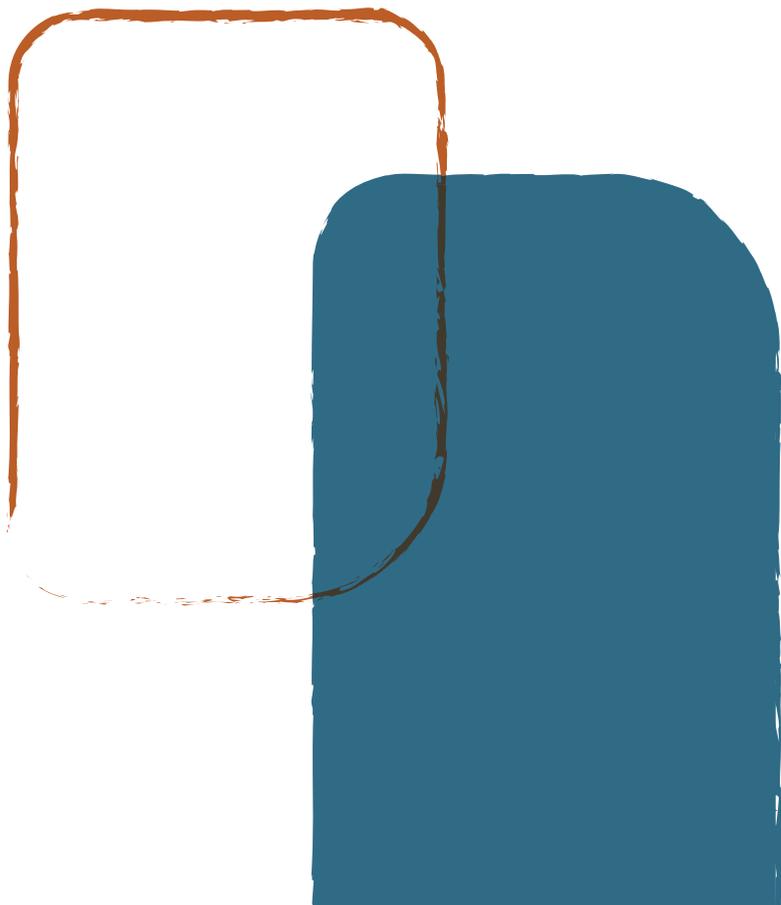
Be careful about GDPR and be sure to have the participant's approval. If necessary, faces may be blurred in the video.

This method awakens creativity and freedom of expression. It is a very simple activity and can be applied to almost all situations and for participants of all ages. It can also be used for many different educational purposes. Participants may open up better and better express their feelings as they draw and use technology. It is very important to keep in mind that, in making a stop-motion animation, participants must have some basic computer skills, or at least be comfortable with technology.

It is necessary to respect the sensitivity of the storyteller in all phases, respect personal barriers and not be too intrusive with questions.

## Innovative aspects for the promotion of interculture

This is a very creative activity with a wide range of action. It can include many personal stories that can be told in many different ways. People can talk about their culture and background using drawing, storytelling and imagination. Participants can present their cultural traditions, habits and customs, but also traditional clothes, folk dances, food, ways of life, and everything that adds value to their identity and personal wealth. Since ours is a visual era, animation could be used as a great tool to spread a message of tolerance, of interculture, and have an impact on the local community.



# Art exhibition



## Brief description of the activity

An exhibition is a sample of artistic work, in pictorial, sculptural or photographic format, among others. The exhibition will deal with themes that have to do with interculture, or with the approach of realities of diverse cultures.

## Art exhibition

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### Topics, objectives and methodology:

Provide an artistic vision from cultures that are not ours.  
 Breaking stereotypes about artistic work or creative work in migrant groups.  
 Value the artistic medium as a common language between people and cultures.  
 Prevent discrimination  
 Improve coexistence  
 Counteract negative prejudices against foreigners  
 Generate reflection on the issue of interculturality

The method is the artistic exhibition. arrangement of artistic pieces in a space to be able to visit and generate reflection on the content and the artistic medium.

### Duration:

1 month

### Location:

Your youth center

### Materials:

- PC to do organization work.
- PC and cameras to do communication work.
- Exhibition assembly material (Anchorage systems, tools, drill, etc.)

### Staff needed and eventual specific skills required:

One person coordinating the activity and communication work: This person will need basic management skills. Capacity and knowledge about local media and writing press releases. Camera or video camera management. Knowledge of how social networks work. Knowledge about the use of tools (for the exhibition assembly).

## Steps:

**Step 1:** Search for an artist in associations of people from different backgrounds or in groups of migrants. You can also organize a call for it. Organize a meeting inviting the artist and migrant communities in the area to gather ideas and discuss about how the exhibition could be.

**Step 2:** Talk to the artist to learn about his/her proposal. What the exhibition will be about, what kind of works will be exhibited in the space, how the works will be adapted and what place is most convenient for each one. In this step it is very useful to have a plan of the space of your youth center where the exhibition will take place taking into account the measures of the works, with the artist.

**Step 3:** Assembly. We are talking about a small exhibition, which will take place in a room. A day for assembly should be sufficient, although it will depend on

the type of works that will be exhibited. Suppose there will be pictures or photographs: the assembly will be simple, it can be done only by the coordinator and the artist himself/herself. It will only be necessary to drill the walls after deciding the layout of the works, and hanging the frames with anchors.

**Step 4:** When the exhibition is mounted, it is advisable to take a picture, even a video of the artist explaining his/her work. This material will be very useful to share on social networks and encourage people to come see the work. It is also advisable to write a press release to send to local media and disseminate the exhibition.

When the project is over, it takes time to assess how the activity went. How many people have come to see the exhibition, what feedback have you received from them. Also from the artist, how he/she felt, if it was an interesting experience for his/her, etc. Review the work done to detect what could have been done better.

## Do's and don'ts

Pay attention to the plan. The prior arrangement of the works, knowing well what type they are before taking them to space, can save a lot of work by being more efficient.

## Innovative aspects for the promotion of interculture

This activity promotes interculture because it presents an artistic vision that is not frequent in our context. An art exhibition of artists from diverse backgrounds or migratory experiences. The representativeness of these people is important, also on the artistic level. It invites us to reflect on the stereotypes that we grant to people from different cultures and to break them.



# Migration cinema program



## Brief description of the activity

The migration film program is a project that consists of projecting films or short films that have in common their theme: migration. They can be films from any country, the choice will depend on the organization of the activity, taking into account the availability of the film, the layout of the distributor and the budget of the organization that will host the program.

## Migration cinema program

### Topics, objectives and methodology:

Enhance the value of diversity as a wealth. Avoid rumors and act against prejudices towards people of diverse cultures and migrants.

Work on empathy towards experiences and realities of migrants. Promote European awareness and responsibility towards current migratory movements in a post-colonial context.

The method used to pursue the objectives is the audiovisual dissemination of these values. Through selected artistic works that work on issues related to migration, reflection on the subject is generated.

### Duration:

This activity has two parts. The first is the compilation of movies. The time dedicated to this work varies depending on external factors such as the the availability of the distributors. It can be assigned an indicative duration of one month. The second phase is the cycle itself: a week in which four

films will be screened.

Other way of doing the activity is to use short films instead of long films. That way, we can shorten the activity and do it in one day.

### Costs:

The cost of this activity depends on the films selected for the screenings. Depending on the size of the film and the distributor that manages the projection rights vary. Suppose they will be small, independent movies. Thus, the rights could be around 100-300 euros.

4 movie projection rights: 800€

### Location:

It will be necessary that the location hosting the activity has projection and sound equipment. Also that it is spacious enough to accommodate the number of people you expect will come to see the cycle.

**Materials:**

- **Organization:**

PC and contacts with film distributors

- **For the movie cycle:**

Projector and sound equipment. PC

A sufficiently spacious space and chairs to watch the movie

**Staff needed and eventual specific skills required:**

Two people for the organization of the activity. No specific capabilities are needed, just management and organization, information search resources and references from film festivals and producers.



## Steps:

**Step one:** assess if you have a space large enough to house a projection for about 20 people. If you do not have a space with these characteristics, the public can be reduced. You will also have to look for a projector and sound equipment for projection. Try to set a date for the space you have chosen.

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**Step two:** if you know that you have an adequate space where you can do the film cycle, you can start looking for which films will be part of the cycle. It is recommended to choose a film of around 90 minutes to be able to dedicate at least 30 to the debate. Also if you want to do a screening for children, try to search for cartoons that talk about this issue.

**Look for references:** in small festivals of social cinema or thematic similar to the cycle you want to organize. Look for the movies you are interested in showing, and when you have selected a few, start contacting the dis-

tributors of each movie. The distributors will inform you of the price of the right of projection and the necessary documents will be processed with you.

### Some references here:

Film festivals related to human rights

<http://caostica.com/gizazinea/>

<https://www.zinemaetagizaeskubideak.eus/2020/>

<http://zinegoak.com/>

Film examples:

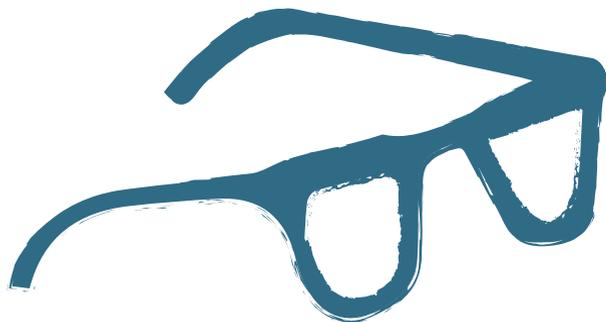
**“MR GAY SYRIA”** (AyşeToprak)

**“SITIO DISTINTO”** (Davide Cabaleiro)

**“DESIERTO”** (Jonas Cuarón)

## Data base of films related to migration:

[https://www.zinemaetagizaeskubideak.eus/2020/index.php?option=com\\_content&view=article&id=56&Itemid=53&tema=Inmigraci%C3%B3n&lang=es](https://www.zinemaetagizaeskubideak.eus/2020/index.php?option=com_content&view=article&id=56&Itemid=53&tema=Inmigraci%C3%B3n&lang=es)



### Email example to contact film distributors:

*Dear Mr or Mrs:*

*We are writing from the association xxxx in xxxx. We are organising a film festival to promote interculturality and human rights in our town. It is a non profit festival, and we will not charge in the screenings.*

*We are interested in including the film xxxx in the program of the festival.*

*We would like to know which would be the requirements to screen the film in our space.*

*Thank you,*

**Step three:** you can now publicize the activity. Create an image that will represent the activity and disseminate it by digital or analogue means (local media, social networks, etc.)

**Step four:** when the movie cycle week begins prepare the space for the audience to come. Digital movie file previously checked, secured, also the PC and the sound system. Arrange chairs around the screen so that the public can adjust and see the film.

**Step five:** After every screening, organise discussions about the film topic. A volunteer or youth worker can ask some questions to enhance reflection. When the activity is over is a good moment to ask participants to fill the questionnaire. After watching the movie, we may not have much time for discussion. It is recommended to choose a film of around 90 minutes to be able to dedicate at least 30 to the debate. Some questions that help guide the debate:

- What is the message of the movie?
- How can we transfer what the film tells to our reality?
- Does it offer us any learning?
- Has it helped us see certain situations from a new perspective?

The moment of debate and discussion can be a good occasion to understand if the group of spectators has changed mood because of the film or its theme. Before starting the debate, we can talk about this, without ignoring the fact that our emotions affect us when empathizing with other realities, but without letting this emotions take over our thinking. Each person takes turns expressing how he/she has felt, and together, try to focus this emotions towards critical reflection.

Let us think: what has affected me from what I have seen? Perhaps I have witnessed an injustice? What could we do to change this situation?

## After

When the cycle is over, it takes time to assess how the activity went. How many people have participated, what kind of audience (age, etc.) and review the work done to detect what could have been done better.

It is always advisable to have made a small photo registration of the public and the activity, to upload to networks or send, along with a press release, to local newspapers or publications.

### **Evaluation form example:**

- Hoy many people participated:
- What was the age range of the participants
- Did the participants talked after the film:
- Which issues did they talk about:
- Were they interested in this topic:



## Do's and don'ts

Make a careful selection of movies, showing diverse realities. It's about breaking stereotypes about migratory experiences; The most advisable is to opt for films that address the theme from stories and protagonists of different kinds. Also to show the reality of your local environment: maybe your territory has experienced both outgoing and incoming migration, if there is any film or documentary showing that, chose it. If there is not, try to talk about it on the discussion after the film.

This is an activity that could fit into a larger project that you are working on in your youth center. Perhaps you are working on the month of awareness of migration realities, or the month of working on interculturality through artistic formats. Do not screen films whose exhibition rights you have not purchased (unless they are freely licensed films).

## Innovative aspects for the promotion of interculture

Interculturality is promoted from the generation of reflection on the situation and experience of migrants. Knowing the stories of people from different cultural backgrounds helps us to address the issue of interculturality from its most present and most urgent perspective in our context: migration.

## Video, links and external resources

References in which to discover films of migratory themes, interesting for our film cycle. Look for similar references in your context.

<http://caostica.com/gizazinea/>

<https://www.zinemaetagizaeskubideak.eus/2020/>

# Music and dance workshop



## Brief description of the activity

The music and dance workshop is an opportunity to learn about cultural expressions from different origins and geographies of the world. It is about organizing a series of workshops dedicated to each of those cultures through the artistic expression of music and dance.

## Music and dance workshop

### Objectives:

Get an efficient and fluid intercultural communication.

To awaken the interest in the participants so that, through music, dance, play or literature, the intercultural relations of are favoured as a bridge towards the improvement of social relations.

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Break with the belief and stereotype that Western culture presents as the only or the most relevant culture.

Meet with songs and games from other cultures.

### Methodology:

A workshop to learn rhythms and dances of different cultures, which in the end are executed in the same final performance, showing the similarity between different cultural manifestations.

It is important to present the different cultures and cultural expressions trying to value all of them, from an epistemological horizontal perspective, understanding the contribution that each one makes to the knowledge of humanity. Letting

go of stereotypes and prejudices, contextualizing each culture well, With a small introduction about the society and history of the different geographical places that we are going to visit, and doing it from a diversity and heterogeneity perspective typical of all cultures.

### Duration:

1 week. 4 days in a week. Each day will be dedicated to music and dance from a different culture or origin.

Each day the session could be two hours: the first half an hour dedicated to presenting society and the context of the culture that we are going to know and the next hour and a half to dedicate it to delve into music and dance.

### Costs:

Costs to sustain can be connected with the teacher's fee, if you need to hire someone external from your organization

### Location:

Your youth center.

This is an activity that can be carried out both indoors or outdoors. If time and conditions allow, it is always enriching to do outdoor activities.

**Materials:**

Space to do the workshops. An empty space in which to practice dancing and listen to music.

It may be useful to have material to enrich the explanations. A projector with audiovisual material on the culture we want to know, or a blackboard on which we can write and draw the most important aspects that we want to highlight.

Sound equipment.

PC to organize the inscriptions and do communication work on social media.

Camera to record the activities.

**Staff needed and eventual specific skills required:**

**Music or dance teacher:** knowledge about music and dances of the world. Ability to teach a workshop of different types

of dances and music in different cultures.

It is important that the music or dance teacher integrates the intercultural perspective and strives to show the horizontal approach to the subject.

**Coordinator:** no specific skills needed. Just organization and management basic skills.

**Participants involved:**

This activity can be approached in different ways to make it suitable for different groups. It can be organized with young children, reinforcing the playful tone, making it shorter, giving information and presenting more entertaining explanations. If we organize it with youth groups, the duration can be 2 hours, and we can try to extend and deepen the explanations. Encourage reflection and if debates are generated, guide and encourage them.

## Steps:

**Step 1:** Look for a space in your youth center where you can carry out the activity. Ideally, the workshop should not be for more than 10 people. The space must be free and with access to a sound system where you can put music.

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**Step 2:** If you have identified the place, you can start looking for a teacher. Search dance schools in your context, music schools, etc. A teacher who knows different dances and music from different cultures. Once you have agreed with him/her the details of the workshop, you can launch the offer for people to register.

**Step 3:** Launch the workshop offer on social networks or on your website. Specify well the duration of it and the start and end dates. You can leave email and contact phone number to receive the registrations. Form a group with the first 10 people who have registered.

**Step 4:** The activity. Check in advance the operation of the sound equipment and agree with the teacher the music or other requirements that may exist. It is advisable to take photos or videos of the workshop, with the consent of the participants. This step should be repeated in all the workshop's meetings.

When the project is over, it takes time to assess how the activity went. How did the participant feel, did they learn something new, etc. Also from the teacher, how he/she felt, if it was an interesting experience for him/her, etc. Review the work done to detect what could have been done better.

It is also advisable to make a press release to send to local media, with photos and videos of the workshop.

## Do's and don'ts

Try to send the workshop offer to groups of people of different backgrounds, associations, youth groups, migrant

groups, etc. Together they can enrich the workshop.

Avoid stereotyping, simplistic explanations, presenting societies and cultures in a static and homogeneous way.

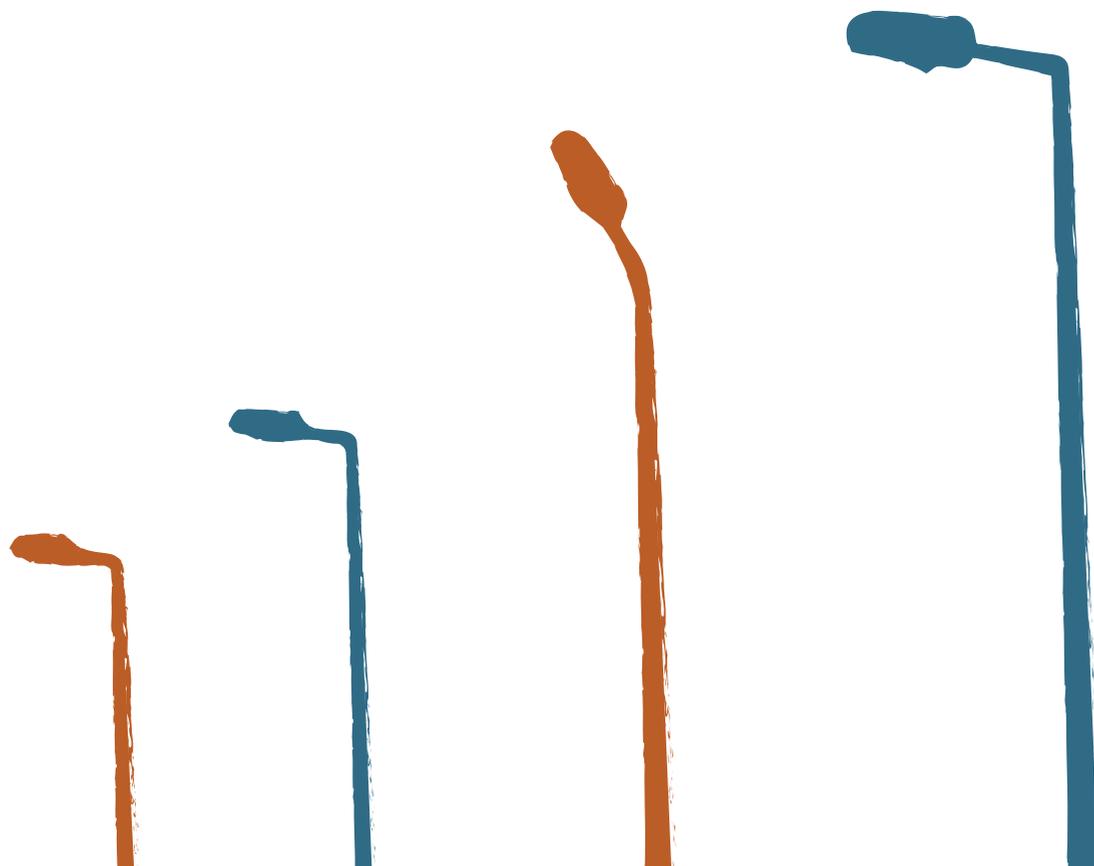
## **Innovative aspects for the promotion of interculture**

Through the varied musical resources of all cultures, we believe that effective intercultural communication can be achieved, at least from the point of view of musical diversity. The breadth of fields that music offers us (songs, dances, instruments, body sounds, games and stories, among others) can constitute a set of notions for the beginning of the knowledge of some differences between cultures, as well as the recognition of the multiple similarities that exist between them.

This activity can be innovative if we try to avoid the exotic gaze and we do not stay in a superficial approach

to the cultural expressions and cultures that we know. We should always keep in mind the objective of knowing respectfully and giving value to cultures and origins that are not Western. This exercise always involves putting the hierarchy of knowledge and cultures in check, it is an exercise that leads us to question our place and position in the world. It is difficult but it is very enriching.





# The city grows in new colours / The world made up my city



## Brief description of the activity

This activity consists in a photo reportage of the city, in which participants are asked to take pictures of the new colours in the city, different from the ones they are used to see, or products and items that come from outside the country. The pictures can be both full body shots or close-up/details, can be pictures of clothes, meals, spices, advertisements... as long as they portray new/strange colours in the city. The pictures taken can be then printed out and shown in a public exhibition.

## The city grows in new colours / The world made up my city

### Topics:

Knowledge of diversities

### Objectives:

The objective of the activity is to reflect on diversities, by seeing how our cities change and grow thanks to people and goods coming from other countries. The activity calls into question the concept of cultural identity and the idea that it is something of immutable and to be preserved from external cultural contaminations. Here the photographic language is used to stimulate a reflection on the influence that other cultures have on our own one.

### Duration:

The activity has different phases, and its duration can vary according with the size of the group of participants and the extension of the city where the photo reportage will take place. As general indication, the activity has three phases, with the following duration:

- 1. Introduction, explanation of activity:** The first phase is dedicated to the explanation of the activity, division of the group of participants in subgroups and assignation of one area of the city to each group. This phase lasts 1 hour.
- 2. Photo reportage:** The participants should then have enough time to accurately explore the city (namely entering in shops, interacting with people...), so two hours is recommended but this phase can last up to half day.
- 3. Debriefing:** After the photo reportage itself, the groups gather again, to collect and show the pictures taken. A debriefing then is conducted to reflect on the results of the activity and their meaning. This phase lasts 1,5 hours.

**Follow-up and additional phases:** The best pictures taken can be printed out on panels and shown in a separated activity, a public exhibition where the results of the activity can reach a wider audience. 3 hours

**Location:**

This activity can take place both in your youth center or in schools as a workshop. As the second phase of it necessarily takes place outdoors, try to set its date on a sunny day. Take into account that there might be some events (such as markets, cultural events, etc.) that can ease the participants' task, and set the date accordingly.

**Materials:**

- Maps of the city (paper)
- Maps of the world to project on the wall (see Annexes)
- Computer, projector, cables for transferring data from cameras/mobiles to the computer or alternatively a universal SD card reader.
- Cameras, where available, but also mobiles are good to take decent pictures.
- Black cardboard as background of the printed pictures, clasps or hooks to hang them on the wall or, if the exhibi-

tion takes place outside, tripod to hold the panels

**Participants involved:**

This activity works better if you have a mixed group made up of locals and foreign people, as it makes no sense if there are no locals among the participants.

If the group is made just of locals, focus on the origin of items instead of colours. In this case the activity could be renamed "The world made up my city"

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## Steps:

### Before

Recruitment and involvement of participants

Once the dates of the activity have been chosen, it is crucial to make a proper promotion of it, in order to ensure an adequate number of participants.

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To make it more attractive it can be promoted on the social networks of the organization presented as a photo contest or a collective exhibition, where people can participate for free, by applying within a given deadline.

It is also important to have local partners for the promotion phase and consequently the execution. For this purpose, schools are strategic; the first step is to send to schools a formal communication by the organization, presenting the activity, its purpose and objectives, and the benefits it can have on the students in terms of increment of creativity and civic sense.

During a following meeting in person with the Principals who have responded positively, it is advisable to ask to appoint a reference person in the school, in order to speed up and smooth the next steps. In this meeting it should be hand over to the Principal a detailed description of the activity, times, venue, terms for the participation and deadlines, that should be disseminated among the students with a school communication.

Once the group of participants has been defined, set up the room where the first phase will be developed, ensuring that you have:

- Laptop
- Projector
- Flipchart
- Maps of the city (as many as the subgroups you intend to create from the group of participants)

## During

### Introduction, explanation of activity

Welcome the participants and briefly describe yourself and your organization. 10 minutes

Let participants make acquaintance with each other, by using name games or icebreakers. You can find useful resources here:

<https://youthgroupgames.com.au/top-ten-ice-breaker-games/> 10 minutes

Once the group is ready, start explaining the activity and its purposes. Explain the participants that they have to walk around the city and, as a group, choose objects for their picture that have strange and new colours, that they are not used to see. Suggest a list of objects they can start from: Dresses, meals, spices, hair colours... Ask each group to take at least 15 different pictures. 30 minutes

Split randomly the group into subgroups and assign each of them one area of the city and one map. Tell the groups to go and start their photo reportage recommending to be back in two hours sharp. 10 minutes

(While the groups are out, prepare the room for the next phase. Connect the laptop to a projector and a SD card reader or cable. Prepare a list of question to start and liven up the debriefing session).

### Debriefing

Once the groups are back, ask to one person from each group to upload the pictures taken on the computer.

Ask locals to describe the typical inhabitant of this town, in terms of habits, daily routine, what does he/she eat, where does he shop...

Then ask each group to show and describe the pictures in plenary.

Start and liven up the debriefing with the following questions:

- What was the strangest colour/thing you shot?
- Does anyone know what this is and where does it come from?
- Who shot any object or person that interact or influence the daily life of the person as previously described? Do they influence your daily life too? (For example. Ingredients of typical meals you eat, shops owners where you do grocery, people who accomplish tasks of public utility...)

Try to number how many different nations/cultures directly or indirectly influence your daily life (your food, your clothes, your free time...)

Ask participants to count how many countries they encountered and therefore how many nations contribute to what they are.

## After

A follow up of the activity, organize a photo exhibition with participants in your youth center, named “The city grown in new colours” or choose with the participants a fancy name for it.

Ask participants to select the most significant pictures in terms of influence of other cultures on the city daily life. Ask them to collect information about the objects and people photographed (it can be both on the web and interviewing those people).

For each chosen picture write captions describing its object and the importance it has in the storytelling of the city. Set up the exhibition by printing the chosen pictures and captions and sticking them on black posters. Hang them up on the walls of your youth center or on tripods if your exhibition takes place outdoors.

Tips for setting up the exhibition:

Project a mute map on a wall (Annex 0). Put a tag with the name of the city and where it is on the map. Put the other pictures in the corresponding country of origin. Connect the city with the pictures with coloured threads/ropes to give an idea of the connection with places very far from the city.

## Possible follow-up

### Additional activity

When it comes to maps, interesting food for thoughts about intercultural can derive for cartography. Before setting up the exhibition, or right after that, have the following cartographic session.

### Cartographic session (40 min)

#### Introduction

The maps we are used to see in schools and on the me-

dia are based on a cylindrical projection of the earth introduced by the cartographer Mercatore in 1569. As it projects a sphere on a plane, it necessarily has some distortions. For this reason this projection has been criticized, as it would represent - and justify - an "Eurocentric" vision of the world, that tends to diminish the size (and therefore the importance) of the so called Southern world. Lately, other projections of the world have been done; among them, the one made by Arno Peters, a German historian and cartographer who in 1974 tried to realize a more faithful reproduction of the actual size of the continents.

The world representation made by Mercatore and Peters can be food for thought to discuss with participants about one's self-perception in the world and in relation to other countries, people, cultures.

#### Steps

Project a map of the world (Mercatore Projection, Annex 1). Ask participants to identify the "centre of the

world” on the map.

Then show Annex 2 and ask:

"Would you define your country as central or peripheral in the world?"

Show the Peter’s projection (Annex 3) and ask participants:

"Do you see anything strange in the second map? What?"

Show annex 4 and re-ask participants:

"Would you now define your country as central or peripheral in the world?"

"Which are the differences between the first and the second map? Which one is correct? Why?"

Show the annex 5 with the data of continents extension and highlight the inconsistency between the proportions of the countries in the first map and their real extension.

Show annex 6 and explain that, in red, the proportion between continents is respected, while in pink we can see the size “added” by the Mercatore projection to the “real” size of the continents.

Then show annex 7: here the two maps (Mercatore and Peters’) are overlapped. Comment with the participants the differences between them. Then ask:

"Which map better represents the world in your opinion? Why?"

"What do you think about the common representation of the world after this activity?"

Explain that, as both maps are a projection of a sphere on a plane, probably there is not a correct or a wrong one. Nevertheless, it is important to have different perspectives to see the reality, and the way the world is presented to us (by our education, culture, media) has an influence on the way we perceive it and how we relate to it.

Stress the importance to always seek for objective data and multiple sources of information when approaching to other countries and cultures, because the more information we have the more we can understand the world around us, our position in it, and the relationship among nations, people, cultures.

## Innovative aspects for the promotion of interculture

People, especially young ones, are often plunged in their cultural *milieu* and tend to perceive themselves as totally defined by this *milieu*. When understanding oneself uniquely as the product of this cultural *milieu*, and not considering that we are the fruit of the dynamic relationship between different cultures - that mutually and with different intensities influence each other - the contact and the encounter with people bearer of different cultures may become conflictive.

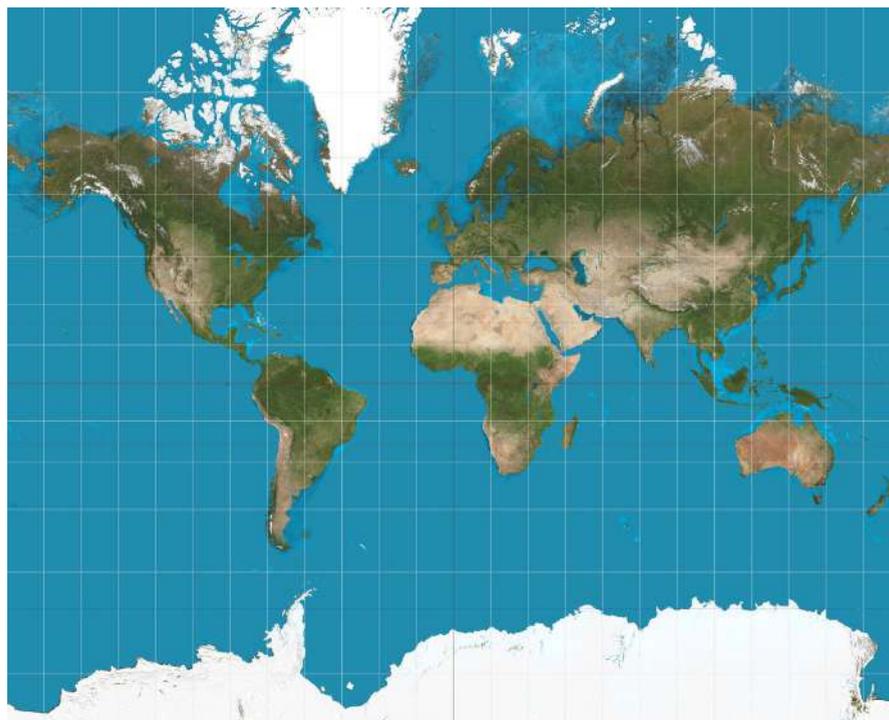
For example, when a young Neapolitan meets a young Berliner, the first will have the tendency to represent himself, and therefore to behave, as a "Neapolitan" - or as what he believes to be Neapolitan means - as opposed to the representation that he has of his peer from Berlin. By the sound of things, this attitude leaves no room for any other interaction dynamics, such as the exchange, the negotiation, the mutual recognition itself, as complex subjects, carriers of nuances that cannot be fossilised in being merely a "Neapolitan" or a "Berliner".

In this activity, pictures are a starting point to make a collective reflection on the cities we live in, beyond their stereotypical representation. The colours of the city are significant to understand how the cities we live in continuously change, thank to the coexistence and the contamination of different people, cultures, habits, lifestyles.

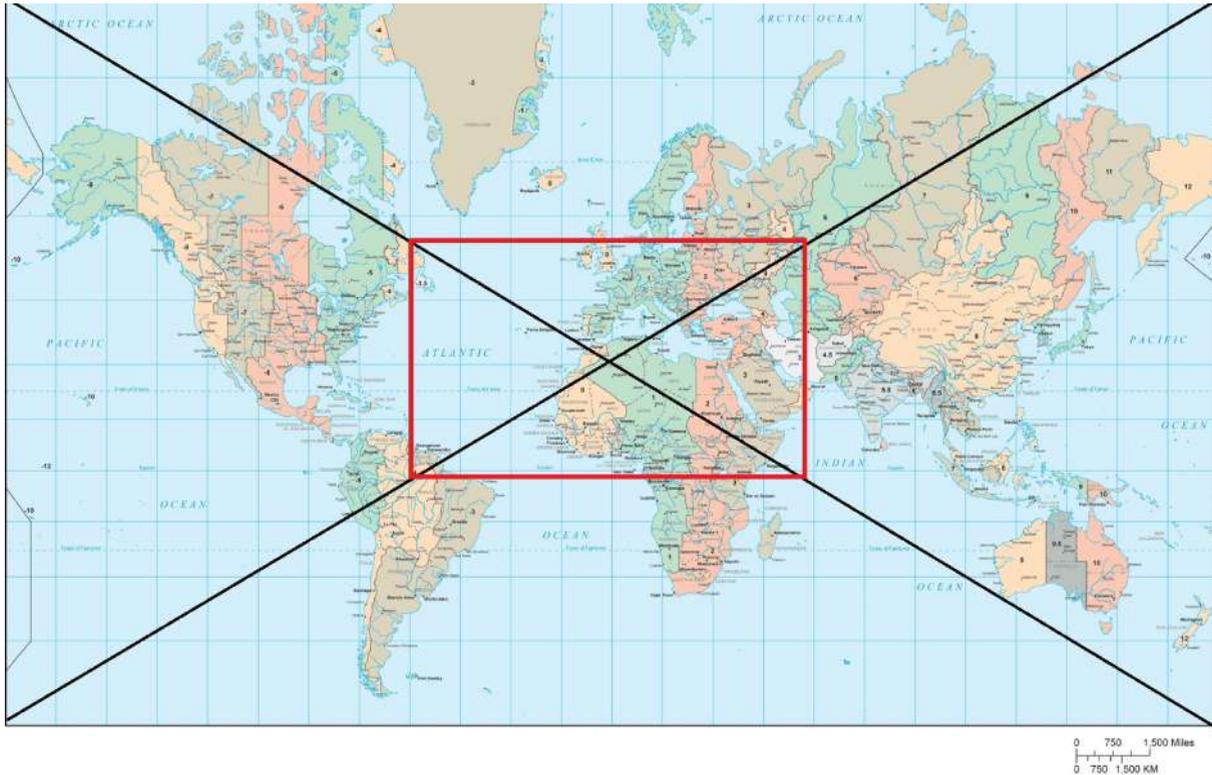
## Annexes



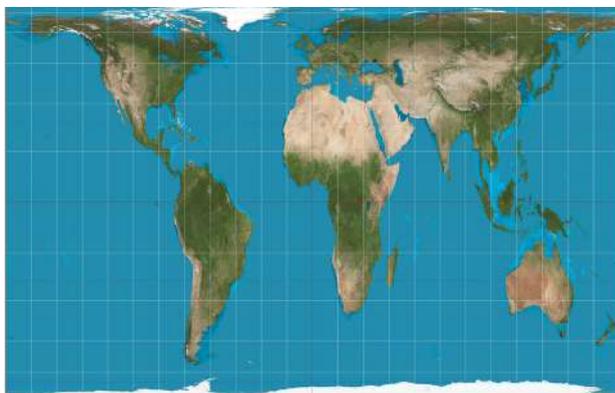
Annex 0



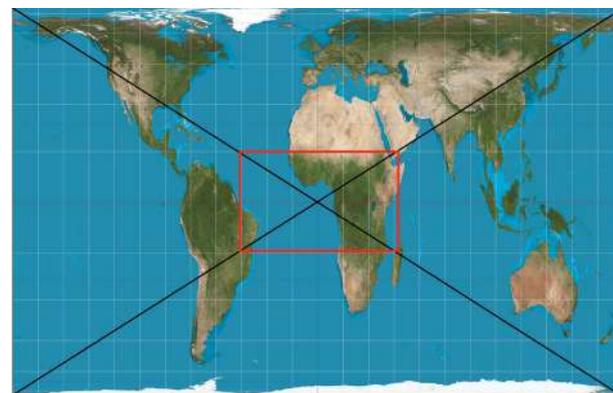
Annex 1



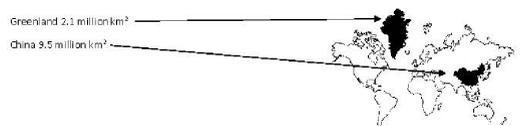
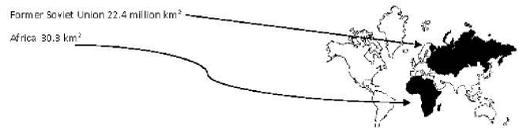
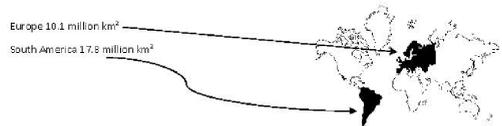
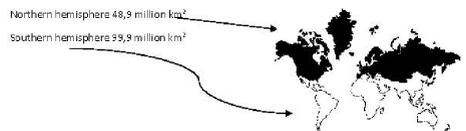
Annex 2



Annex 3



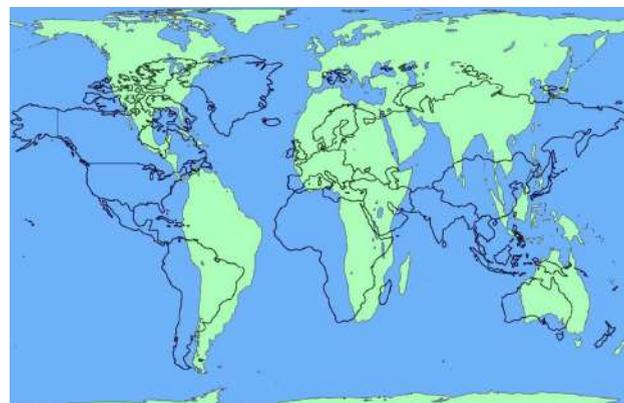
Annex 4



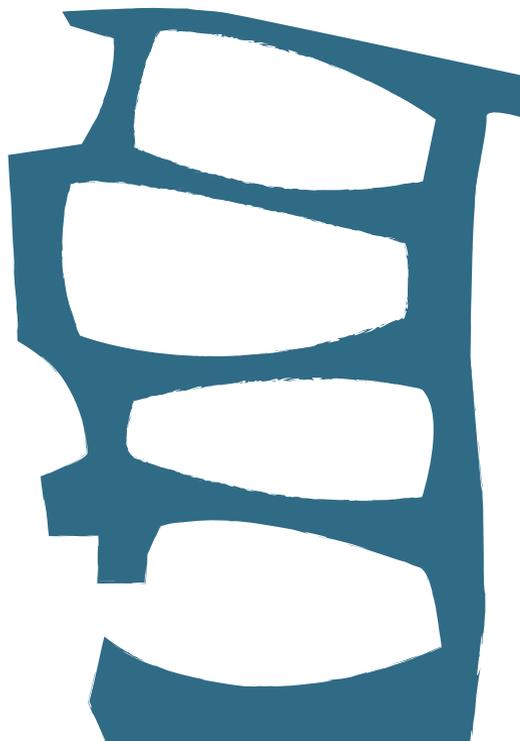
Annex 5



Annex 6



Annex 7



# Guided tours



## Brief description of the activity

Guided tours are group walks through the city to visit organizations or initiatives related with interculturality or that celebrate cultural wealth. This activity can be done with different kinds of audience: it can be open to anyone who wants to participate, or it can be done in a close *milieu* such as specific projects, conferences, trainers, teachers, to discover the social fabric linked to interculturality in a context. This activity can be an excuse to start knowing better our cities or neighbourhoods, talk to people working and living there, learn about their work.

## Guided tours

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### Topics, objectives and methodology:

Provide a life vision from cultures that are not ours

Breaking stereotypes about artistic work or creative work in migrant groups

Value the artistic medium as a common language between people and cultures

Prevent discrimination

Improve coexistence

Counteract negative prejudices against foreigners

Generate reflection on the issue of interculturality

The methodology is the guided visit to different spaces, groups, associations that work on migration, anti-racism, etc.

### Duration:

1 morning / afternoon

### Costs:

No cost. It is a possibility to buy some snacks and drinks to

make the visiting more enjoyable.

### Location:

Your local context. Different spaces, work places, associations, etc.

### Materials:

- PC to organize the activity
- Camera to record the activity

### Staff needed and eventual specific skills required:

1 person coordinating the activity: organization skills. Also knowledge about the local context and groups and associations that work on intercultural issues.

### Participants involved:

People who sign up for the visit.

## Steps:

**Step 1:** assess which stops would be interesting during the visit. It is a planning phase. If you want, this planning phase can be done jointly with the people who are going to participate. Although they do not know the associations and the places to visit, you can decide what interests they all have: if they prefer to know associations that are dedicated to one or another topic, etc. What associations and spaces would be interesting to know, what people from which groups would be interesting to have explaining their projects. Make a tour and start contacting them to check availability, desire dates and times. If in your local area there is not any other association or organization doing intercultural work, you can do the visit in shops, businesses, houses, etc.

**Step 2:** when you have the tour and the groups and people who will participate in the visit, you can launch

the activity. Advertise it on social networks with all the information (date, time, how many people can participate maximum, meeting point, etc.), and if you want, contact local media to echo the news. Leave an email and a contact phone number so people can sign up.

**Step 3:** receive the subscription.

**Step 4:** on the chosen day, start with the group from the meeting point and do not forget to take pictures and record with the camera. At each stop, try to explain or present the place where you are and how they work in favour of interculturality and the cultural richness of the context. Give the word to a person in the association so that he/she explains first-hand what they do.

When the guided visit is over, it takes time to evaluate how the activity went. How many people have come to join the visit, what feedback have you received from them. Also from the associations and collectives how did they feel, if it was an interesting experience for

them, etc. Review the work done to detect what could have been done better. It is always advisable to have made a small photo registration of the public and the activity, to upload to networks or send, along with a press release, to local newspapers or publications. You can also ask to the participants what other places or associations do they know that work on interculturality in order to add this information in further editions of the activity.

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## Do's and don'ts

Try to make a varied tour: sites that work with art, that work with children, feminist groups, etc. Expand the spectrum of representation of people from diverse backgrounds against stereotypes.

It is possible that sometimes there is no common language between participants and people from the associations or places that we are going to visit. If so, make



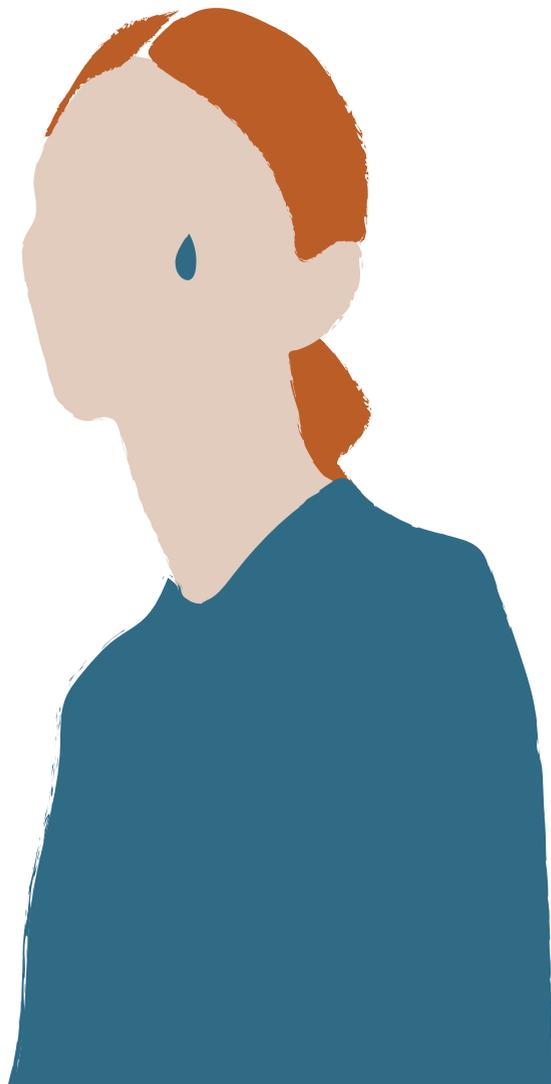
sure someone can do the translation work.

In addition, speak in advance with the associations or places you are going to visit and agree with them the most convenient times for the visit: when there is activity in the place but that the responsible people can attend you and talk about your project with ease.

## **Innovative aspects for the promotion of interculture**

This activity promotes interculture because it allows to promote the work of groups that are trying to work in favor of issues related to anti-racist struggle, migration, conviction, etc.





# Joana



## Brief description of the activity

This activity is about the participant's perception of a story and to see different group dynamics.

## Joana

### Topics:

Social Inclusion, Anti-Racism, Group Dynamics, Conflict Management, Gender issues.

This activity is about people's perception of situations and is a way to see how different cultures address the same situation.

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### Duration:

60 minutes

### Costs:

Only related with printing materials, the rest can be created or drawn in a flipchart or board

### Location:

Ideally it should be in a room but with the possibility for the group to go outside to make a discussion in smaller groups

### Materials:

- 5 characters (coloured wooden pieces)
- 1 bridge (coloured wooden piece)
- 1 boat (coloured wooden piece)
- 1 card with Joana's story
- 25 cards to fill (depends on number of participants)

### Staff needed and eventual specific skills required:

**One facilitator:** it is advised that this person has experience in leading group debate

### Participants involved:

**Number:** 15-25 people

**Age:** 15-99 (however, discussion topics can be adapted to the group's age/profile)

## Steps

### Before

Have all the materials printed and ready to distribute. Read the story in order to know how to present it and be ready to explain any part that is not well understood by the participants.

### During

**Step 1:** Read Joana's story to the all group using also the five characters, the bridge and the boat.

**Step 2:** Give to each participant one card to fill and ask them, at individual level, to list the characters (Joana, the mother, Zé, Victor and Carlos) in order of who you think acted the worst, with the worst behaved character at the bottom of your list, and the best-behaved character at the top of the list. Participants should not talk to anyone else when creating their list. Maximum: 5 minutes

**Step 3:** Divide the participants in small groups (for example, five participants each), gender and nationality balanced, and ask each group to discuss the differences and similarities of their individual lists. Each group should attempt to compromise and create a new common list for the group. Each group should also decide who among their group members will be the representative later on the plenary. Maximum: 15 minutes

**Step 4:** Gather all groups in a plenary session and ask each group's representative to share their list in the plenary and after moderate the discussion. Maximum: 20 minutes

**Step 5:** Debriefing. Maximum: 20 minutes

### Debriefing

Ask why the group choose that specific person, what is their fault/ why should they be blamed for it. Make the contrast between the choices of each group on why one group didn't choose the person the other group

chose. Ask why they consider the act of one character worse than the other. Dissemination : Explain that different cultures associate different responsibilities to the same person, some may consider the mother should have helped the decision while others don't consider it relevant.

## Do's and don'ts

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Control the group firmly and don't let the debate become personal between the participants. Always keep the focus on the story and say that there are no right or wrong answers, it is all a question of perspective.

## Innovative aspects for the promotion of interculture

This activity allows participants to understand better the point of view of different cultures, their priorities and principles by giving their opinion about a specific story.

## Annexes

### Joana's Story

*Once upon a time there was a very beautiful girl named Joana who lived in Amarante with her mother. Every day she crossed the city by the only bridge (of S. Gonçalo) over Tâmega river to meet her boyfriend, Victor, who lived on the left bank. She loved Victor and they were both very much in love. They walked the streets hand in hand so that everyone could see how much they loved each other.*

*One night a great flood brought down the bridge of S. Gonçalo and the next morning the lovers were on opposite sides of the river Tâmega. They could only wave their hands but they were very sad that they could not meet as they always did.*

*Joana was crying. She cried, cried and cried because she really wanted to see Victor, but it would take months before the new bridge was built and there was no other way to cross the river. A few days later, Joana saw a small boat ("guiga" in local language) standing on its side of the river*

*and went there to talk to the owner. "Please," pleaded Joana, "take me to the other side so I can see my Victor". The owner of the boat was called Zé. Few people spoke or knew Zé. Zé thought about Joana's problems and offered to help. "I will take you to the other bank" said Zé and Joana smiled, but only for a short time as Zé continued saying "I will take you to the other bank, if you sleep with me one night".*

*Joana's smile quickly turned into a scream and ran away in tears. She did not know what to do. She really wanted to see Victor but she didn't want to sleep with Zé. Joana was torn between seeing her boyfriend and having to cheat on him with Zé. She needed to ask someone for advice and decided to talk to her mother to whom she told the whole story. Her mother heard the whole story and, in the end, Joana was waiting for her mother's advice. "Well," said the mother, "you're going to have to make that decision alone, it's your decision alone." The mother did not advise Joana because she wanted her to decide for herself.*

*Joana was more confused than ever. She seated in a park thinking about all the options she had and decided that what she wanted most was to see Victor ... he would know what to do next. She got up and went to Zé. After sleeping with Zé he kept his word and took her to the other bank. As soon as Joana reached the other bank, she ran to Victor. With tears in her face she knocks on Victor's door and he is shocked to see her like this and wanted to know why she was crying. Joana explained to Victor everything that happened to her and when she said she had to sleep with Zé to see him, he was out of control.*

*"What?" He shouted "you betrayed me with... Zé". Joana tried to explain but Victor was so furious that he closed the door in her face saying he never wanted to see her again.*

*Joana was crying even more and she didn't even have her mother to comfort her. She knew where Victor's best friend, Carlos, lived and went to talk to him. When she found him at his house, she told him the whole story. Carlos invited her to come in and have some tea to calm her down and try to help as much as he could. As Joana explained everything*

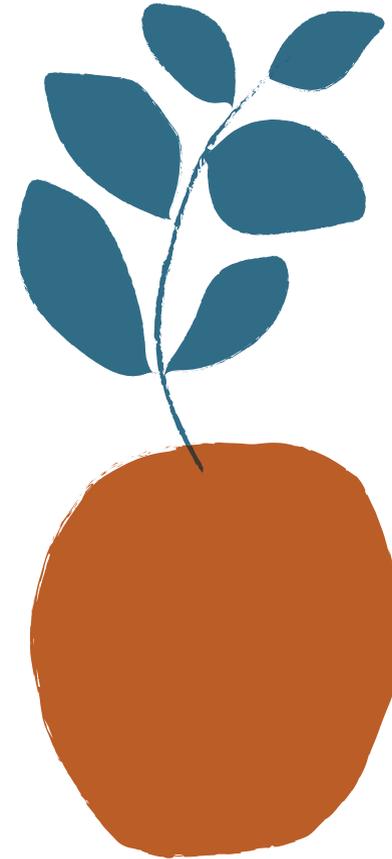
*that had happened to her that day, Carlos was disgusted by the behaviour of his best friend Victor. He was so upset with Victor that he went to his house and beat him for having treated Joana so badly.*

And so, the story ends!

<b>Individual list</b> <b>(1=more guilty, 5= less guilty)</b>		<b>Small group list</b> <b>(1=more guilty, 5= less guilty)</b>	
<b>1</b>		<b>1</b>	
<b>2</b>		<b>2</b>	
<b>3</b>		<b>3</b>	
<b>4</b>		<b>4</b>	
<b>5</b>		<b>5</b>	

## Bibliography

Adapted from Abigail's tale from Salto's Toolbox by Miguel Pinto.



# Equiano



## Brief description of the activity

Equiano is an activity that allows participants to explore their culture perceptions and to create awareness about cultural relativism.

## Equiano

### Topics, objectives and methodology:

This activity talks about cultural relativism, stereotypes and prejudices.

It uses parts of a real book written by an African author, Olaudah Equiano, which talks about his first experience of European culture in the 18th century. These parts are presented to the participants and they have to make the profile, the identity, of the person who wrote the passages that are given.

### Duration:

1.5 - 2 Hours

### Costs:

This activity can be done without any costs.

### Location:

A room with chairs and, if possible, a blackboard or a flipchart. It is advisable that it should be a safe place for the participants to debate and do the debriefing

### Materials:

- Papers and pens for the participants
- Flipchart, blackboard or whiteboard (optional);
- Book extracts (printed or in digital form)

### Staff needed and eventual specific skills required:

One facilitator

### Participants involved:

6-25

## Steps:

### Before

#### Setting up the activity and location

Prepare the room so all the participants are facing the coordinator and it is possible for them to have a place to write. Have the passages ready to read and if you think there is the need, translate them keeping in mind the way they are written, as, since it was written in the 18th century, it is normal that the way people wrote back then is different from the way we write and speak now. Try to make the translations give the same idea and sound of the original text without revealing the any details about the writer.

### During

Do not explain the purpose of the activity or introduce the activity as Equiano, otherwise the participants can guess the profile of the writer right away. Give all the

participants a paper and a pen. Tell them that you are going to read some extracts from a person's diary. Tell that the text was originally wrote in English and some of the terms used in the text may not be understood so you can explain them and give them other words with the same meaning (those words appear in brackets on the extracts; the square brackets indicate words that were omitted from the text because they would make the task easy.). Their task is to make the profile of this person (age, nationality, where he was when we wrote the dairy, profession, what he was doing when he wrote the diary, year it was written, etc.) Tell them that you will read the extracts and you can also show them to the participants or write them in the board or in a flip-chart. Explain that the words in brackets are simplified terms of the original ones and that the square brackets refer to parts of the text that were removed because they would make the task easier. Give some time between the extracts for them to think about the texts and also clarify anything that they didn't understand

about the text and write down some notes for making the profile. You can also allow them to share between each other their ideas and write down a “general” profile of the writer. The extracts are the following:

*“I feared I should be put to death (killed), the [...] people looked and acted, as I thought, in so savage a manner.”*

*“were we to be eaten by these [...] men with horrible looks, [...] faces, and loose hair?”*

*“I was amazed at their ... eating with unwashed hands...”*

*“I was amazed at their ... touching the dead.”*

*“... we were totally unacquainted with (we knew nothing about) swearing (bad language), and all those terms of abuse ... which they use.”*

*“I could not help remarking (noticing) the particular slenderness (thinness) of their women ... and I thought they were so modest (pure) as [our] women.”*

*If you didn't share the ideas of the participants until now, it is a good time to do it. You can ask one or two participants to share their profile and ask the others if they agree/disagree. After a small debate you can introduce the one more extract.*

*“I was amazed at their not sacrificing or making any offerings...”*

Now you can ask if this final extract has changed their view. After this you can start the debriefing phase.

### **After:**

Before revealing the true identity of the writer you should ask some questions to the group.

### **Debriefing**

Now ask the participants about how the profile they made about the writer and get an idea of how they felt during the activity.

Some examples are:

- How did you visualize this person?
- From which century do you think this person was?
- Did you regard the writer as European or non-European?
- What do you think it was his job?

Usually, but not always, participants from European cultural backgrounds develop a profile of a European explorer, missionary or someone similar, coming into contact with past non-European cultures. Once you feel that they have a fairly comprehensive picture of how the group saw the writer, let them know the true identity of the writer.

The book is called “The Life of Olaudah Equiano, or Gustavus Vassa the African” written in 1789. Olaudah Equiano was from one of the biggest Nigerian ethnic

groups, Igbo. When he was 11 years old, he was kidnapped by a group of slave hunters and was enslaved. He was bought by a British official that took him to Virginia in The United States and after to England where he is mocked and named Gustavus Vassa, the Swedish king. He was used as a sailor and was part of the seven-year war. He was a slave until he was 21, when he managed to buy his freedom. He worked as a barber in London and then joined expeditions to Nicaragua and the Arctic. In 1789 he published his autobiography where he tells his story, before, during and after being a slave which contributed to the Act Against the Slave Trade of 1807 which abolished the trade of slaves in the British Empire.

After this you can ask some questions about the impact of the activity.

- Were you surprised or shocked when told the identity of the writer?

- Did you identify with the writer or those being described?
- Are you surprised at (western) Europeans being perceived/seen in this way? (Ask this if you have participants from western European cultural background)
- Why do you think these were your first impressions or guesses about the origin of the writer?
- Based on what do you think you had those ideas?
- What do you think is cultural relativism?
- Can you give examples? (make sure here that meaning of this concept is understood)
- How can we deal with cultural relativism, stereotypes and prejudice in our life and work? (Cultural relativism is often viewed as no culture is superior to any other culture when comparing the systems

of morality, law, politics, etc. It's the philosophical notion that all cultural beliefs are equally valid and that truth itself is relative, depending on the cultural environment.).

## Do's and don'ts

As this activity can be a sensitive subject and can become emotional, it is important to keep the debate calm and open for all the participants. If the group is diverse, for example European and African participants, be very careful not to offend anybody during the activity. This activity is a challenge to people's perception of cultures and it can be difficult and challenging to the participants but pay attention to the participants reactions in order not to take it too far.

## Innovative aspects for the promotion of interculture

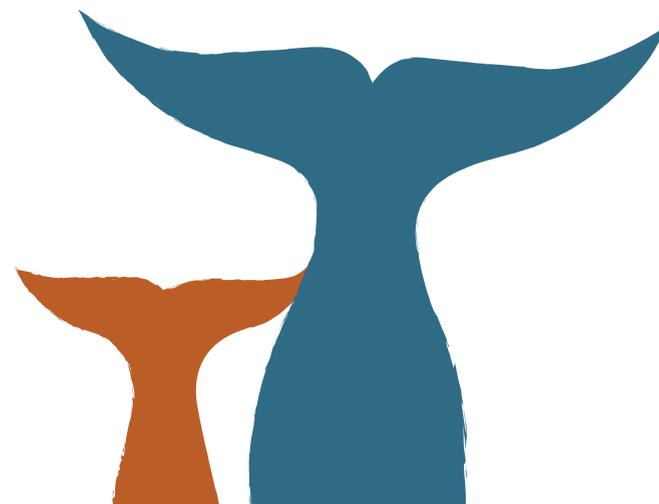
This activity promotes interculture by working on our own stereotypes and pre-concepts of people and cultures. It usually makes the participants portrait a completely opposite profile of the real one and creates a shock on their own perception. It allows the participants to open their mind for the problems of following pre-concepts and stereotypes and that they can be completely wrong.

## Possible follow up and link with other activities

This activity can be implemented after the Anti-rumor short story contest and before Joana.

## Bibliography

“The life of Olaudah Equiano, or Gustavus Vassa the African.”, 1789



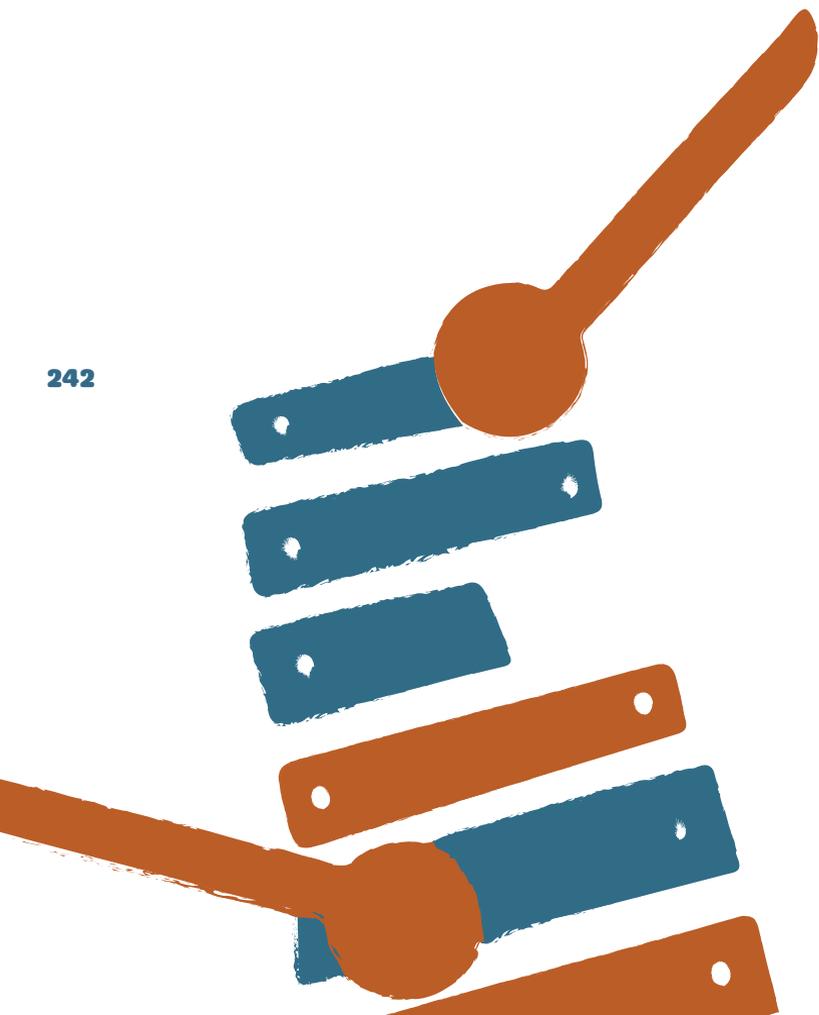


# CHAPTER 4

## EXCHANGE

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# Anti-rumor short story contest



## Brief description of the activity

The anti-rumor short story contest project is an initiative to prevent discrimination, improve coexistence and counteract negative prejudices against foreigners. For this, a short story contest is organized with the theme "Interculturality", the fight against racism or prejudice, the defence of identity and respect, as well as the value of coexistence.

## Anti-rumor shot story contest

### Topics, objectives and methodology:

Prevent discrimination.

Improve coexistence.

Counteract negative prejudices against foreigners.

Generate reflection on the issue of interculturality.

The methodology is writing. Use imagination and creativity to invent a story in which issues related to interculturality such as migration and anti-racism are present.

### Duration:

Four months in total: a phase of preparation of the call, another longer phase of receiving the work of the participants, another phase of deliberation of the winners, the last phase of the meeting in which the prize is awarded to the winner.

### Costs:

The costs of this activities are related with the prizes to assign to the winners and the jurors fees, if they do not belong to your organization.

### Location:

All phases of the project except the last one will be done telematically. For the presentation of the winners of the contest, it will be necessary to use the youth center.

### Materials:

- PC to do organization work.
- PC and cameras to do communication work.
- For the presentation of the winners: sound and visual equipment. Also some food and drinks. It would be nice to give a prize to the winners, apart from money (optional)

### Staff needed and eventual specific skills required:

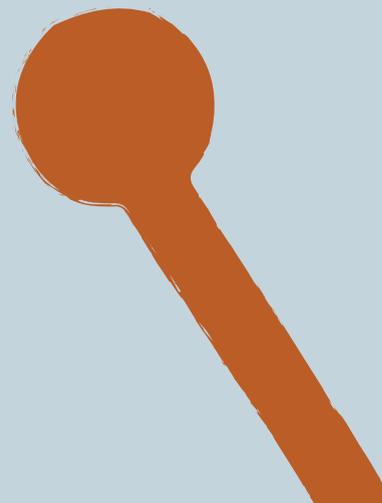
- **One person coordinating the activity:** This person will need basic management skills
- **One person doing communication work:** Capacity and knowledge about local media and writing press releases

es. Camera or video camera management. Knowledge of how social networks work.

- **Three jurors:** you could involve local young writers. Specific skills are needed: literary criteria and writing knowledge.

#### **Participants involved:**

People who want to participate in the short story contest. If you are interested in the participation of young people of specific ages, you can limit participation creating an age range. For example, from 18 to 25 years.



## Steps:

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**Step 1:** Preparation of the call. Try to write the roots clearly, so that everyone can understand them in a simple way. What types of stories are we looking for, who is invited to participate, how the winners will be decided (we will have to know who the jurors will be in advance), where the writings should be sent, what are the deadlines, what the prize delivery date and prize amount. All this must be clear. We can host the call on a web page and spread it through social networks. It is also interesting to use other media: you can prepare a press release and contact local media to disseminate the call. Prepare and launch the call: duration of 2 weeks.

**Step 2:** Receive the writings of the participants. It will be necessary to review in a first reading that the writings meet the requirements that were explained in the call (format and extension, age of the writer, subject, dates,

etc). Duration of this phase: 2 months and 3 weeks.

**Step 3:** Jury deliberation. The stories will be sent to the jury, they will have 3 weeks to choose, by quality criteria, originality and commitment to anti-rumor issues, the two winners.

**Step 4:** Prepare the prize delivery. It will be done on the date specified in the call. The space must be prepared with sound equipment for music and projection, to show the stories. It is advisable to offer drinks and food, something small. The person in charge of the communication will take pictures, and will have previously sent a statement to the local press inviting them to cover the awards ceremony. The jurors must have a space to speak, show their criteria and their opinion on the stories and make the winners known. They will be given the prizes and money.

## After

When the project is over, it takes time to assess how the activity went. How many people have participated, what kind of response did we get and review the work done to detect what could have been done better.

It is always advisable to have made a small photo registration of the public and the activity, to upload to networks or send, along with a press release, to local newspapers or publications.

## Do's and don'ts

It is very important to write very clearly the rules of the call, to avoid doubts of the people who are interested in participating.

It is interesting to open participation in different languages. This is a way to encourage people from other backgrounds to participate. In this case, the jury needs to have

the necessary language knowledge to judge the works.

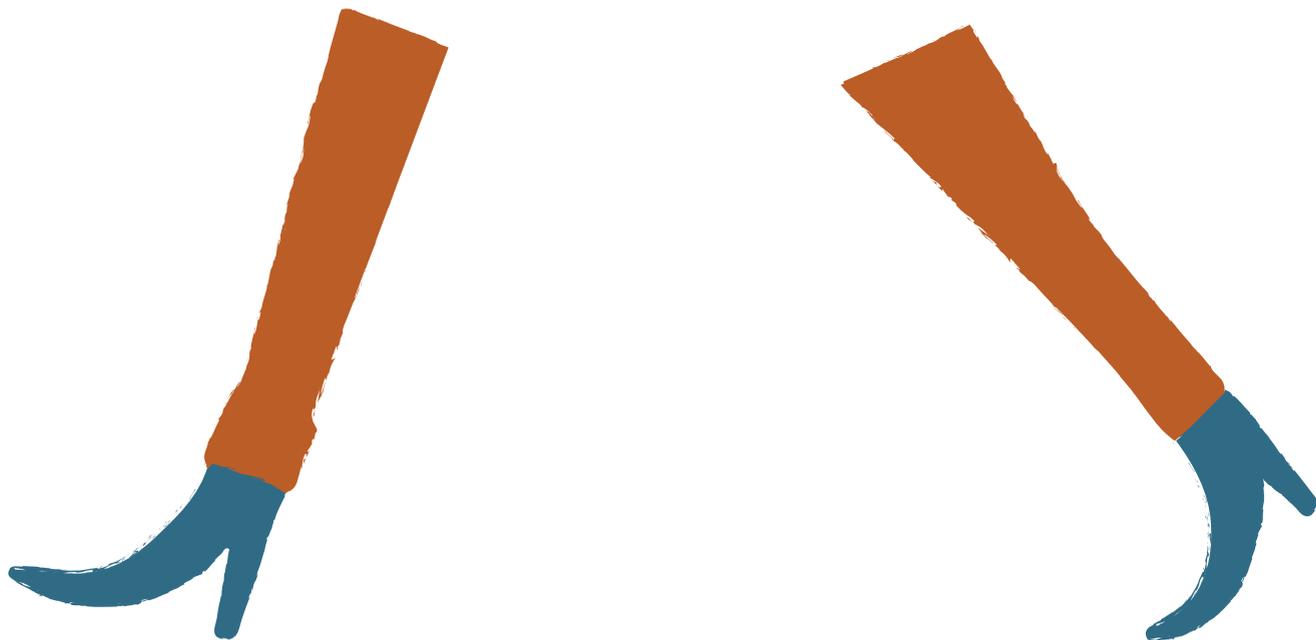
## Innovative aspects for the promotion of interculture

This activity promotes interculture throughout literature.

It is a participatory and creative way to build a collective reflection on interculture, racism or coexistence. It encourages us to listen to others, their intimate experiences and thoughts.

## Video, links and external resources

<https://www.facebook.com/BilbaoCiudadIntercultural/videos/804188109789451/>



# Intercultural walk



## Brief description of the activity

Intercultural walk is an outdoor sport activity aimed to share with participants the values and differences between cultures.

Intercultural walk consists in a gastronomical and walk/hiking experience, with a minimum of 10 participants.

The 10 or 5 km long hike (easy level) starts from a place (could be your youth center or association) and goes through a path with 4 different stops: 1 appetizer, 2 main dish, 3 dessert, 4 drinks.

## Intercultural walk

### Topics:

Social inclusion, active participation of the community, rising awareness, team work, anti-discrimination intercultural learning.

### Objectives:

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- Promotion of social inclusion through sport activities (walk, dance, etc.);
- Expression of different cultures through food, art, dance, workshops, along the path;
- Encourage active participation of people in their community;
- Accessibility to the weak target groups (for example: disabled and fewer opportunities, refugees, migrants, asylum seekers).

### Methodology:

- Sports and outdoor activities (walks, dance, etc.)
- Workshops (for example: Yoga, handcraft with recycle

plastic bottles, etc.)

- Awareness raising actions (for example: no hate speech,)
- Gastronomy

### Costs:

Organizing a walk involves costs, which must be evaluated and neatly distributed.

To start, you can inspire yourself from other similar events: search for a report on costs.

Establish therefore a quote, which must include all the expenses to be incurred.

The best way to finance yourself is to find sponsors: look for them in time and possibly not by chance, but targeted, contacting associations, companies, that have some bearing on the walk and with the purpose it has set itself.

The best way would be to get as far as possible from your own municipality.

Generally cost are related with:

- Food;
- Promotional material (for example flyers)
- Cultural activities

**Tip:**

To save money on the staff that will help implement the gastronomic walk, try to involve volunteers. Open a call for volunteers to prepare the entire group of volunteers in time.

**Location:**

This activity can be perfectly implemented in urban and rural contexts. In both cases you need to pay close attention to the path that the participants will have to take: carefully select it and prepare at least two different distances to be covered, a shorter and a longer journey, in order to be accessible for all the participants with different levels of preparation and physical ability.

In case you would like to offer a shorter and easier itinerary,

you can also consider the use of local transportation (buses bike-sharing etc.), mostly in an urban implementation.

Obviously, you should check the safety of the path with the utmost care, guaranteeing the safety of the participants (in practice there must be no obstacles, dangerous areas, holes, adversities, etc.).

If you implement in an urban contest make sure that all the path take into consideration the presence of zebras crossings, sidewalks, etc.

**Materials:**

**Material needed for the implementation of the initiative for the organizers:** The gastronomic walk must take place in accordance with the current laws in your city and in compliance with the rules established for collective events.

This means that you must obtain the necessary insurance coverage, which you will only have by informing yourself in time about the concessions or authorizations that you need and about the type of medical insurance and/or responsibil-

ity that is required.

Eventually contact the Police Office, the Fire Brigade, the Public Works Department and the Municipality and the land owners who will be involved in the walk.

Being said this, you should have:

- Declarations or/and authorizations (see above)
- Info pack of the initiative
- Itinerary sign
- Stands for the gastronomic stops
- Chairs
- Gazebos or/and umbrellas to create shadow and repair in case of rain
- Crockery and cutlery (ecological ones!)

#### **Material needed for the participants:**

- Comfortable clothes accordantly with the weather
- Id card

- Footwear suitable for a walk of 10-5 km
- Bottle of water

#### **Staff needed and eventual specific skills required:**

- Security staff: depends by the national law
- Coordinators: 1
- Communication and design: 1
- Stands (food): 4 people plus their own support team
- Events (art, theater, sport, dance, workshops, etc.): minimum 7
- Supporting team (assistance before and during the walk): 3 volunteers

#### **Participants involved:**

- Size group: From 5 until 15.
- Target group: open to all target groups

**Tips:**

Specify in the event description the type of route (easy, medium, difficult) and show the route on a map.

In case you want to open the initiative to the whole community, specify in the application form to fill in which itinerary the participant will want to register (easy, medium, difficult).

With the participation of people with physical difficulties (for example, wheelchair users), create an option suitable for this kind of users (special transportation, short cuts on the paths, etc.).



## Steps:

### Before

#### 1. Choose the main purpose of the International

**Walk:** Once you have identified a cause to support, choose a name for the event, making sure it is meaningful and easy to remember. Inquire about all the rules and regulations to be followed to start planning the gastronomic journey.

**2. Decide on the date and place:** If the event is held in a rather popular place, perhaps it will be necessary to book some other date or place. Select a route and measure distances accurately. Prepare a short and a long version of the journey so that the event can accommodate participants with different levels of physical preparation. Watch out for obstacles, adversities or safety hazards that may exist along the way, and plan accordingly.

**3. Set up a quote for the event:** Perform a search on similar events to estimate the costs related to the various activities you might include in the walk. Determine how the event will be funded and how much it will cost. Calculate how much money you will need to get and identify some solutions to collect the funds, including estimates of how much you expect to get from each source of funding. If you intend to secure important contributions from other associations, sponsors and entities, start by talking to company representatives as soon as possible, as this type of negotiation often requires a certain amount of time.

**4. Inform yourselves about the concessions or authorizations required.**

**5. Promote and launch the event:** Use flyers, posters, signs, brochures and press releases to spread the initiative. Take advantage of social networks to create excitement on websites where walks are

promoted. It could also be a good idea to open a blog or website to advertise the event and share information to update supporters.

6. **Buy or borrow the event equipment:** This includes every gastronomic stop (cutlery, crockery, chairs, benches, gazebos, umbrellas, music, dance stage, mats, etc.), containers and/or garbage bags. Remember to have a gift to thank the volunteers.
7. **Contact and invite sellers, shops, local producers, restaurants or local associations to join the activity and make some sport, cultural or gastronomic initiative in each stop:** Explain to them that this is an opportunity to raise awareness about a specific topic ( for example human rights) or to create more visibility of their mission to the local community and for people who are newcomers (for example a group of refugees that has been living for a short time in the city, etc.). Make sure to share with them the maximum cost that you can

reimburse them and ask them to present their proposals about what they are going to implement on the day in order to avoid inconvenient surprise during and after the implementation.

### During

1. Arrive as early as possible and do a general test of the route and logistics. Make sure there are no unexpected changes, safety risks, obstacles or anything else that could negatively affect the initiative.
2. Prepare a daily checklist of all the aspects to be dealt with during the day. Based on the list, establish the tasks for each volunteer/staff and make sure that each of them knows what responsibilities they will have to take on during the event.
3. Examine the last details with the police or other authorities who may be present.
4. Prepare the material to be distributed and prepare

it for delivery to the participants before the event begins.

### After

1. Clean the place that welcomed the event. Make sure you leave it in the condition you found it.
2. Plan an evaluation meeting with all the parties who supported the initiative (volunteers, stakeholders, associations, etc.).
3. Ensure the clean-up operation was effective .
4. Arrange for all equipment and materials to be returned to their proper places.
5. Complete any financial transactions resulting from the event.
6. Send thank-you messages to sponsors and volunteers. Use the same social network channels, press releases or articles in local newspapers to publicly

thank the participants, sponsors and volunteers.

7. Plan an EVALUATION. You may consider:

"Who came?"

"Whether the audience was made up of the people you targeted?"

"Whether they enjoyed the event?"

In order to measure this data, you could send after the walk a questionnaire to all the participants.

8. Plan an evaluation also with all the stakeholders, associations, volunteers that supported the initiative.

### Dissemination:

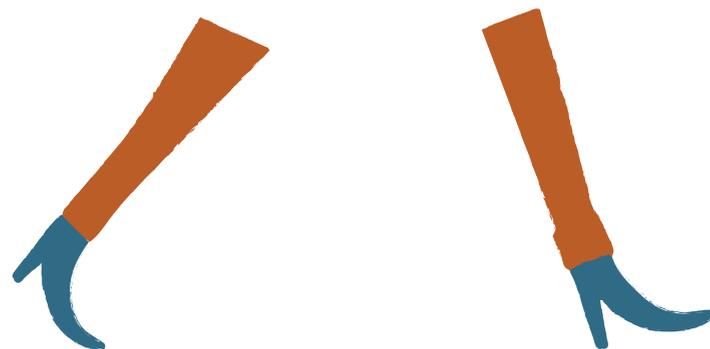
1. Share the results of the evaluation using the same social network channels, press releases or articles in local and national newspapers.

2. Share videos and pictures of the initiative using the same social network channels.
3. Invite all the participants of the initiative (staff, volunteer, community, etc.) to share the publication in their own social channels.

## Do's and don'ts

- Do maintain communication between all involved parties
- Do know your audience
- Do stick to your budget
- Do create a confirmation checklist
- Do over-communicate
- Do ensure that all staff members, chefs, volunteers have a detailed event timeline and are well prepared for their tasks

- Do be eco-friendly when possible
- Don't send out invites/promotions too late
- Don't forget about trash removal services
- Don't skip the site visit
- Don't wait too long before asking for the different permits/material (authorizations, equipment to be rent, etc...)



## Innovative aspects for the promotion of intercultural

Firstly, an intercultural walk allows putting into action dynamics that facilitate positive meetings and intercultural exchanges, for example between the interaction of many different kind of groups (international and local people, children, disabled, etc.). Thanks to this initiative, it is possible to promote the equal and active participation of locals with different communities in the development of their own town/city, giving voice and visibility to all of them. Generally, the intercultural walk can be considered an informal activity, that eases the communication between the participants on whatever they wish to interact and exchange facilitating a more natural and spontaneous relationship. Here food works as universal language creating a pleasant atmosphere and excuse to share, to interact and to integrate.

Moreover, it offers space to people who want to partic-

ipate in volunteering related to sports, awareness rising or cultural actions during the whole hike experience.



# International dictionary



## Brief description of the activity

The international dictionary is a simple tool to be used in one's own space (cultural center, youth center, public space, etc.) which allows the interaction and participation of all the users of the space in which it is located. It's useful, it's fun, it's for all of us! The international dictionary is a table that invites customers, users, participants of a space to translate the first line sentences into their own language.

## International dictionary

### Topics, objectives and methodology:

This tool aims to stimulate the sense of participation and sharing on the part of the community in which it is applied.

The main objectives are to:

- Promote fun and friendship with other languages
- Motivate the sense of sharing attitudes
- Promote inclusion

### Duration:

This tool has only a start date. This means that from the moment of its installation you will only need to wait for people to interact with it.

You can decide to remove the installation until the English sentences have been translated into all the languages of the world or when you think you want to change the sentences to be translated.

### Costs:

The costs of this installation are very low.

However, it will depend on the size of the table and the material you use.

Generally, the calculated cost is less than € 30.

### Location:

To facilitate the interaction of people with the installation, it is better to think about the most frequented place in a given space. If you are thinking about an out door space, remember to request permits and authorizations for use of public space.

### Materials:

The material to use depends very much on your creativity and imagination.

The basic format is:

- Markers of different colors

- Pencil and eraser
- Ruler and meter
- Roll paper (1,5 meters of height)
- Tape

**Staff needed and eventual specific skills required:**

For the production of the table, 2 to 4 people are required.

**Participants involved:**

It is not possible to calculate the people who will interact with the dictionary.



## Steps:

### Before

First of all remember to ask for help. The table you are about to produce will be large, so it will be easy to work with a minimum of 2 people to a maximum of 4 people.

### Preparation:

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With the group of people who support you, create the design of the table and then write the list of materials that will be used for its creation.

Also create the sentences (in English) that you want to be translated. You can create phrases related to a specific theme (for example: human rights) or to the space. The important thing is that the sentences are short and understandable.

Create clear instructions for using the tool.

### Production:

Before you start check if you have all the material.

Depending on the design and the material you use, look for a place where you can work comfortably.

Divide the tasks between the group that is helping you (who does the columns, who writes, who will do the lines, who will measure, etc.).

Remember to write down the instructions on a piece of paper.

Place the instructions next to the table.

Place a marker next to the instructions so that people can take it independently without asking for it.

### During

From the moment of installation, you won't have to do much else.

Remember to promote it on your social media and invite people to fill it out.

Occasionally refresh the promotion with updated photos of the dictionary.

### After

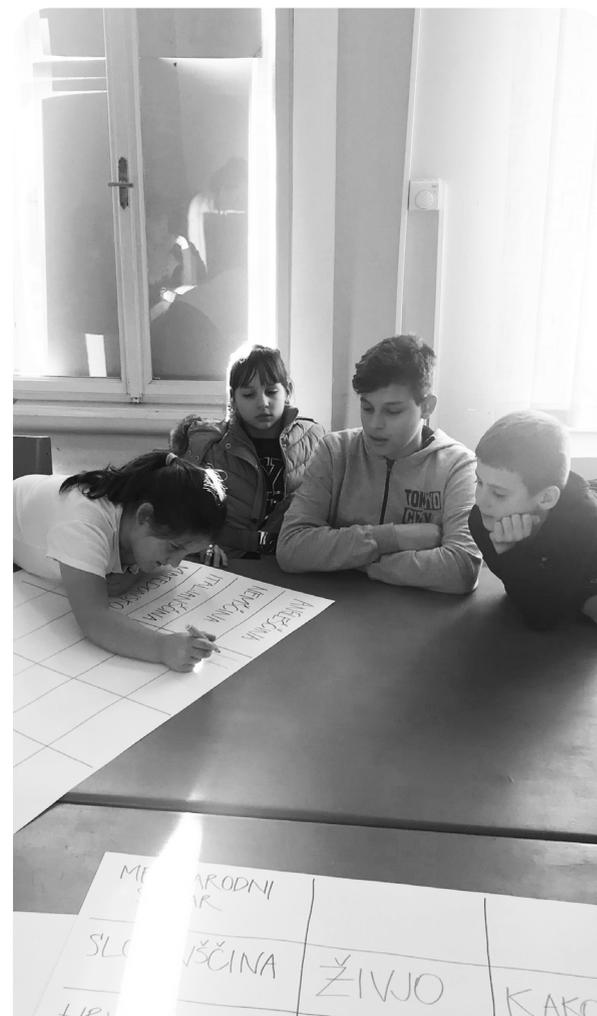
The dictionary has no expiration date, you decide when to finish.

### Dissemination:

Once you decide to end the installation, take the opportunity to publicly thank all the people who have participated in the translations.

If the dictionary is based on a specific theme, take the opportunity to raise awareness about it.

Conclude with an article, a post on your social media and think about the next edition of the dictionary!



## Do's and don'ts

### Do's:

- Leave spaces for many translations
- Place in a accessible place

### Don'ts:

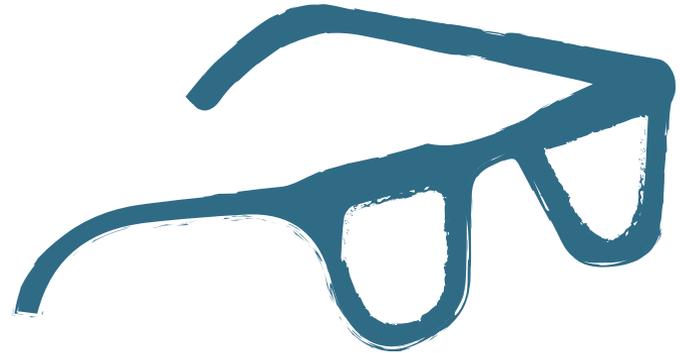
- Forget to promote it

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## Innovative aspects for the promotion of interculture

This tool, in its simplicity, stimulates people to immerse themselves in a sense of sharing with their own communities, fighting the individualist spirit and allowing them to create aptitudes for a better understanding of the others.

It is a tool that helps to create a context of solidarity and cultural sharing.







# Human baby foot



## Brief description of the activity

Baby foot is already played in many countries as a game. Using the baby foot game with a human dimension as a tool for intercultural learning supports the reflection on tradition, culture and sport.

## Human baby foot

### Topics, objectives and methodology:

- Understand cultural differences through a game.
- Feel the challenges faced in international work.
- Create a group dynamic; participants understand the importance of team work, empathy, etc
- Use a sport to understand how people react when there is competition. Give participants the opportunity to challenge themselves
- Experience the issues involved in being a “team” and generate team building
- Fair play without the need of verbal communication

### Duration:

Total : 1:30h / 2h

### Materials:

- 2 goals
- 4 ropes (each 8 metres long)

- Rope to mark out the playing field (2 x 7 meters + 2 x 13 meters)
- Ball
- Papers with an observation grid and 2 pens

### Location:

Playing baby foot on a human scale requires a border one meter high - the spectators can also represent the borders.

The pitch is 7 meters wide and 13 meters long (it can be more if necessary, but not less).

### Staff needed and eventual specific skills required:

1 facilitator

2 observers

They need to have knowledge about:

Observation, fair play, empathy, self-management, language competences (on sports), teamwork, adaptability, negotiation skills

**Participants involved:**

2 teams of 7 or 8 participants

In case you do not have a big location take in mind that the number of players needs to be less than the indicated one in order to give fair conditions to the activity.

## Steps

The players stand in a line with their hands tied by a rope.

### **The teams/players**

2 teams of 7 or 8 participants tied with a rope: two goal keepers for each side, 3 front line players and 3 back line players, one observer. Take the teams into the playing field and attach them with the rope in four lines of three players, leaving 1,5 meters between each player and 2,5 meters between each line of players.

The observers, equipped with an observation grid, place themselves around the field to stop the ball from going out of it. Each team has to manage their own tactics and decide who will be in front (attacking) or in the back (defending).

### **First round:**

Players can only move in a line (not forwards or back-

wards), from the right to the left and from the left to the right.

The objective is to get the maximum of points/goals in a limited time and space for movement.

### **Second round:**

The level of difficulty is increased by attaching the left and right legs of two different players.

### **Timing:**

2 rounds of 15 minutes; after the first round, the players that played the first round on the right side exchange places with the ones that played on the left side and players can be substituted.

### **Possible Adaptations:**

The facilitator can consider to exchange players during the game if the game is becoming too competitive. Doing this will decrease the spirit of competitiveness and increase the spirit of fair play and team work. It will also give participants who were not together be-

fore the chance to communicate.

In smaller places, use just one or two instead of three players per row, always keeping in mind that players are only allowed to move on their left or right and not forwards or backwards.

If the teams have participants with different levels of preparation and physical abilities, the facilitator must adapt the rules and location for them in order to facilitate their participation. For example this target groups can have a support person or the distance between the goals can be shorter.

Foresee rules and penalties to encourage the team's strategy and for when the agonistic spirit tends to prevail.

## After

### Debriefing questions:

- Give one word to describe how you felt during the game
- What did you find out about your way of playing? About your powers of observation?
- Still focusing on your role: did you try to respect the rules/your role? Did you tell others what to do?
- When you played... what did you do? Did you adapt? Did you negotiate? Did you become nervous? Did you enjoy it?
- Do you think that this game has anything in common with youth work, international projects? With intercultural learning?
- What is the behaviour linked to xxx?
- Is a sport a useful tool for intercultural learning?

## Innovative aspects for the promotion of interculture

The main learning aspects are linked to the intercultural dimension which is a tool for challenging the values of the participants in order to influence team and individual outcomes (and in this case in an international dimension).

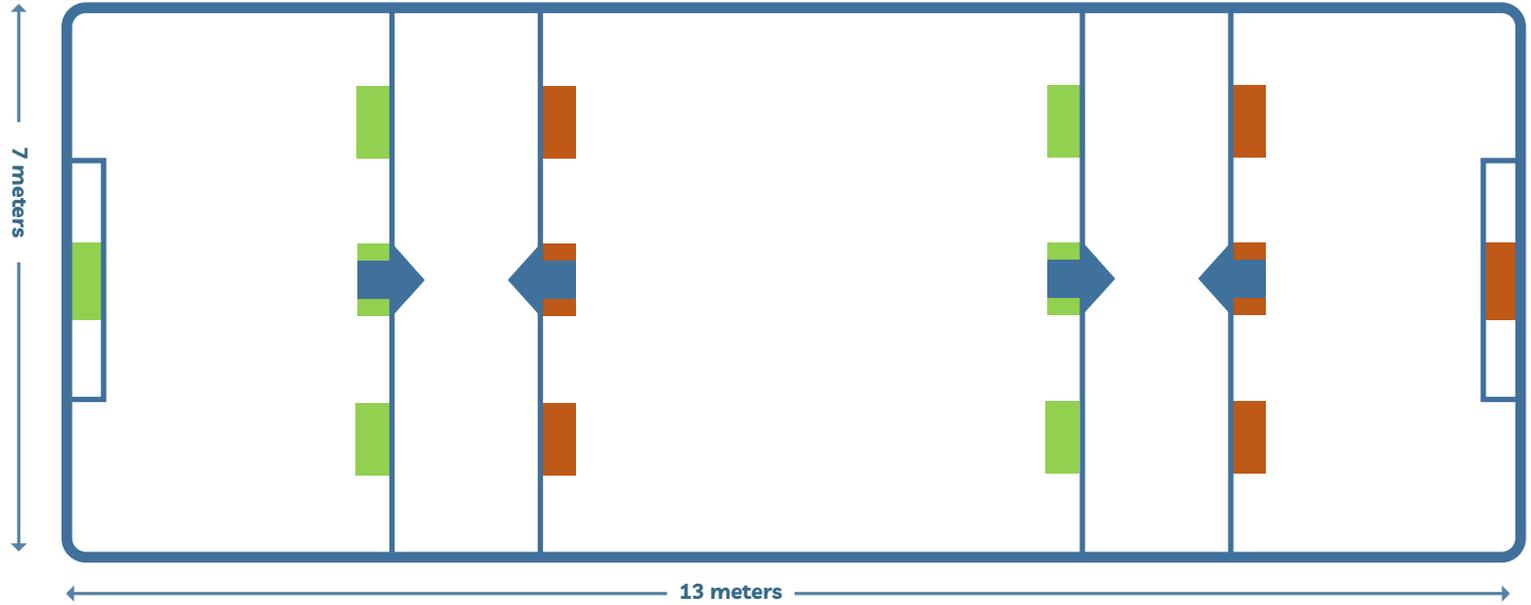
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Moreover, this game is able to raise the mood of the group and, in groups with significant language barriers, stimulate the intercultural exchange also in situations where no verbal communication is possible. This encourages complicity and sense of common understanding also between different cultures. In addition, Human Baby Foot creates a bridge also between different generations, because it is applicable to almost every target group, especially when there is the need to mix different ages.



	1st phase	2nd phase
Group dynamic		
Leader (team captain)		
General feeling		
Tactics		
Frustrations		
Others		

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Team 1 

Team 2 

# Cooking activity



## Brief description of the activity

Cooking classes are very important for individual support, community building and creating a cohesive and welcoming environment. Food is a universal language, as it is something that can be easily shared and that most people loves: in short, an easy way to connect people. Thus, cooking classes provide informal ground for learning a foreign language, while developing cooking skills, healthy habits, etc.

It eases the encounter of people from different cultures to share their culinary traditions, but also to learn about the traditions of the local community in which they have chosen to settle. Cooking together is a relaxing and educational activity to promote integration.

## Cooking activity

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### Topics. Objectives and methodology:

The main idea is to create a connection between the group, find common ground, share habits, traditions, know healthy habits, learn new skills, produce a relaxed atmosphere where foreigners can feel welcome. This is also an activity to build trust, so one of the goals is to create a space where people can share their stories, their daily events and ask for help and support. The activity is also a great way to help newly arrived people in the local community to understand the different codes and lifestyles of the place. If this activity is carried out in the youth centre, parents of minors attending the centre could be invited. Due to its informal nature, the activity can also be extended to the homes of the participants. Staff members could invite some families to their homes to cook together, and encourage others to do the same.

### Duration:

1,5 hours per week

### Location:

This activity can be carried out everywhere cooking facilities are present: from the kitchen of the youth center to the canteens, public places or private houses.

### Materials:

Depending on the recipes, they can be very simple, everything you can find in the shops to cook the traditional dishes chosen

### Staff needed and eventual specific skills requires:

A high degree of flexibility is necessary for the success of this activity. It would be nice if a cook or at least a person with cooking skills could occasionally join the activities, and help the participants with advice and feedback.

### Participants involved:

Maximum 10-12 participants per group, preferably mixed gender

## Steps:

### Before

**Sharing recipes.** Arrange a meeting at the youth center before the activity to talk about the recipes you want to prepare. In this way you will have time to find, if possible, all the ingredients needed for a certain dish, because sometimes some cultures have very specific ingredients, e.g. certain spices are not easy to be found in all European cities. If the activity is organized as an event of the youth center, then the staff should encourage participants to take part in it, and ask them to bring some typical dishes to share. If there are some dishes that are particularly hard to prepare, the staff should be ready to help, even just with logistics or table service.

**Presentation of the dishes.** At this stage the participants present their dish, listing the used ingredients to make aware anyone who may be allergic or intolerant.

Learn about eating habits, ingredients, traditional dishes and festivities. There are cultures for example that might not use cutlery, or not sit around the table, but rather practice a different way of eating. So it's very useful to teach the people you want to host, what eating habits to expect, so that you can fully integrate them into a certain tradition.

**Learning about eating habits, ingredients, traditional dishes and festivities.** There are cultures that might not use cutlery, nor sit around the table, but rather practice a different way of eating. So it is very useful to know this in advance and communicate to the people you want to host what eating habits to expect, so that they can be fully integrated into a certain tradition.

### During

**Learning/sharing new recipes.** Some people may like so much the tasted dishes to want their recipes.

This is a good opportunity to share them.

**Learning by doing.** Always involve everyone in the process of food preparation. This is a good way to connect people, trust each other, find common language, promote equality and non-discrimination. Since participants from different cultures are involved, the opportunity is strategic to learn also different habits, values, knowledge. Some may know better how to cook, others may know better how to prepare drinks, others may know new ways of serving dishes or preparing the table.

**Development through practice.** Different people may use the same ingredient in different ways and naturally have different abilities. If everyone is committed and has space for his/her own contribution, better recipes can be created: the different capacities together can lead to better results and a more cohesive atmosphere may arise within the group.

## After

### **Promotion and scheduling of new appointments.**

At the end of the activity try to arrange new appointments with the participants to replicate the experience. It is essential to document the various phases of the activity, from the preparation to the sharing of the meal. This step is functional to the promotion of activity, on the social networks of the organization and through the word of mouth of the people who took part. This will also help the involvement of new participants .

## Do's and don'ts

Participants who do not show enough confidence in themselves or in their own skills may be involved in other side-tasks that may them feel safer and more comfortable, such as buying ingredients, preparing and decorating spaces etc...

Always support the informal atmosphere and be ready

to adapt any plan, such as cooking outside instead of inside, if possible.

## Innovative aspects for the promotion of interculture

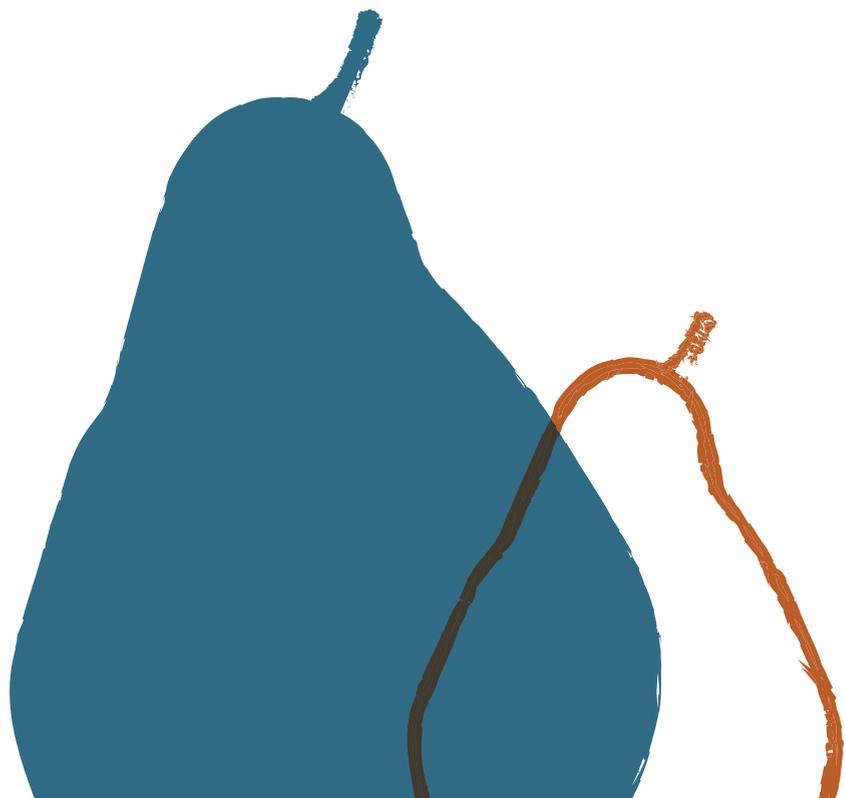
When people arrive in a new country they often have no social network, friends nor contacts. They also encounter several difficulties with the language factor that exposes them more to exclusion and isolation. This activity offers an opportunity to practice and develop skills in an informal environment. Participants can enrich their knowledge of the cultural heritage of others by sharing recipes from all over the world. More precisely, one could say that this activity is a dialogue between giving and receiving experience

It is an intercultural dialogue that eases understanding, mutual help and cooperation in a multicultural society.

The benefits of cooking experiences are: trust, leader-

ship skills, organizational, intercultural and communication skills, as well as the most important interaction between locals and migrants.

This activity promotes interculture because it creates the ground for mutual understanding of people by using the medium of food. It make participants discover differences and similarities between cultures. When they cook together, participants are able to overcome different prejudices, stimulate discussion and create an intercultural environment not only in cooking different foods, but understanding each other. What makes this activity innovative is the opportunity to review participants' perceptions of differences. In addition, food, habits and culture are essential in building new processes. Promoting positive intercultural practices and inter-group relations also stimulates processes within the local community, such as intergenerational processes and the participation of young people



# Youth market



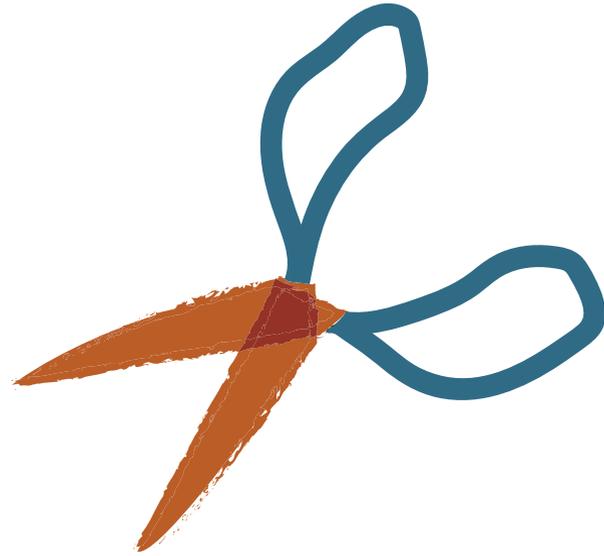
## Brief description of the activity

Youth market is an activity that connects the existing local youth centres and informal youth groups by creating an "open market" on a sunny day, with the aim of developing cooperation and networking between youth centres working in different fields with different groups of young people.

The aim is to give youth organisations the opportunity to promote their work, present their activities, exchange good practices and generally publicise their existence among young people. The outdoor market could be created with a stand dedicated to each organization, where they can show advertising material, expose innovative equipment if they have it, provide information on the activities they perform.

This is not just an opportunity to get publicity for youth centres, but bring them closer to young people by showing some activities they could benefit from, in an

informal setting. Along with the information stands, there is a space to eat something, since food is a great tool to bring people closer. It could be vegan or fair trade food, so as to take the opportunity to show other lifestyles and eating habits.



## Youth market

### **Topics. Objectives and methodology:**

The representation of young people is one of the main objectives of the youth market. Many young people may not know about the existing youth centers and organizations that work in the area, and may therefore not have the chance to be actively involved in local work or to take part in their activities. This is a great opportunity for young people to learn about existing realities and to participate in youth activities. In order to achieve this goal, it is often necessary that youth centers take a step forward, leaving their comfort zone represented by the center itself, in order to meet the young people from whom a spontaneous approach is often expected.

To contact youth centers and organizations and invite them to participate in the youth market, the methods to be used are sending e-mail, phone calls, meeting in person. This is the most important part of the activity, because once the partners (youth organisations) are identified, everything else will

follow accordingly. The topics that will be discussed are of various types, depending on the work of the youth organization. They may include cooking, volunteering, sports, culture, arts and entertainment, etc. The different organizations can use various and different methods to present themselves, since the more ideas there are, the richer the activity. It is therefore correct to leave autonomy and space to individual associations/youth centres/informal groups. Try to minimize the ecological footprint throughout the duration of the event, this means e.g. using wooden or compostable glasses and plates to serve food. Even the choice of food to serve has to do with the promotion of interculture, privileging flavors and different cooking methods. The main objective is to give autonomy and visibility to young people and youth workers, and thus promote their importance to the local community. The differences are not only accepted but welcomed, so as to be able to represent a broad spectrum of identities, in which it becomes easier to identify for people attending at

the event.

**Duration:**

Choose a day on the weekend where there are more likely to be young locals. From 9.00 to 15.00, indicatively. The duration in any case is about 6-8 hours.

**284****Costs:**

Costs can be very low depending on the sponsorship you manage to obtain. It is possible to apply for funding from the institutions or the local municipality, as well as from private, perhaps owners of food shops, etc. You can both go in person, and explain the initiative, and make donation request via email. It is not necessary that the donations are only monetary, You can involve “technical sponsor” (the food used during the activity for example, or the stands, or the flyers for the promotion, or some elements for the logistics.) All materials used for individual stands are brought by youth organisations/centers.



**Location:**

Outside, preferably close to the youth center that organizes it, in the main square, in a sports center or in any other place where people usually gather.

**Materials:**

Stands/ gazebo. The rest of the material depends on the needs and desires of the participant organization, that can be brought by the organizations themselves. This includes decorations, food, scissors, glasses, cups, plates, flyers, gifts, gadgets, balloons etc.

**Staff needed and eventual specific skills requires:**

The staff depends on the number of youth organisations/ centers taking part to the event. However, at least 2 people per stand. If youth organisations wish to present activities that need more people, it is necessary to increase the staff. The tasks within the event can be divided according to personal abilities and availability.

**Participants involved:**

8-10 youth centers or organizations, with at least two people per stand.

All people who normally attend the venue chosen for the event

## Steps:

### Before

**Communication.** Invite youth organizations through calls, messages, social media posts, open calls on the youth center website or personal emails, and explain them all the necessary rules and information. This is the main objective of the youth market, leaving them the autonomy to present anything but also remain available for any organizational aid. (for example with electricity, with some logistics, etc.)

**Management.** After the communication, the organization hosting the event must take care of the management of the activity, such as getting the necessary authorizations for the chosen public place, taking care of the rent/purchase of the equipment, taking care of the bureaucratic aspect in order to play live music etc. (This last aspect is extremely important, because in some municipalities it is necessary to obtain permits

and pay a fee to allow people to play in a public place) The host organization must then set up the stage and the stands, contact any sponsors, manage logistics, electricity etc. It is also important to ensure that participants have everything they need at the time of the event. This applies both to the preparation stage and to the event. Usually these events can be expensive, so it would be better to look for some sponsorships, donations and financing from shops, studios, companies, etc.

**Preparation.** The hosting organisation shall be responsible for the provision of all the necessary material for the realisation of the youth market, including electricity, the stage, IT equipment if necessary. All this depends on the number of organisations invited, so the ideal would be to organise a preparatory meeting where all informal organisations/centres/groups can exchange information and organise the event. If this is not possible, the host organization will visit each group individually, in order to know in advance the plans of

each. This phase is essential to gather information on the needed materials, the equipment they might need, and the activities that the individual groups intend to conduct. Remember to be open to any suggestions and ideas. Once you have collected all the information, you can set a calendar for activities. This agenda is also useful for visitors, who will know exactly what activities are planned and the schedule (for example 9.00 dance class at Stand 1 and creativity workshop at Stand 5..) The event can be large, but also small, it does not matter. The important is that all organizations participate actively.

**Promotion of the event/activities.** Promote the youth market within the local community, using leaflets, posting on the social media of the organizations involved, on websites, via mailing lists, etc.

### During

**Presenting the youth market.** First, the stands must

be set accordingly with the planned activities. Each organisation coordinates and manage its own activity. Their performance depends on the number of visitors. It is important to have a list where to collect the contacts of young visitors, to involve them in further activities in future. Both the host organisation and the partner organisations can prepare this list.

### After

**Clean up the location.** The host organization can take care of cleaning operations, or can ask for help from partners and groups to share this part of the process as well.

**Evaluation within partner organisations.** The host organisation shall evaluate the event, both among the youth organisations that participated in the youth market and among the young people who visited it. As for organizations, you can base the evaluation on the following questions: did you enjoy the event? Was your

stand successful? If so, how? Would you participate in the youth market again? If not, why? From your point of view, what have been the pros and cons of the youth market?

For this evaluation it can be useful (as well as economic and eco-friendly) to prepare a form by using Google Forms, and send it to the partner organizations via email after the event.

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As concerns the individuals who have visited the youth market, it may be difficult to carry out an ex post evaluation but the host organisation can observe their behaviour during the event and provide a list of indicators such as:

- the time they spent at each stand,
- the expressions and behaviours observed during the event,
- the number of young people who have visited the

youth market,

- the evaluation of the partner youth organisations, their comments on the degree of satisfaction of young people.

## Do's and don'ts

Make sure not to organize the youth market at the same time of other large local event, because this would cause less participation. Young people very different from each other, from different cultures, can be attending your event, so take into account that a climate of intolerance may arise, which needs to be monitored and, if necessary, promptly addressed.

## Innovative aspects for the promotion of interculture

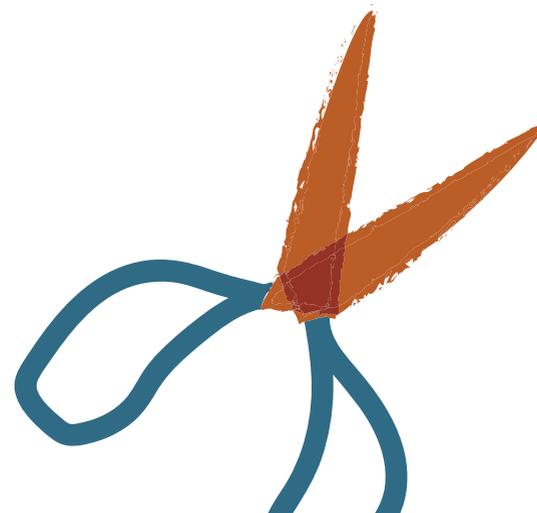
This activity gather different organizations, with dif-

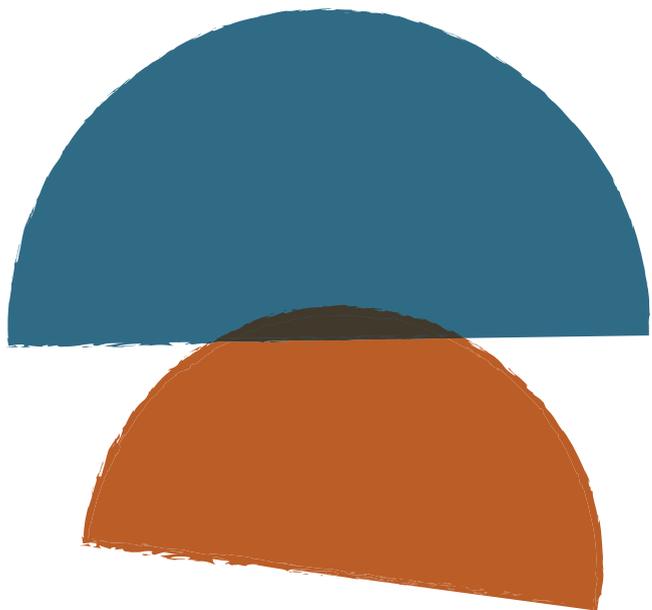
ferent working methods and different cultures. SO the diversity itself, and its valorisation, is the core of the activity. Youth market represent a great chance for migrant young people residing in the local community to integrate with their peers.

Partner organisations working with migrants, or people from other countries in general, have the chance to present their work and different cultures through activities and workshops. Such workshops can be organised both at the organisations' stands and in common areas of the youth market, fostering an exchange of cultures and diversity.

## Video, links and external resources

[https://www.lokalno.si/2011/09/25/67678/aktualno/FOTO\\_Prva\\_Novomeska\\_mladinska\\_trznica/](https://www.lokalno.si/2011/09/25/67678/aktualno/FOTO_Prva_Novomeska_mladinska_trznica/)





# Creative month



## Brief description of the activity

Creative month consists of different creative workshops for all the children of the community. Some organizations design a creative program lasting 2-4 weeks. The content of the workshops should be dedicated to the use of recycled materials (materials other than paper), cardboard, colors, sand, stone, clay, yarn, etc., in order to allow children to experiment and learn to work with different types of materials.

## Creative month

### **Topics. Objectives and methodology:**

To create relationships within the group, to find common ground, to learn new skills, to produce a relaxed atmosphere, to raise awareness, to develop creative skills and to spend quality time. This is also a community building activity, where organizations and people who work with migrants can present their activities, raise awareness and motivate people to participate and volunteer.

This activity helps to stimulate creativity, help children socialize and spend their time away from the TV or computer. The second goal - and one of the most important - is to involve the local community, youth workers, volunteers and people from different backgrounds to work or volunteer for these workshops. The involvement of different community members helps volunteers, youth workers and immigrants/migrants to acquire different skills, such as: teamwork skills, work with children of different ages and needs, work with parents, building trust, language skills and creative skills, and,

most important, social skills, getting to know your community and making contacts. The creative month should also help the organization to and show the community their activities, work, best practices and achievements. It is also a great way to show the community that the youth center is also a cultural center offering diverse and welcoming activities.

### **Duration:**

Each workshops should last two hours in order to allow children to have enough time to learn and have fun.

### **Location:**

If possible, these workshops should be organized them outdoors, to allow children to get away from computers and mobile phones. The ideal would be to use a park, or in any case an area with natural resources. In case of rain, of course, the activities can be moved to an indoors place.

**Materials:**

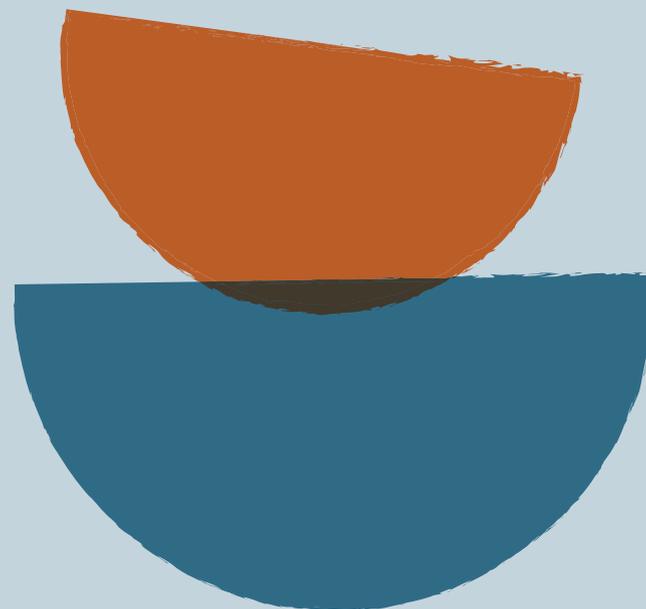
Depend on the workshop, all types of materials can be used, from natural to recycled ones, from yarn to sand, including cardboard, stones, leaves, wood, paint, colored pencils, plastic, etc.

**Staff needed and eventual specific skills requires:**

Before the start of the creative month it is necessary for all facilitators and volunteers to follow a small preparatory presentation. It is desirable that volunteers and facilitators have previous experience of working with children.

**Participants involved:**

Since this is an open event, the number of participants should be defined based on the number of facilitators and volunteers available. For example, if the average number of facilitators available is between 14-18 and the average number of volunteers is also between 14-18, the average number of children can be between 100-150 per day.



## Steps:

### Before

- Do a search for workshops suitable for children aged 3 to 15. Such research should include laboratories who use different materials and develop different artistic skills: working on using scissors, paints, paper, glue. This allows children to develop fine motor skills and provide a space for creative time. The search could be done by collecting ideas from Pinterest and other web pages. After planning the number of laboratories, you can start collecting the materials.
- It is very important to promote these workshops, perhaps involving other organizations, schools, kindergartens, red cross and local administration if financial support is needed.
- Invite users of the center, teachers and volunteers

to participate.

- Prepare the facilitators and volunteers to run these workshops, so those who know all the different steps of a specific workshop are instructed to train other facilitators and volunteers, explaining step by step all the actions of the activity.
- Think about all the other things that need to be organized: how to set up the location, how to distribute the chairs and tables, who will take care of cleaning, etc.

### During

- Arrange the location with all the material useful for the workshops.
- When the workshops finally start, make sure you have at least two facilitators and one volunteer per group. This is crucial, because children need to feel welcomed, safe, and they need to be able to trust

their tutors and volunteers as they will all spend a lot of time together. Also make sure that the volunteers also feel welcome and at ease, throughout the duration of the activities. Try to create a positive atmosphere for everyone: the children, their parents, volunteers and facilitators.

## Do's and don'ts

Encourage the children's parents to stay during the workshop.

Give the volunteers the opportunity to also coordinate the work, increasing their self-esteem and their communication skills.

Provide constant feedback, ask parents how the workshops are progressing, and introduce them to the working people and volunteers.

## Innovative aspects for the promotion of interculture

This activity is intercultural because it unites the local population and immigrants, foreigners and volunteers of all ages in a creative way, working with children and communicating in different languages. Creative Month allows different organizations (NGOs, Red Cross, local administration, schools and kindergartens) to come together with the same purpose: to provide creative workshops during the summer holidays to all children of the local community. This is also the ideal place to establish contacts and develop new cultural and educational projects in the local community.

## Possible follow up or link with other activities

The artisan workshop can be included in this activity as one of the workshops.

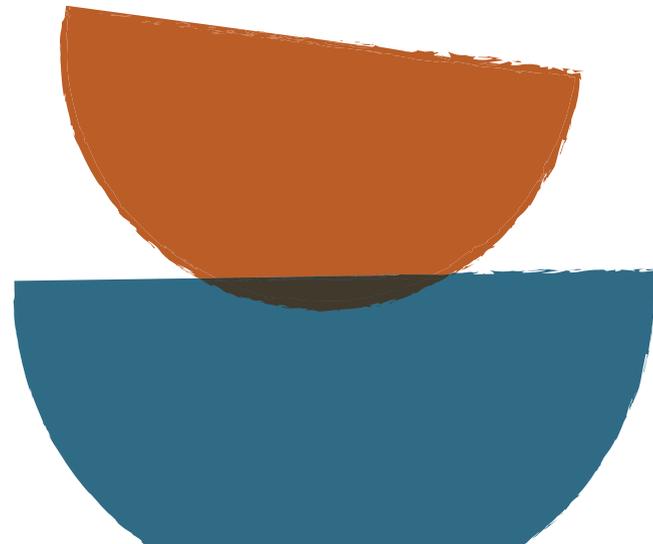
## Video, links and external resources

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<https://www.facebook.com/DRPDNM/posts/2145283438933118>

<https://www.facebook.com/DRPDNM/posts/2114699825324813><https://www.instagram.com/p/Bzu3mYilerC/>

[https://www.dolenjskilist.si/2019/08/06/223225/novice/dolenjska/FOTO\\_Otroski\\_svet\\_tudi\\_letos\\_rekorden/](https://www.dolenjskilist.si/2019/08/06/223225/novice/dolenjska/FOTO_Otroski_svet_tudi_letos_rekorden/)



# Bizilagunak/ Neighbors



## Brief description of the activity

Two families, one local and one refugee or migrant, meet at one of their homes to share Sunday food.

In each meeting, in addition to the families, another person participates as mediator or dynamizer, to help in the organization of the food. Family is understood as any unit that considers itself so: single mothers, couples of women, men, men and women, with or without children, roommates; people who live alone, grandmothers with grandchildren, groups of friends ... In short, people who share life.

## Bizilagunak/Neighbors

### Topics, objectives and methodology:

Promote relationships between people of diverse cultural origin.

Enhance the value of diversity as a wealth.

Share peer-to-peer leisure time.

Avoid rumors and act against prejudices towards people of diverse cultures

Establish new contacts and relationships, friendships between culturally diverse people and migrated people who found their new home in a new place.

This is an activity with cooking and hospitality as a methodology for the approach of diverse cultures. It is intended that the food serves as a link, a topic of conversation and meeting points in common. It is important that meals occur in homes, opening our home to an unknown family is an act of trust and predisposition.

### Duration:

The meal lasts for only one day.

The production of the activity will be divided in 2 phases:

**Open Call:** For families who want to participate. The duration of the call can be longer than 2 weeks, less than 1 month.

**Organisation of meals:** In this phase, we will do the match for the families and, make preparations, etc.

It could last from 2 weeks to 1 month, depending on the number of the participants.

The meals can happen on the same day, simultaneously or the can be spread during a whole week.

Depending on that, the organisation will need 1 or more mediators.

### Costs:

The activity requires no costs. But the organisation could provide financial help to the families in order to buy the ingredients for the meal.

**Location:**

The locations will be the homes of those families that register as hosts. However, if you need it or see it necessary, you also have the possibility of organizing the meal in a neutral place such as the youth center, without having to do it at the participant's house.

The youth center will be the headquarters for coordination and preparation work.

**Materials:**

Publication of the call: PC where to generate an image for the dissemination of the activity. A web support to host the call (it can be a web page or social networks). A contact phone or email will also be necessary for interested parties to contact the organization.

**For the meal:** *the meal* must be made by the host family. From the organization: it will be necessary for mediators to have adequate materials and tools to boost meal (conversa-

tion topics, questions, etc.)

**Staff needed and eventual specific skills required:**

The staff needed depend on the number of people participating in the activity. For example, if there are 5 couples from registered families:

2 people for the project coordination. Usual management and organization capabilities. Computer knowledge. Closeness with associations or families or people of diverse cultural backgrounds, to whom ordinary calls, often do not arrive.

5 people to mediate during the activity. Specific skills and experience in intercultural mediation are needed. Also in dynamization, in creation of playful environments. Knowledge of the languages of both families is recommended.

**Participants involved:**

Again, it depends on the number of people participating in the activity and the number of people that make up the family. It is possible to carry out the activity in both ways, with

few participants or with many registered families. It will depend on the budget that is available. If two families of 4 and 6 members sign up, 10 people will participate in the dinner. If 2 and 3 members are listed, then there will be a total of 5 participants.



## Steps:

### Before

#### **Setting up the activity and location:**

As we have mentioned in the section on the capabilities of the people who work in this activity, it will be important that the organizers of the activity are in contact with communities of diverse origins that live in the area. Although the announcement will be published on web media (and analog media if desired), it is vital to approach different that, whether for idiomatic or social reasons, many times, do not have access to web media easily. This is the main strategy to attract participants.

Much of the preparation of the activity is carried out by the participating families. The task of the organizers is to ensure that the host family is given correct guidelines: time at which the food will be served, food intolerances or specificities that the invited family may have, special needs (children, people with disabilities),

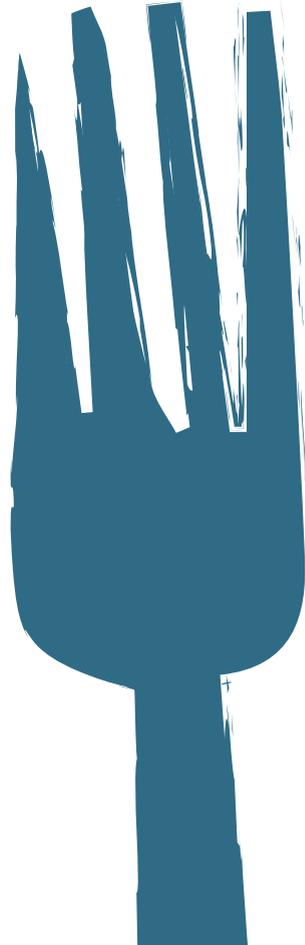
number of people, etc.

In addition, and above all, the previous work of the organizers is very important. Match the host-guest families in the best possible way, taking into account the information they gave at the time of registration (size of the house and number of people they can accommodate, special needs, food, languages spoken etc.). The best condition of the activity will be the one that has taken this into account.

#### **Example of the public call:**

Open the doors of your house, open the doors of your mind!

On (date), two families, one local and another refugee or migrant, will meet at one of their homes to share Sunday food. The same will be happening in countless houses of towns and cities in Europe and the world. In each meeting, in addition to the families, a mediator will participate, to help with the organization of the



food.

Family is understood as any unit that considers itself so: single mothers, couples of women, men, men and women, with or without children, roommates; people who live alone, grandmothers with grandchildren, gangs of friends ... In short, people who share life.

### During

**First step:** preparation of the call. Preparation of the questions and information that will be required of the participants (age, origin, place where they live, number of people in the family, special needs, food specificities, interest in participating as a host or as a guest, languages, interests, etc. ). You must also specify the

## Example of the form:

**TOWN / CITY:**

**AS:** GUEST  HOST

**NAME:**

**SURNAME:**

**ORIGIN:**

**ADDRESS:**

**AGE:**

**PHONE:**

**MAIL:**

**LANGUAGES:**

**HOW MANY PEOPLE WILL PARTICIPATE IN THE DINNER?:**

**FOOD SPECIAL NECESSITIES (INTOLERANCES, ALLERGIES, VEGETARIAN, HALAL, ETC.):**

**WOULD YOU AGREE TO BE FILMED/PHOTOGRAPHIED?**

**WOULD YOU AGREE TO BE ON SOCIAL MEDIA / WEB SITE / MEDIA?**

**WHAT ARE YOU INTERESTED ON?**

**SOMETHING YOU NEED TO MENTION (DISABILITIES FOR EXAMPLE):**

**DO YOU HAVE ANY PET?**

**WHY DID YOU DECIDED TO PARTICIPATE IN THIS ACTIVITY?**

deadline to participate. Duration: 1-2 days.

**Second step:** launch of the call. You have to write a press release and send it to local media. It is also advisable to use social networks. In addition, as we mentioned before, we will talk directly with people close to communities of diverse origins, to whom we believe that the media call may not reach. We will put all this information in a database. Duration: 1 week.

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**Third step:** receive the registrations. Either directly or by e-mail, we will ensure that interested families give us the information we requested in the call. This is important, because we will use this information to form couples.

**Fourth step:** when the deadline to register is over, we will work on the information collected in the database. We will make the couples between the families based on the criteria that we have explained above (if they registered to be hosts or guests, number of people,

needs, languages spoken, etc.)

**Fifth step:** communication to the families that have registered which family will be their partner and their characteristics. This is important, because the family will make the preparations and cook the food, so you will need this information in advance. In addition, it will be the moment in which we give directions to the families on how the activity will work: at what time the food will be served, the role of the dynamizer, etc.

**Sixth step:** the day of the activity. The dynamizer will accompany the guest family and the host family will welcome everyone. From here the food must flow naturally, and given the difficulties, the dynamizer will be responsible for encouraging conversation, understanding, fun, etc.

### Examples:

- What is the recipe of the meal? What are the gastronomical customs in your countries?

- For how long have you been living here? What do you like the most?
- Talk about the information the participants sent in the form.

### After

It is important that once the activity is over, we have a moment to receive the opinion of the families that have participated. The mediator will contact the families a couple of days after the activity to ask them about their experience and give them a questionnaire. We can do this directly, in a conversation or telematically. It is important because it can help us understand which are the strengths and which are the weaknesses of the activity. We will have to ask the following:

- How have you felt in the activity?
- Have you felt welcome?

- Did you have fun?
- Has the conversation been enriching?
- Did you get to know lives/experiences that you did not know of before?
- Has the dynamizer been helpful?

To encourage participation in later editions it is always a good idea to communicate the activity. That is why it is important to have registered the activity through photos and videos to be able to spread this material. Again we can send online material (a YouTube link to the video, photos, etc.) along with a press release to local media to echo the activity. In this sense it is also advisable, as far as the participants want, to tell about their experience and their opinion about the activity in an filmed interview. In addition, social networks are, again, a good resource to expose this material to encourage participation in subsequent editions.

## Do's and don'ts

Seek the participation of people from diverse backgrounds.

Make a simple and easy to answer call, accessible and in several languages.

Listen to the participants and their opinions about the activity after they have participated, if there are criticisms, listening to them can be constructive to improve.

Try to match families that match interests and concerns.

Talk to the participants and try to get them to go to the activity with an open mind, willing to know and learn.

Respect the participants who open their home to the activity. Thank them.

Change the activity to suit your needs. Adapt it as best suits you. For example, if you think it makes more sense

for both families or groups to cook and share dinner instead of adopting the roles of host and guest, it will also be valid and enriching.

Do not pressure families. The dynamizer is an aid to make the meeting fun and enjoyable, but we must accept that it is possible that it does not go quite well.

## Innovative aspects for the promotion of interculture

This activity promotes interculturality because it aims to be a bridge between cultures that, at first glance, may be distant. As the name of the activity says, although these cultures may be distant, the reality is that these people are our neighbours people we cross on the street. This is a trend that will increase over the years in our cities, so it is vital to create spaces, promote activities, places and areas in which people from different cultural backgrounds meet, interact.

The innovative part of this activity is that it takes place inside people's houses, the most private place and that shows the maximum exponent of hospitality. It's about opening a piece of our lives so that the guests feel cared for and welcome.



## Video, links and external resources

[https://www.youtube.com/watch?time\\_continue=59&v=Qtt7Vm9WQ00](https://www.youtube.com/watch?time_continue=59&v=Qtt7Vm9WQ00)

<https://www.facebook.com/bizilagunak.araba/>

<https://www.cear-euskadi.org/bizilagunak-2017-una-convivencia-culturas-sin-rumores-xenobofos/>



# The knowledge forum



## Brief description of the activity

Knowledge forum is a public event where people can share their knowledge or passion on a chosen (by themselves) topic, with people interested on the same topic, in a public, informal space. The added value is the mix of knowledges, both practical and theoretical, in different fields. For example, a lawyer sharing his professional knowledge side by side with a person sharing his gardening skills, a woman teaching how to make dreads side by side with actor teaching the basics of improvisation.

## The knowledge forum

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### Topics, objectives and methodology:

Sharing of knowledge. The objective of this activity is to create a space where people with knowledge or competences on a specific topic or argument can meet in an informal way with other people and share their knowledge. The methodology applied is the horizontal transfer of knowledge between people with different cultures having in common similar interest or passions, in an informal environment (squares, streets, parks...).

### Duration:

The activity is composed by a first phase of preparation and promotion, lasting 1 or 2 weeks, and the implementation of the activity itself, that lasts half a day.

### Location:

The youth center to organize the activity  
Public spaces as squares, streets, parks, pedestrian streets.  
Choose a public space where the event will take place, preferable a place frequented by people of different ages and

nationalities. It is important, when you set the date and time, that you match them with the freetime of the participants you wish to have, so avoid working hours (or school time if you seek for students) and prefer weekends. Choose accurately the location, as the audience varies a lot depending on the place you choose to perform your Knowledge forum (the more people pass by there, the most likely you'll have participants who will join the activity).

### Participants involved:

The ideal is to have a minimum of five participants who want to transfer their knowledge, but the more speakers you have the more attractive the activity will be, as a whole.

## Steps:

Preparation: Prepare a call and spread it through your social networks, local media, with flyers, porters etc.. The call should contain an explanation of the Knowledge forum and its aims. It should contain details about the public place it will take place and its date and duration.

### **Aside the call prepare an application form containing the following:**

Name and surname

A brief profile of you

Which topic would you like to talk about?

What is your connection/experience with this argument ? (try to be as much explicative you can)

Contacts(mail, mobile)

Look for participants beyond those who answered the call. Everyone is expert in something, everyone can transfer knowledge to others. Moving from this premise, look among friends, members of minorities living in the neighbourhood, relatives, users of the Youth Center, and have individual talks in informal situations with them. In this way you might find new, unexpected participants. Ask them about:

- Work experience
- Study or training experience
- Life and travel experience
- Passions, curiosities and practical skills

These conversations may bring up topics these people didn't know to be expert of. Ask them if they wish to join The Knowledge Forum and talk about these topics.

Ensure to start the call and its promotion at least a

couple of weeks before the date you set.

According to the number of “speakers” you have, prepare table and chairs (1 table, 3 chairs per speaker), prepare one paperboard for each speaker with his/her name and the argument he/she will talk about.

Check if you need authorization to occupy the public space you chose.

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It is useful to have available one mobile/tablet with internet connection, as participants may need to check together some information on the web during the discussions.

### **During**

Set tables, chairs and paper-board around the place so that the speaker can have comfortable talks with the people that will approach him/her. Then distribute the flyers of the event around the place, approaching people and inviting them to have a look at the arguments

that are being discussed and join the table that is of interest to them.

## **Do's and don'ts**

Have with you some copies of the application form. Handle them to the people who sit at tables as they may be interested in joining the knowledge forum as speakers. If you have enough you may organize a second edition, or, even better, make it a regular event.

## **Innovative aspects for the promotion of interculture**

The Knowledge forum promotes interculture by easing the encounter and interaction of people with different cultural backgrounds (due to geographical, generational, socio-economic, religious differences); the two sides of this encounter are people who meet because of topics of which one is expert, passionate or just want

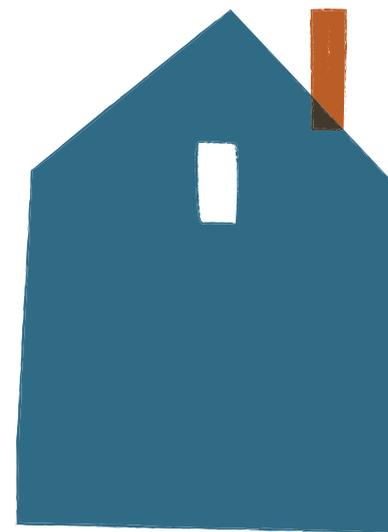
to share his knowledge, and another is interested in listening or discussing about.

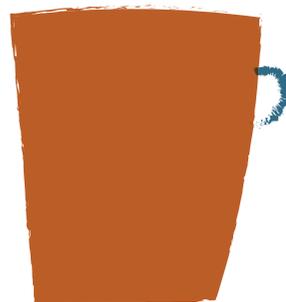
This sharing of competences does not happen in formal contexts (school, universities, libraries...), nor in non formal ones (cultural centers, youth centers); it is preferable to organize this event in informal contexts such as streets, parks, squares, malls... that have the added value to be familiar and comfortable for diverse and various people, avoiding the possibility that certain groups could be excluded by more structured and culturally characterized venues. The innovativeness of this approach is also to give back to public spaces a role they ultimately lost: place of encounter and share of knowledge to prevent conflicts and create urban regeneration.

## Possible follow up of the activity

In this activity the involvement of the local community

is crucial. Then it is advisable to hand out some application forms among participants, curious and passer-by, in order to set new editions of the activity and make it a recurring event.





# Breakfast from the world



## Brief description of the activity

Breakfast from the world is an aggregative event aimed at discovering new cultures by highlighting a crucial moment of its daily routine: the breakfast.

## Breakfast from the world

### Objectives:

The objective of this activity is to get in touch with different cultures in a way that overcomes the oleographic or stereotyped vision of them. The choice of breakfast is not so much about presenting food or recipes from different countries, but rather it is a guise to share a crucial moment of daily life in different cultures.

### Methodology:

Therefore the methodology used is to create a non-formal context in which participants from different countries can show how do they usually have breakfast in their home country, can share it with other participants, and recreate a moment of home life with people with different cultural backgrounds.

The activity consists of four main moments:

- Preparation,
- Having breakfast,

- International press review,
- Debriefing.



**Preparation:** In order to maximize the impact of the activity it is important to involve a small group of participants (those who will be in charge of preparing the breakfasts) from the very beginning of the organization of the event. This involvement into organizational aspects is a guise to start, within this small group, a process of reflection on cultural aspects that boosts cultural awareness and encourages the exchange with others.

**Having breakfast:** This part is where spontaneous aggregation occurs. Once the location is set up, participants are just invited to join the tables with breakfasts that arouse their curiosity the most, and then move to other tables. This phase should be as informal as possible, so the role of facilitator is just to ease the encounter of participants at different tables. In order to encourage a horizontal transfer of knowledge among participants, where possible, the breakfast itself should be prepared together with participants.

**International press release:** This phase is intended to make participants aware on how priorities change from country to

country, by reading the first page of newspapers from different parts of the world.

When the breakfast is over, in turns, participants read some articles from the first page of their country newspapers. After a short explanation of the content of the article, other participants are invited to comment it. It can be something unknown before by the audience, so the person who read has the chance to introduce his/her country through what national media say in it. It can also be a news the audience knows about (ex. international politics, public figures...) In this latter case the activity allows the comparison the weight that this news is given by the media in different parts of the world, as well as the view of the public opinion about it.

**Debriefing:** Once the experiential part of the activity is over, it is important to re-conceptualize it with participants.

The objective of this phase is to allow everyone to have an overview of the activity that has taken place and to get conscious of what has been learned.

Sharing personal impressions allows everyone to become

aware of a wider vision; it also helps to identify with the experiences of others, increasing the sense of empathy. The verbal processing of the experience also allows everyone to understand the role taken and the attitude had during the activity.

Eventually participants will feel more alike and find that they have a lot more in common than when they started.

Final goal of this phase is to make participants understand what has been learned during the activity and to reflect on how to apply it when dealing with people from other cultures.

For the conduction of the debriefing, these methodological aspects should be taken into account:

Have mediation capacity: the discussion must be guided so that all the participants have their say, but that no one imposes their opinion on the others. It must involve everyone: everyone has their own time, so the facilitator must not force anyone to express their opinion if they do not feel like doing it, but everyone must remain focused on the discussion until

its end.

*Ask the group open questions:* a yes-or-no question can be useful for checking concepts but here the point is to encourage participants to expand on their answers, which requires them to construct longer examples of language. Questions therefore must give the chance to participants to explain concepts, stimulate creativity and broaden the individual's point of view, so as to make all the members of the group reflect.

*Do not judge:* no answer is right or wrong, the facilitator must bring out what people have perceived, not universal truths.

*Listen:* do not give answers, but stimulate the right questions. Instead, it is up to the participants to give the answers, which will be different according to their experience and personality. As a facilitator, just follow the flow of the conversation and "be on the ball" of what is being said.

**Duration:**

The activity should take place early in the morning, preferably on Sunday or non-working day. It should take at least two hours and it can be either a one-day activity when different cultures are presented at the same time (advisable), or a recurring event (in this case each day could be dedicated to the presentation of one different culture)

**Location:**

As it is a moment of social gathering, the choice of the location is crucial. If the weather conditions allow, it is good to have this event outdoor, or however in an informal context, such as a bar or cafeteria. According to the meals to prepare, and if they can be prepared before or at the moment, there should be some facilities nearby (kettle, socket, stove...).

**Materials:**

- Tables (one for each different breakfast)
- Chairs (according to the number of participants expected)

- Cooking facilities
- Food according with the breakfast to prepare (agreed in advance with the participants in charge of preparation)
- Newspapers or printing of their first pages (in alternative, computers and wifi)

**Staff needed and eventual specific skills required:**

No particular skills are required, as long as participants themselves prepare the breakfast

**Participants involved :**

Participants must be at least of three different nationalities, if you choose the version of presenting breakfast from one single country. The success of the activity is directly proportional to the heterogeneity of the group, so the best is to have as many nationalities as possible involved, both on the side of preparation and as guests.

## Steps:

### Before

The preparation of the activity has its own weight in terms of promotion of interculture, and should then be performed in a proper way to optimize the outcomes of the activity.

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Recruit in advance the people in charge of preparing breakfast. Once found, a preliminary meeting with all of them is useful to arrange times and logistics.

Agree with them what is representative of this moment of the day in their culture, which food is needed and eventually the equipment required.

Remind the participants you intend to involve that no specific cooking skills are required, and that they are asked to prepare nothing more than what they usually prepare for themselves in the morning.

Where possible, ask participants to prefer food that can be prepared at the moment, with the involvement of other participants.

Elicit among participants a reflection on the role and importance that breakfast has in their culture, as well as particular traditions laying behind it, the origin of the food that will be eaten and curious stories connected to it. In this way, you will move from a mere organizational meeting to an occasion of growth, in participants, of their cultural awareness, that will make the following activity way more significant and effective.

Agree with the group the location where the activity will take place: when suggesting possible locations keep in mind that the context is crucial for its success, the venue should then be as informal as possible. Take into account the suggestions coming from the group and discuss together about their feasibility and possible strategies to overcome problems in case the group decides to perform the activity somewhere else than

your youth centre.

Check your audience and make sure that each participant at this phase agrees with the place chosen by the majority, also taking into account that religious beliefs and cultural habits may make someone feel uncomfortable with the chosen location (ex. bar mainly frequented by men, places that serve alcohol, conflictive neighbourhood...).

Extend this reflection to all and try to figure out together if the other participants you intend to involve will be as comfortable as those present with the location chosen.

As a final step, elaborate with the group a strategy to promote the initiative, with the goal of involving as many participants as possible, from different countries.

End this session with the preparation of the international press review: ask each participant to find a copy of a newspaper from their country and to bring it the day of the activity (it can be either a copy from that

day or few days before). If it is not possible to find a paper copy, look for an on-line version and print the first or few pages for the event.

As the contents are written in their national language, it may be useful to pick in advance the articles to be read in order to previously translate them in English, the local language or any other language understandable by all.

## During

### Having breakfast

Once the space has been divided in order to have one different breakfast per table, invite the participants to join one of the tables and to ask for, taste, or prepare something they have never tried before. Dedicate the proper time to this phase, according with the size of the group, ensuring that this phase can proceed in a relaxed way, just like breakfast on non-working days. To ensure this, it is helpful to remember that not all the time has to be

filled with structured activities because the spontaneous aggregation and cultural exchange needs empty time, as different people take a different amount of time to get out of their comfort zone and try something new.

### **International press review**

Ask participants to sit in circle and, to those who participated to the preparation phase, to read the articles they previously chose from the newspapers. As mentioned above, the topics can vary, as long as they are of any interest for the audience: international politics, news that have attracted international attention or linked with famous public figures, but also relevant news of domestic policy.

Encourage the discussion among participants by asking key questions such as:

- Did you know about this news?
- Has it the same relevance on the media of your country?

- Does press in your country consider and therefore talk about this event/public figure in a different way? How?

### **After**

#### **Debriefing**

Guide the conversation between the participants, through questions and new food for thought.

The discussion can also take place spontaneously, in this case the facilitator must make sure that everyone respects their turn and that everyone is listened to.

Alternatively, the discussion can be conducted through a series of targeted questions. Here following a series of questions to guide the debriefing, grouped by topic. Choose the ones you think fit the best with the group and the development of the activity, assuming that they must analyse all aspects of the experience and bearing in mind that all the questions must be open and stimulate discussion.

## 1. Overall experience

- How did the experience go?
- Was the experience overall positive or negative?
- Did it go as you expected? What happened that you didn't expect? Why?
- Were the objectives of this activity clear?

## 2. The group

- How was the relationship with other participants?
- Have you learned anything more about them?
- What obstacles did you have to overcome together?
- How did you manage to overcome them?

## 3. The participants

- How did you behave with the other participants?

- What did you think during the activity?
- What were your fears towards this experience?
- And what were your hopes instead?
- Why was what you expected different from what happened?
- What could you have done differently?

## 4. Future

- What did you learn from this experience?
- Knowing what you learned today and having to repeat the activity, would you behave differently next time?
- How is your connection with other participants now?
- Do you think you come out stronger from today's experience

Alternatively to the questions, or even as an additional phase, role play can be organized to better involve all the participants.

The advantage of this kind of task is that approaching a concept in a practical way rather than just talking about it generally has a bigger impact on the participants.

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- **Write a log page:** Ask participants to collect their thoughts in writing. Give 10 to 20 minutes. Maybe not everyone is used to writing down feelings. But this mental exercise allows participants to reflect deeply on everything that has been experienced during the activity, on what they have learned and on the relationship with others. After writing, everyone can share their reflections aloud. Sharing is not mandatory but it is very useful. It allows others to remember things they may have forgotten and to discover new points of view.
- **Create an advertising flyer:** Divide participants into teams and provide them with all the necessary material. With a good dose of creativity, they will have to rethink

the activity and express it through images with promotional purposes. They can create a collage of images cut from magazines, or create something original.

## Do's and don'ts

During the International press review phase some participants can be more sensitive to certain topics than others. Especially regarding international politics, pay attention to the news that are selected in the preparatory phase, trying to avoid those news that can directly regard some participants or groups of participants that can react in a conflictive way. Keep in mind that the point of the activity is not to discuss about politics (even if it can be an interesting part, and you may decide to dedicate a separated and differently prepared session to it), but rather to reflect on how priorities and perspectives changes in different cultures, through national press.

## Innovative aspects for the promotion of interculture

Breakfast from the world is innovative because it uses food as a tool to introduce daily life habits in different countries. Food is one of the most used (and abused) ways to promote interculture, often with the high risk that it remains a folklorist moment in which an encounter of different cultures happens, but without any effective exchange. While other meals are more and more influenced by the cultural fusion that globalization makes nowadays possible, breakfast still remains an identifying moment of different cultures. It is the first act of the day, so it naturally introduces the daily routine of one culture.

To de-construct this moment, by making it “social” and shared, means to let other people enter in one’s daily routine, presenting it in a genuine way beyond stereotypes. The connection this moment offers to the news-

paper reading and the discussion that can derive of it, namely, a formal activity performed in a non-formal context, is then crucial to deepen this encounter of cultures and combine an experiential enrichment with an exchange of knowledge.



# Thematic Jam Session



## Brief description of the activity

This intercultural jam session is an activity that offers us the possibility to know different cultural expressions from different geographies of the world. An opportunity to share knowledge horizontally, where all participants can contribute through their musical skills. Each youth center will organize a night dedicated to music in its space, offering a meeting place for artistic expression.

## Thematic Jam Session

### Objectives:

Get an efficient and fluid intercultural communication.

To awaken the interest in the students so that, through music, the intercultural relations are favored as a bridge towards the improvement of social relations.

Break with the belief and stereotype that Western culture presents as the only or the most relevant culture.

Generate a horizontal meeting space between different cultures

Meet with songs, rhythms and instruments from other cultures.

### Methodology:

A music session to share rhythms and music of different cultures, showing the similarity and differences between different cultural manifestations.

It is important to present the different cultures and cultural expressions trying to value all of them, from an epistemolog-

ical horizontal perspective, understanding the contribution that each one makes to the knowledge of humanity. Letting go of stereotypes and prejudices, focusing on the fun and enriching experience of sharing music and playing together, in the opportunity of learning different kinds of music and instruments and the option of mixing them.

### Duration:

The activity can last from 2 to 3 hours. However, it is possible to adapt it to the needs of each youth center. It can last more or less time.

The duration of the preparation of the activity will vary depending on whether the participants in the jam session are regular users of the youth center or if the call is more open. If the participants are regular users who already know that they want to participate, we will not need to communicate much of the activity in an open call, so in a week we can organize everything we need: music, space, snacks, etc. If the

participation is open to everyone we will start preparing the activity two weeks in advance.

### **Costs:**

Drinks and snacks for the activity: 50 €

Poster printing (optional): 20€

### **Location:**

Your youth center.

This is an activity that can be carried out both indoors or outdoors. If time and conditions allow, it is always enriching to do outdoor activities whenever possible the use of and plugs in your outdoors the space.

### **Materials:**

Space to do the session. A big space where there is a "stage" area (even if it is not an elevated stage, it is necessary to define a space for it) and an area for the public who wants to see the

session.

It may be useful to have material to enlighten the musicians. Some focus, light spots, led strips, etc. that we can place directed towards the stage. This will help us delimit the perimeter where the musicians will be.

Chairs placed facing the stage so that the audience can sit.

A table to place the snacks and drinks that we have purchased for attendees and participants.

Sound equipment.

PC to organize the registrations and do communication work on social media.

Camera to record the activities.

### **Staff needed and eventual specific skills required:**

**Coordinator:** no specific skills needed. Just organizational and management basic skills. This person will launch the participation call and manage the registrations.

The coordinator will also make sure that all the material needed for the activity is set in place: lighting, snacks, chairs, sound

equipment, etc. If needed, he/she will also print and stick posters of the jam session on the walls of the youth center and surrounding area.

**Participants involved:**

This activity can be approached in different ways to make it suitable for different groups.

It can be organized with regular users of the youth center, with a group of music fans with whom we work regularly and who can organize a jam session of improvised intercultural music for the other youth of the youth center, who can attend as an audience.

On the other hand, it can also be organized as an open activity, enabling the local community to get to know the youth center and offering a way for people to get involved. We can organize a small call for the musicians of our town or city to come and play the day of the jam session together with the musicians of our youth center who want to participate, explaining that this is an activity that reinforces interculturality which will mix

musical expressions of different origins. In the same way, the jam session can be open to everyone to attend as public: users of the youth center and citizens from all around.

## Steps

**Step 1:** Look for a space in your youth center where you can carry out the activity. The space must be big enough and with access to a sound system where you can put music. This is an activity that can be carried out both indoors or outdoors so if you can find a nice spot in your youth center with everything needed (electricity, plugs, etc.) go ahead.

**Step 2:** If you (the coordinator of the activity) have identified the place, you can start working on the call. Design a simple poster where the activity is explained and make a few publications on social networks such as Instagram, Facebook and Twitter. Don't forget to mention the special characteristics of this jam session: its objective is to promote interculturality, work on music from different origins of the world, etc. It challenges the public to dare to try new rhythms and styles even if they are not used to them. Also remind the partic-

ipants that each one will have to bring their musical instruments, even if the youth center has basic sound equipment and lights.

In the call that you have launched, do not forget to clearly mention the day and time of the activity. Also the deadline to sign up.

**Step 3:** When the registration deadline has ended, you can prepare the final list of participants in the jam session.

At this time, you can start announcing the activity on your social networks and perhaps print new posters announcing the date of the activity, aimed at the public who will come to see it, not the participants.

Advertise it as an intercultural jam session, innovative compared to other examples of jam sessions, this activity will have the added value of generating reflection on the common work between different cultures. Be sure that the date and time is clear, and don't for-

get to mention that there will be snacks and drinks for everyone.

**Step 4:** The activity. Check in advance that the sound equipment is working correctly and agree with the musicians the sound and lighting of the space, also other requirements that may exist. It is advisable to take photos or videos of the activity with the consent of the participants. At the beginning of the activity it is advisable to present the musicians who sign up to play, and also the intercultural aim of the activity, the challenge of mixing and creating music improvisation with different kinds of music types. Say a few words about how the activity went when the jam session is finished.

When the project is over, it takes time to assess how the activity went. How did the participants feel, did they learn something new, etc. Review the work done to detect what could have been done better.

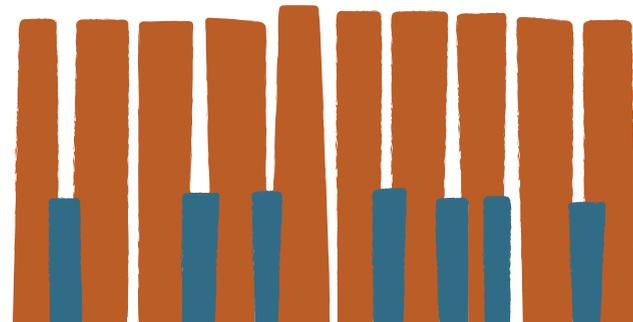
It is also advisable to make a press release to send to

local media, with photos and videos of the jam session. Also share in your social media those photos and videos and spread the work done in your youth center.

## Do's and don'ts

Try to emphasize the value of this activity to the participants, challenge them to take risks and to experiment and get to know musical styles and genres that they normally do not play.

We should recognize the geographical origin of each cultural expression. Avoid being overly simplistic. Take advantage of music to talk about interculturality: cultural expressions, cultural appropriation, cultural hierarchies, etc.



## Innovative aspects for the promotion of interculture

Through the varied musical resources of all cultures, we believe that effective intercultural communication can be achieved, at least from the point of view of musical diversity. The breadth of fields that music offers us: songs, rhythms, instruments, body sounds, games and stories, among others, have constituted a set of activities for the beginning of the knowledge of some differences between cultures, as well as the recognition of the multiple similarities that exist between them.

The action of playing instruments in a group generates a collective feeling of artistic construction. Improvisation is also an exercise in creativity with a lot of potential, considering that the participants will try to mix rhythms and musical expressions from different cultures. This activity shows us that from difference and elements that seem incompatible, intercultural collec-

tive creation is possible.

This activity can be innovative if we try to avoid the exotic gaze and we do not stay in a superficial approach to the cultural expressions and cultures. We should always keep in mind the objective of learning how to respect and give value to cultures and origins that are not Western. In addition, we should take advantage of and recognize the geographical origin of each cultural expression: although there are musical styles and rhythms that are highly integrated in Western culture, this activity can be a good opportunity to learn about their origins and contexts.

This exercise involves putting the hierarchy of knowledge and cultures in check, it is an exercise that leads us to question our place and position in the world. It is difficult but very enriching.



# Emotional art exhibition



## Brief description of the activity

This is a proposal that seeks to work on relationships and intercultural empathy through the format of the artistic exhibition. The exhibition will be composed of objects contributed by people (who are) interested in participating. They will be personal objects, significant for the participants, that serve as a channel to express cultural and personal characteristics.

## Emotional art exhibition

### Objectives:

Get an efficient and fluid intercultural communication.

Favour the intercultural relations as a bridge towards the improvement of social relations through an artistic context.

Generate a horizontal meeting space between different cultures.

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Make part of ourselves known by reflecting on those objects that represent us and say something about our culture. In turn, observe, learn about the objects of others. Generate conversation.

### Methodology:

The methodology will be to make use of an artistic context, but avoiding the traditional format of artistic exhibitions.

Participants do not have to be artists or have knowledge of artistic expressions. What will be valued as an artistic object or an object worth exhibiting, in this case, will be a personal object of each participant.

Through this personal object, the participants will expose something intimate, a piece that is representative of their lives and their context, that speaks of them, their culture and their baggage.

The public that will enjoy the exhibition will be able to discover new cultures through personal objects that tell stories. It is a way to personalize, humanize interculturality, make it close, give it a first and last name.

### Duration:

The duration of this activity can be adapted to the needs of each center. The exhibition can have a variable duration: one day, two weeks, one month, whichever is better. The idea is that it is available so that people can go see it.

It is recommended to organize an activity to open the exhibition. The duration of this activity can be 2 hours. Present the objectives of the exhibition and let the participants who wish to do so talk about their objects and generate conversation.

**Costs:**

Drinks and snacks for the activity: 50 €

Poster printing (optional): 20€

Total budget: 70€

**Location:**

Your youth center.

Try to search in your center for a nice and spacious space where you think objects can be placed in an aesthetic way.

**Materials:**

Space to do the session. Try to search your center for a nice and spacious space where you think objects can be placed in an aesthetic way.

It is recommended to have lights in your space that illuminate the pieces appropriately.

You will need different materials depending on the type of objects that the participants are going to give you. If they

bring you a framed picture or photograph you will need to hang them on the wall. You can find easy hanging systems through glue in hardware stores. On the other hand, if they bring objects that you have to pose like a sculpture, try to place them at a certain height so that they are better appreciated. To do this you can use bases for exhibitions, if you have them, or stools, tables, shelves, etc.

A table to place the snacks and drinks that have been purchased for attendees and participants for the inauguration activity.

A printer to print posters to announce the opening of the exhibition is recommended, but not essential.

PC to organize the registration and do communication work on social media.

Camera to record the activities.

**Staff needed and eventual specific skills required:**

Coordinator: no specific skills needed. Just organization and management basic skills. This person will launch the partici-

pation call for the exhibition and manage the registration. Will also make sure all the materials needed for the activity are set in their space: exhibited objects properly located, lighting, snacks, etc. If needed, he/she will also print and stick posters of the exhibition on the walls of the Youth Center and surrounding area.

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Finally, he/she will be in charge of taking photos and videos to document the activity.

**Participants involved:**

This activity can be approached in different ways to make it suitable for different groups.

It can be organized with regular users of the youth center, with a group with whom we work regularly and who can organize an emotional exhibition for the other youth of the youth center, who can attend as an audience.

On the other hand, it can also be organized as an open activity, being also a way for the local community to get closer to the youth center and get to know it. We can organize a

small call for people of our town or city to come to share their personal objects in an emotional exhibition. We could, if they exist in our context, contact collectivities and groups of different origins, migrants, refugees, etc. to invite them to participate and make the group more heterogeneous.

In the same way, the exhibition can be open to everyone to attend as public: users of the Youth Center and citizens from all around.

## Steps:

**Step 1:** Look for a space in your youth center where you can carry out the activity. The location should be spacious. Depending on the space you have, you can decide how many people will be able to participate in the exhibition. Keep in mind that the pieces of the exhibition must have their space, not be piled up, so that they can be appreciated well. Also, make sure that a table can enter the space, to place snacks and drinks at the opening for participants and the public (optional).

**Step 2:** If you (the coordinator of the activity) have identified the place, you can start working on the call. Design a simple poster where the activity is explained and make a few publications on social networks such as Instagram, Facebook and Twitter. Don't forget to mention the special characteristics of this exhibition: its objective is to promote interculturality, share personal object and stories, etc. It challenges the public to dare to open to other people and

share their intimate thoughts and memories. Make clear that people have to bring an object of their own, that tells something about them, that is meaningful for them.

In the call that you have launched, do not forget to clearly mention the day and time of the inauguration of the exhibition and how long it will be open to public. Also the deadline to sign up.

**Step 3:** When the registration deadline has ended, you can prepare the final list of participants in the exhibition.

At this time, you can start announcing the activity on your social networks and perhaps print new posters announcing the date of the activity, aimed at the public who will come to see it, not the participants.

Advertise it as an intercultural emotional art exhibition, innovative compared to other examples of art exhibitions, this activity will have the added value of generating reflection on the common work between different cultures. Be sure that the date and time of the inauguration day is

clear, also how long it will be open to the audience, and don't forget to mention that there will be snacks and drinks for everyone.

**Step 4:** The inauguration day. You should go ahead to the space to prepare everything: depending on how many people have registered to participate you will need more or less time. Keep in mind that you have to arrange all objects in the room, so do it in advance. Also you should display the table with snacks and drinks for participants and audience. It is advisable to take photos or videos of the activity with the consent of the participants. At the beginning of the activity it is advisable to present the aim of the emotional exhibition and the participants involved. After this, The participants who so wish will be able to present their objects and talk about them, allowing the conversation to unfold. If interesting discussions do arise, help guide them, encourage them. Offer a few words about how the exhibition went when it finishes.

When the project is over, it takes time to assess how the

activity went. How did the participants feel, did they learn something new, etc. Review the work done to detect what could have been done better.

It is also advisable to make a press release to send to local media, with photos and videos of the workshop. Also share in your social media those photos and videos and spread the work done in your youth center.

## Do's and don'ts

Each piece of the exhibition must have its own space, not be piled up, so that each of them can be appreciated well.

## Innovative aspects for the promotion of interculture

This activity promotes interculturality by generating an artistic meeting space between people of diverse origins and life experiences. It invites us to approach intercultural

work by appealing to intimacy, to the personal aspects that all human beings have and share with others.

By exhibiting objects that tell something about the participants in an artistic exhibition, people present themselves as human beings with memories, ambitions, dreams, etc. However, cultural aspects that are part of the identity construction of each one come to light. It is about sharing that identity among the participants and the public and doing it by sharing intimacy.

This activity invites people who do not need to have artistic experience to participate in a context that traditionally belongs to the sphere of art. When we build an exhibition based on personal objects of the people who participate, who choose the object they want to show themselves, we break the strict dynamics that place the decision of what is or is not an artistic object in an elitist high sacred position

It is about carrying out an exercise of democratization of

the artistic context, of openness, where the value of the contributions of all the participants is recognized and it is understood that everyday objects that are part of intimacy can be worthy of being admired listened to. Furthermore, adding intercultural encounters to the equation, the richness of sharing increases, encompassing new learning.

## Possible follow-up

Try to involve the participants in the re-thinking of the spaces of your youth center. An artistic committee that is in charge of bringing ideas to change the center in a way that it is, even aesthetically, more welcoming and open to diversities (by adding carpets, wall decorations, paintings...) can be organized by them.

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# World (and passion) Café



## Brief description of the activity

World (and passion) Café is a simple and non-formal way to have different people talking together in different languages and in different tables on certain topics.

## World (and passion) Café

### Objectives:

The objective of this activity is to facilitate the contact between different people through the practice of different languages and the addressing of different topics.

The activity, based on the World Café methodology (<http://www.theworldcafe.com/>), uses the non-formal setting of aggregation to allow different people to discuss on different topics or in different languages.

The World Café method is designed to create a safe, welcoming environment in which to intentionally connect multiple ideas and perspectives by engaging participants in several rounds of small-group conversation.

### Methodology:

The methodology used is to create a non-formal context, modelled after a café, in which participants can choose the table representing the language, the culture or the topic they want to explore.

The activity has not so much an educational purpose, but rather it aims at connecting different people enhancing the exchange of ideas and thoughts between them, in a safe and welcoming intercultural space.

It is possible to use the methodology of the World Café also to discuss about certain pre-determined topics. However it must be clear that the aim of the activity is not so much to focus on specific topics, but, by setting topics, the process of exchange is facilitated and participants create relations with each other.

The methodology used implies a combination of these three methods in order to reach the objective of the exercise:

- Ice-breaking activity
- World café
- Debriefing

**Ice - breaking activity:** This first activity is crucial because it allows participants to have a first approach and to get to know each other. This activity encourages participants to talk to each other, even those who can be frightened by language barriers that can exist in an intercultural context. It stimulates participants to find other forms of non-verbal or meta-verbal expression, in which communication is not solely related to the delivery of contents but also a tool to create relations and to know other people and other cultures. To do this, a game is presented to ease mutual acquaintance through a multi-code communication.

**World café** This part is where spontaneous aggregation occurs. Just like the methodology of world café, participants will be invited either to join a table or to create one, according to their own interests. It is not important to set a common language, or to get new language skills (even though it is a relevant positive side effect of the activity). The conversations can happen in whatever way and language the participants want to, as long as they feel free to discuss about topics and share ideas or opinions with others.

**Debriefing:** After the activity, it is important to have a moment with all the participants together to share the experience with the group.

The objective of this part is to allow to everyone to express their feelings and opinions on the discussions emerged during the previous phase and to encourage the group to plan together a new “edition” of the activity starting from what emerged during this one. The debriefing phase itself is intended to help participants to assess these “results” and to re-conceptualize them for a participatory planning of new World café.

**Duration:**

The activity should preferably take place in the evening, during the aperitif time. It should last at least two hours, and it can be a single event or, even better, it can be a recurring event, a weekly appointment in which participants have the opportunity to experiment with different tables and different languages. In the case of recurring event, it is advisable to set the topics for the next appointment together in group, during the debriefing phase.

**Location:**

The choice of location for this activity is crucial, since it should have all the characteristics of a Café. Hence, it is possible to organize it indoor or outdoor, by modelling the venue with tables, chairs, flowers etc.. and the possibility of having a small aperitif with drinks and snacks, as long as the non-formal environment and atmosphere of a gathering place can be ensured. It can also take place in an actual Café.

**Materials:**

- Tables (according to the number of participants expected)
- Chairs (according to the number of participants expected)
- Drinks
- Snacks
- Paper, markers, sticks, tape to create little table flags (related to the nationalities of /language spoken by the participants, or to specific topics)
- Music (additional)
- A little bell

**Staff needed and eventual specific skills required:**

No particular skills are required.

**Participants involved:**

The activity does not fit with monocultural/monolingual group of participants (it is advisable to have at least three different

nationalities represented/ languages spoken) and of course the success of the activity increases with the heterogeneity of the group.

Young people can be mingled up with adults as long as they can connect through common interests. The activity can be done even with children, but, in this case, it is advisable to have less extended age groups. The conversation topic suggested should then be prepared consequently, in order to fit with the target groups.

(i.e. the topic for children will be different from those for young people or adults)

*Aperitif:* this part is where spontaneous aggregation occurs. Once the location is set up, participants are just invited to join the tables choosing spontaneously the one with the flag they feel more inspired by. This phase should be very informal, the facilitator should encourage the participants to join different tables. The participants are free to join more than one table, passing from one to another and talking to differ-

ent people in different languages.

In this phase it is important to support the participants to express themselves and not to feel uncomfortable if they don't speak fluently another language, but to try to encourage them to feel free to try new ways of communication, based on interaction.

## Steps:

### Before – The preparation of the activity

Before starting the activity, it is necessary to create a welcoming environment, modelled after a café, with tables and chairs, a non-formal environment that stimulates relationships and cooperation (the amount of chairs and tables are set depending on the number of participants).

Set a table with some flags (prepared in advance) of either nationalities or symbols representing certain topics (i.e. a football ball referred to Sports, a musical note referred to Music, a brush referred to Arts etc..). Make sure to let some blank flags and to provide markers, to allow participants to draw something that represents their own topic of interest.

Prepare a small aperitif buffet, with drinks and some snacks.

The venue should be as informal as possible, and - in case you decide to run the activity in a place different from your youth center – take into account religious beliefs and cultural habits as they may make someone feel less comfortable than others if you pick certain locations (ex. bar mainly frequented by men, places that serve alcohol, conflictive neighbourhood...).

### During

#### 1. Ice - breaking activity

This first activity is crucial because it allows participants to have a first approach and to get to know each other, trying to overcome the linguistic barriers.

Provide the participants with paper and markers and explain them the exercise.

Assign each participant 5 minutes to invent an advertisement for a mysterious object. They can use drawings, mimic and whatever they feel necessary. Once ready, they have 2 minutes to advertise a product they

want to “sell” to the audience. The advertisement, (i.e. slogans, features of the object, price...) must be done in their own language and other participants have to guess the “mysterious” object.

Invite the participants to also use dialects or regionalisms and to be creative in using non-verbal language or metalanguage.

## **2. World café**

After the first activity, invite the participants to have a snack or a drink, so to encourage spontaneous conversations among them. This part is where spontaneous aggregation occurs. Once the location is set up, participants are just invited to join the tables choosing spontaneously the one with the flag they feel more inspired by. This phase should be very informal, the facilitator should encourage the participants to join different tables. The participants are free to join more than one table, passing from one to another and talking to different people in different languages.

In this phase it is important to support the participants to express themselves and not to feel uncomfortable if they don't speak fluently another language, but to try to encourage them to feel free to try new ways of communication, based on interaction.

Show participants the little flags, explaining that they represent the topic or the language of discussion at their table. Ask then them to pick one flag and sit at an empty table, or to join a table “created” by someone else. They can also create their own topic, by drawing on an empty flag. No participant should stay without a table.

Make sure that each table has a certain number of participants attending (minimum 2). This phase should not be rushed in order that the personal time of different people to decide which topic/language (and, as an extension, culture) to explore first is respected.

Where possible, play some low ambient music. It al-

lows to create the ideal environment and to fill the void, so that everyone can feel more relaxed and less “observed” while approaching something out of their comfort-zone. Mention the possibility to change table in order to get to know more people, languages and cultures, as if it was a “speed date”. The facilitator can also use a bell to warn participants when they can change table.

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Ring the bell every 10 minutes, telling the participants that they can autonomously decide if they want to stay longer at that table and continue the conversation, or change it, in order to explore different topics or different languages. This way, one can have the chance to change table according to rules, with no risk of being misinterpreted or hurting feelings of the other people at the table.

If someone is enjoying the conversation, don't push him/her to change table, just encourage those who are not involved to try different tables and languages, even

by joining already started conversations.

### After

#### **Debriefing:**

After the activity, it is important to have a moment with all the participants together to share the experience with the group.

The objective of this part is to allow everyone to express their feelings and opinions on the discussions during the Aperitif phase.

The participants can share with the group how they felt during the experience, what difficulties they faced, what were the strengths, and possibly what they have learned.

Talking to different people from different cultures can help one to overcome certain prejudices and to find some common ground, because the informal relationship stimulates trust and empathy.

The debriefing phase must be guided in an open discussion, in which everyone feels safe and free to express his opinion, without imposing it on others, and without judging.

The discussion can also take place spontaneously. In this case the facilitator must make sure that everyone respects their turn and that everyone is listened to.

Is it possible to conduct the debriefing discussion through a series of targeted questions. Choose the ones you think are more appropriate to the context.

### **1. Overall experience**

- How did the experience go?
- Did you choose a topic or join a table?
- Were you interested in the topics prepared or did you create a new topic?

### **2. The group**

- How many times did you change table?
- How was the relationship with other participants?
- Have you learned anything funny/curious/unexpected about them?
- How did you communicate while on the table?

### **3. The participants**

- How did you behave with the other participants?
- What did you think during the activity?
- What were your fears towards this experience?
- And what were your hopes instead?

### **4. Future**

- What have you learnt from this experience?
- How is your connection with other participants now?

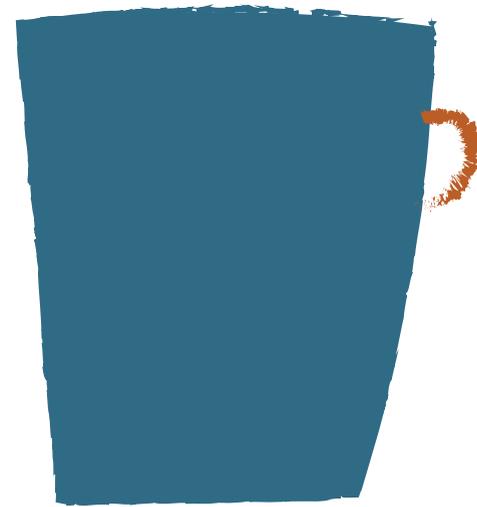
- How could we organize the next world café?

## Do's and don'ts

Because of its features, the activity could also take place in an actual Café or cafeteria. You can make an arrangement with a local café and bring the group there if you think the environment fits better the purpose of the activity.

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Do not give the activity a structure that is too rigid, just ensure a relaxed environment in which participants can feel free to express themselves.



# One day one culture



## Brief description of the activity

One day one culture is an aggregative event in which the youth centre promotes one culture, adapting all its activities for one day.

## One day one culture

### Objectives:

The objective of this activity is to promote interculture by transforming the youth centre for a day into a centre dedicated to a specific culture.

This way, both participants and people from the community can have a direct contact with the culture in question, overcoming stereotypes, but exploring it through non formal activities such as events, games, music, culture, cuisine.

Participants can explore several aspects of a culture, enjoying the food, the music, participating in typical games and activities related to that particular culture.

### Methodology:

The methodology used is to create a non-formal context in which participants can show various aspects of their culture, and share their cultural background with others.

The youth centre provides the venue and support to the participants to help them organizing the activities, in order to create

the right environment to show the essence of their culture.

The activity consists of three phases:

1. Preparation of the activity
2. One day one culture event
3. Debriefing

### **1. Preparation of the activity:**

Participants (a group from the same community, with the same cultural background) will be involved in planning the activities of the youth centre, in order to transform it for a day into a monocultural centre. This phase is crucial because it allows participants to express themselves freely and to design together both the setting, and the activities to carry out in the center.

They will have the entire center and the support of the tutors to design a series of activities that give people the perception of being "physically" in their place of origin.

Prepare with the participants the programme for the day, emphasizing the importance of showing the features of their community. It is advisable to give them some areas (activities connected with music, cuisine, art, games, rituals etc...). Be sure to design activities with the participants so that these activities linked to an event, a story, an explanation, a tradition, and not simple performances to enjoy.

### **2. One day one culture event:**

This is the core activity, in which participants can show what

they have prepared, sharing their community-related activities with others.

During all day, it will be possible to explore different aspects of a culture, supported by the participants that will guide and inform people about their background.

It is advisable to show activities related with music, cuisine, art, games, so that it is possible to create an informal environment in which people can enjoy while learning something new about the focus group culture. This way it is possible to encourage a horizontal transfer of knowledge and experiences among participants.

### **3. Debriefing:**

At the end of the activity it is important to have a moment to discuss with the group about the experience.

The objective of this phase is to allow everyone to have an overview of the activity that has taken place and to get conscious of what has been learned.

It is crucial to share personal impressions to everyone to develop empathy and to share ideas and different points of view.

The discussion should be guided in order that everyone will feel free to express themselves without being judged. Everyone should take part in this phase, in order to have different opinions.

The participants should be encouraged to explain concepts and start a common reflection among all.



**Duration:**

The preparation of the activity should last one day. Make sure to have time to prepare with the participants the programme for the event. Facilitate the distribution of roles among the participants and who will be in charge of which activity, and make a list of everything they might need that day. Set also a time schedule, so that each activity has enough time to be carried out.

One day one culture event should last one day. Set the time tables in advance, so that starting from the morning, till evening, all the activities of the youth centre will be transformed into monocultural ones.

When it's possible, set some activities in the evening, such as the cuisine part, which can be a non-formal event, where people can spend time together and socialize, while learning something on a designated culture.

**Location:**

The location is crucial to this kind of the activity, and it should be the youth centre. The purpose of the activity is in fact to transform the usual program and setting into a monocultural day-event.

According to the meals to prepare, and if they can be prepared before or at the moment, there should be Some facilities for this purpose nearby (kettle, socket, stove...).

**Materials:**

- Tables
- Chairs
- Cooking facilities
- Food according with the meals to be prepared (agreed in advance with the participants in charge of preparation)
- Music (agreed in advance with the participants in charge of preparation)

- Decorations (agreed in advance with the participants in charge of preparation)
- Art supplies (agreed in advance with the participants in charge of preparation)

**Staff needed and eventual specific skills required:****358**

No particular skills are required

**Participants involved:**

The group of participants who are involved in the organization of the activity must be monocultural, therefore they should come from the same community. The event can then be repeated, in other days and dedicated to other cultures, so that everyone can feel equally represented.

Participants who simply attend the event can be indeed a mixed group, formed by both locals and foreign people

## Steps:

### Before

#### **The preparation of the activity**

Involve a group of participants from the same cultural background, to plan the activities of the youth centre, in order to transform it for a day into a monocultural centre.

In this phase participants can express their ideas and which activities they want to organize in order to share their culture with guests.

Elicit among participants a reflection on the role and importance that each single activity has in their culture, as well as particular traditions behind it, the origins and curious stories connected. This way, participants will not only show and carry out activities, but they will use the spaces of the youth centre to talk with others about their culture, transferring knowledge in a

transversal way in a non-formal gathering environment.

Give the participants some areas to plan activities on, such as music, cuisine, art, typical games or rituals.

Make sure to provide participants with materials or decorations.

As a final step, elaborate with the group a strategy to promote the initiative, with the goal of involving as many participants as possible, from different countries.

### During

#### **One day one culture event**

This is the core activity, in which participants can show what they have prepared, sharing their community-related activities with others.

The Youth Center will be transformed into a monocultural center during the whole day, with a series of activities and games aimed at discovering and exploring

this new culture.

The participants will guide the guests in trying all kind of activities, informing them at the same time on the stories, context and traditions related.

It is advisable to perform activities related with music, cuisine, art, games, so that it is possible to create an informal environment in which people can enjoy themselves while learning something new about the focus group culture. This way it is possible to encourage a horizontal transfer of knowledge and experiences among participants.

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## After

### Debriefing:

The objective of this phase is to allow everyone to have an overview of the activity that has taken place and to get conscious of what has been learned.

The discussion should be guided in order that every-

one will feel free to express themselves without being judged.

Everyone should take part in this phase, both the participants and some guests, in order to have different opinions.

The participants should be encouraged to explain concepts and to start a common reflection among them all.

The discussion can also take place spontaneously, in this case the facilitator must make sure that everyone respects their turn and that everyone is listened to.

Alternatively, the discussion can be conducted through a series of targeted questions. Here are a series of questions to guide the debriefing, grouped by aspect.

### 1. Overall experience

- How did the experience go?
- Did it go as you expected? What happened that

you did not expect? Why?

- Which aspect of the culture did you focus on the most? Why?

## 2. The group

- How was the relationship with other participants?
- Did you all agree on which activities to set?
- Did something curious happen during the activities?

## 3. The participants

- Which was your strategy with other participants to plan and perform the activities?
- What did you think during the activity?
- What were your fears towards this experience?
- Why was what you expected different from what happened?

- What could you have done differently?

## 4. Future

- What did you learn from this experience?
- How is your connection with other participants now?
- Which culture should we focus on the next One Day One Culture event?

## Innovative aspects for the promotion of interculture

One day one culture is innovative because it allows participants to express their culture through an event in which guests can experience different aspects of a culture by interacting with it.

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It offers a real exchange, in which participants themselves promote interculture. This way the youth centre becomes a place where people, in a non-formal context can meet and combine an experiential moment with a transversal exchange of knowledge.

# World map game in the street



## Brief description of the activity

World map game in the street is an activity for children and their families aimed at discovering new cultures through games. It uses a huge map of the world placed on the floor, to have an immediate visual impact, where children will play on, moving across the continents.

## World map game in the street

### Topics, objectives and methodology:

World map game in the street is a great way to introduce children to the world. Playing is a simple way for children to express themselves openly while engaged in a game which is related to different parts of the world. They have fun and learn more about other cultures at the same time.

### Duration:

Half day

### Location:

The choice of the location is crucial for this activity. As it is a moment of social gathering game related, and with a huge map in the street made out of PVC or chalk (at least 15 x 10 m) it should take place outdoor and in a big place in the city, such as a square or a public park, or a large street in the city not open to traffic.

### Materials:

- A huge map of the world (at least 15x10m) made out of PVC or painted with chalk on the ground.
- Tables
- Food
- Objects related with different cultures
- Traditional costumes of different cultures
- Traditional music from different cultures
- Stories or legends in different languages

### Staff needed and eventual specific skills required:

If you can't print the world map on PVC and you have to draw it on the floor with chinks, a person with drawing skills is required to make such a big drawing.

### Participants involved:

As the activity takes place in large public spaces, you can involve as many children as you can, dividing them in small groups to play the different games.

## Steps:

### Before

#### **The preparation of the activity**

Before the event, make sure to prepare the world map. It should be at least 15x10 meters printed on PVC or drawn on the ground with chalk. Make sure you keep it true to the image of the world, but extremely colorful, since it is the main tool on which all the games of the day will be based.

It is important to create a tool the children will be comfortable to play With while learning, in a non-formal way, things about different cultures.

Be sure also to prepare other materials that you may need during the games.

Prepare in advance some food that can be either just single ingredients or a cooked meal. If possible, prepare it with participants that represent different cultures.

Select some traditional music, even better if associated with a particular moment/tradition/story/ritual from different countries.

As well as music, choose in advance some stories, in different languages (if possible connected with volunteer's nationality, so that they can read to children themselves).

Choose some pictures that show some peculiar objects representative of different cultures. If possible, have some traditional costumes as well. You can also ask participants to create these costumes together or, in alternative, you can have pictures of them.

As a final step, elaborate with the group a strategy to promote the initiative, with the goal of involving as many participants as possible, from different countries.

## During

### **Game #1 Where does this food come from?**

This game has the objective to share knowledge among participants About different cultures' food.

Each culture has its own type of food, and serving samples of these different types of food can help guests expand their palates and perhaps taste food that they may have never tried.

Also, this activity helps children to know the origin of some ingredients that they find every day on their table, thus expanding their conceptions related to the vastness of the world.

Place some food on a table that can either be just raw ingredients (i.e. beans of coffee, potatoes, basil leaves, tomatoes, chocolate, etc...) or samples of cooked meals (i.e. cous cous, pasta, tacos, etc...)

Then, inform the children that they will have to run to-

ward the table, pick an ingredient (one at the time) and run back to the world map in order to place the food chosen on the part of the world they think it came from.

After 5 minutes, stop the time and check the answers. Every correct match scores 1 point.

At the end of the activity, take a moment to explain to children where this food comes from, and which habit/story/legend/ritual is connected with it.

### **Game #2 World rhythm**

As with food and games, all cultures use music and dance as a means of expressing themselves, though the types of music and dance will vary. For this activity you will need a stereo system and speakers. Make a playlist with all the traditional songs you selected before. For example, you could play Irish folk music, or you could play African drum music as well as Japanese, Bangla or Spanish.

Children will have 30 seconds to listen to a song, then

they will have to run and place themselves in the area on the world map they think this song belongs to.

Check the correct combinations each round, every correct match scores 1 point.

After each song, take a moment to explain to children where this song comes from, and which story/legend/ritual is connected with it.

### **Game #3 Objects from the world**

As food and music, also traditional objects reflect the characteristics of a culture.

Place on the table different pictures representing different objects, each of them connected with a different nationality. You can use pictures of objects from everyday life, or connected with a job, or a particular tradition. They can represent musical instruments, objects connected with some particular tradition, or rituals, or even they can represent flags.

Children will have to run toward the table, pick a picture and run back to the world map to place it in the area of the world map where they think the object represented in the picture comes from. After 5 minutes, stop the time and check the answers. Every correct match scores 1 point.

At the end of the activity, take a moment to explain to children where this objects come from, and which habit/story/legend/ritual is connected with it.

### **Game #4 What am I wearing?**

Place on the table the different costumes related to different nationalities. They don't have to be complete costumes, you can place either a hat, a shoe, a typical jacket etc... If you don't have such costumes, the game can be carried out using pictures as well.

Children will have to run toward the table, pick an element of the costume (or a picture representing it) and run back to the world map to place it in the area of the

world map where they think the costume comes from.

After 5 minutes, stop the time and check the answers. Every correct match scores 1 point.

At the end of the activity, take a moment to explain to children where this costumes come from, and which habit/story/legend/ritual is connected with it.

### After

#### Debriefing

When the games are over, have a simple moment of debriefing with the children who took part in the activities. Stimulate their reflection with some easy questions

- Which game did you like the most? Why?
- What have you learned about the world today?
- Which country/continent fascinated you the most? Why?

- If you had a personal jet ready to leave, which country would you go to right now? Why?

## Innovative aspects for the promotion of interculture

This activity offers to children a stimulating approach to the world, made of colour, tastes, sound and games. It is intended to stimulate their curiosity towards the new and unknown, an approach that, if properly carried out, will lead them to be more open, curious and respectful towards diversities when growing up.

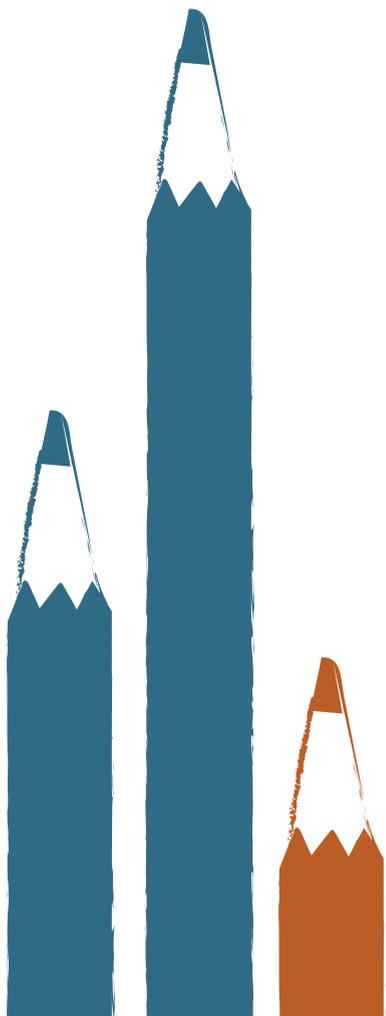
# **CHAPTER 5**

## **ACTIVE PARTICIPATION**

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# Multilingual city services charter



## Brief description of the activity

Multilingual city services charter is an activity aimed at creating a city service charter in the language of the participants.

## Multilingual city services charter

### Objectives:

The objective of this activity is to involve participants from different nationalities and to elaborate with them a multilingual city service charter, translated in the languages of the participants, that answers to their needs and makes them feel more integrated in the community.

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### Methodology:

The methodology used is to create a non-formal context in which participants from different countries can be involved in a participatory planning process, to analyse the services offered by the city, and to discuss about their needs, connected to the territory.



**Phase 1:**

At this stage it is crucial to collect the needs and information in order to design and translate together a new multilingual services charter.

It is therefore necessary to involve a group of participants of different nationalities, and start with them an analysis of the existing services of the city and which of these are known or used by them. These services will then be translated into the languages of the participants, in a collective process of active participation.

This is the part where the participants will be activated in sharing a process, in which they will be engaged in producing a change in their territories.

Facilitate the discussion with some target questions, to explore the needs that may have not been expressed yet:

- Which city services do you know?
- Do you use the services?
- Do you understand the city services charter?
- Do you think these services are useful for you and your community?

**Phase 2:**

Once the first part of the analysis is completed, try to identify the services related to the needs that have been the subject of discussion, and try to understand how they can be included in the services already available in the city. It is possible that some communities are not involved in the active life of the city and, therefore, may not know these services and their use. Understand, together with the participants, if some of their needs can be met by these existing services, or if the service they need doesn't exist.

This part is very important because it allows participants of different nationalities to have a discussion about their needs related to some services.

In a territorial context where different cultural realities coexist, it is necessary to collect the needs of all the different communities and connect them to services, which for territorial, cultural or religious reasons may not be effectively translated into the services provided by cities, or which, in some territories, may not exist at all.

Facilitate the discussion with some target questions:

- Are there any services you need that you did not find in

the city services charter?

- Do you think that a particular existing service could be useful to fulfil your needs?
- What are the non-existent services that you and your community want to create in the city?

### **Phase 3:**

Once the services have been designed, this is the phase in which the multilingual services charter is created.

Starting from the existing services, it is possible to create together a new service charter, in different languages as it is possible that some services, which reflect the needs of some communities, do not exist.

In this case, the existing services of the youth center can be revised (if possible) to meet the real needs of the participants, creating additional services that can be integrated into the new multilingual services charter.

### **Phase 4:**

Once the existing services have been translated and new services have been implemented within the youth center, the

final step is to create a collective instance to propose to the institutions to include these new services in the official charter of the city services.

This is an innovative way of involving foreign people, who will feel more integrated by actively participating in establishing these services, which meet the needs of their communities. Participants have the opportunity to interact with institutions no longer just as passive users, but as active promoters of change.

**Duration:**

The activity should last 8 hours, 2 for each step, preferably on Sunday or another non working day.

It is important to have enough time for participants to share their needs and to reflect on those services they want to create on the territory.

**Location**

The location for the activity is the youth centre, crucial for both the part of collecting the needs of the participants, and the re-working of new services. It is important that the youth center, in the transition to intercultural centre, provides those services that people from your community may need, in order to respond effectively to an increasingly multicultural society.

**Materials:**

- Tables
- Chairs

- Pens
- Paper
- Markers
- Flipchart
- Laptop

**Staff needed and eventual specific skills required:**

No particular skills are required

**Participants involved:**

This kind of activity does not fit with a mono-cultural group of participants.

Participants must be at least of two different nationalities, so that it possible to collect and to translate their needs in order to create with them an appropriate city service charter that can be useful to different cultures.

## Steps:

### Before

#### **The preparation of the activity**

Involve a group of participants (numbers can vary) and activate them to share a discussion on the existing services in the city. Make sure to prepare in advance the city service charter (if available), or make a list of the principal services offered by the city.

Set the workplace with tables and chairs, and be sure to have a laptop, in order to search for those services and their that you did not list before.

### During

#### **Phase 1:**

In this phase is crucial to collect needs and data in order to plan and translate together a new multilingual city service charter.

Involve a group of participants, representing different cultures and start with them a group discussion about the city services they already know and use. These services will be translated in the participants' languages, in a collective process, in which They will actively participate.

Facilitate the discussion with some targeted questions, in order to explore those needs that are connected with services.

- Which city services do you know?
- Do you use city services?
- Do you understand the city service charter?
- Do you think that those services are useful to you and your community?

#### **Phase 2:**

Once the first step of analysis is completed, try to iden-

tify those need-related services that have been discussed, and try to figure out if they can be included in the ones already existent in the city. It is possible that some communities may be not involved in the active life of the city, therefore they do not know of some services or their application. Try to understand, together with participants, if some of their needs can be fulfilled in the existent services or if these services are not existent at all.

Facilitate the discussion with some targeted questions:

- Are there some services that you may need, and that you can't find in the city service charter?
- Do you think that a particular service can be useful to respond to your need?
- Which are the non existing services that you and your community want to create in your city?

### **Phase 3:**

Once designed the services needed, this phase consists in planning and creating a new multilingual city service charter.

In this phase, starting from the existing services already analysed, in addition to the needs related to some services, it is possible to create together a new service charter, translated in different languages.

It could be possible that some services which reflect some needs of some communities, doesn't exist.

In that case, the existing services of the youth centre can be reworked (if possible) to meet the real needs of the participants, creating additional services that can be integrated into the multilingual city service charter.

### **Phase 4:**

Once the multilingual city service charter has been created, together with participants, and once new services, responding to the needs of the communities

involved, have been implemented in the youth centre, the final step is to create a collective instance together with the participants, to propose to the institutions the inclusion of these new services in the city services charter.

The collective instance is a highly inclusive step, because the people who have worked on the elaboration of a more responsive city service charter, can feel more involved in the processes of active participation. They have the opportunity to interact with the institutions no longer as mere users of services, but as active promoters of changes.

## After

### Debriefing:

After the activity it is important to have a moment to discuss with the group about the experience.

If the discussion takes place spontaneously, the facilitator must make sure that everyone respects their turn

and that everyone is listened to.

The discussion can be conducted through a series of targeted questions:

### 1. Overall experience

- How did the activity go?
- Was the experience overall positive or negative?
- Do you think your needs have been met?
- How did you feel during the experience?

### 2. The group

- How was the relationship with the other participants?
- Have you learned anything more about them?
- Did you find some common needs related to services?

### 3. The services

- Did you know the existing services of your city?
- Did you use them?
- Which new services did you plan to create?

### 4. Future

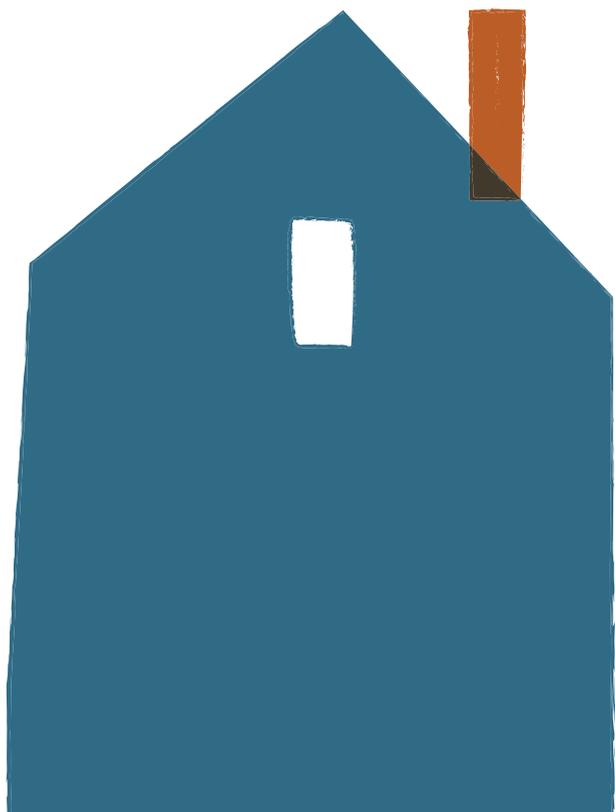
- What did you learn from this experience?
- Do you feel more integrated, now that new services have been created?
- Do you think that this multilingual city service charter will be useful to others?

## Innovative aspects for the promotion of interculture.

Multilingual city services charter is innovative because it allows participants to be involved in the creation of a service charter starting from their own needs.

Usually communities with a foreign background do not interact efficiently with city services, for different reasons: - linguistic reasons, misinformation, and because they are probably interested in services different from those offered by the territory.

In this sense, the possibility of drawing, together with the Youth Centre, a service charter that really responds to their needs promotes interculture because it represents a higher sense of integration and greater interaction with the territory.



# The community map



## Brief description of the activity

The community map is a tool to tell a territory through the eyes of those who live there. It is a qualitative description of a community, in which the places of interest are not those recognized by everyone as such (monuments, bridges, famous buildings...), but are the places with which the authors of the map have an emotional link, or are somehow important for them.

## The Community map

### Topics, objectives and methodology:

The objective of this activity is to offer to people from different cultures the chance to express the relationship they have with the city, by using as coordinates the places that have a significant value for them. In this way, through the use of cartography and ICT, each participant collaborates in a collective storytelling of the city, in which each contribution is essential - because of its uniqueness - to the completion of the mosaic of the community.

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## Steps:

### Before

#### **Building up the group:**

Create a group of 10 people living in the neighborhood. It is important that the group is build up to be as heterogeneous as possible. Unlike “normal maps”, that are valid and universal for everyone, no matter who has drawn or uses it, a community map may vary a lot considering who has conceived and executed. For this reason, as the aim of this activity is to promote inter-culture, the group should represent as many cultures as possible that live in the chosen area. Here culture is not intended just as cultural background linked to one’s country of origin; people of different generations, from different socio-economic backgrounds, natives and newly arrived, all of them will enrich the community map by giving their personal perspective of what is important to them to show on a community, namely

which places, people, knowledge worth to be included in a community map, because they do belong to and represent the community.

### During

#### **Picking the area. 1.5 hours**

Explain participants that you are going to build with them a “Community map”, a map of an area that is made by the people who live and care about it. Everybody will be asked to contribute to its creation because this map will not show the places that others have decided are important, but places of their daily life, that matter for them. They will see, in the end, how their daily and life route crosses other people’s routes, and how the places they just pass by can be important to someone else.

Ask participants the following questions to introduce the topic

- Where we are?

- What makes this place different from the others?
- What are the characteristics of this place?
- What is important on a personal and/or collective level and why?
- What are the natural qualities of the place?
- What do you know about this place?
- How can we share this knowledge?

Show the participants a map of the city. The best way to do it is to project Google maps, so that you can zoom in and out. Depending on the group, choose an area that is not too big, being sure that everybody lives in it. In small towns it can be the town itself, in bigger cities you can choose, with participants, how big the area should be. In order to identify the area, remember all participants that, to elicit which part of the city will be included in the map, all of them have to have a link with it. The possible links can be:

- Living there
- Working there
- Having friends or relatives living there
- Having important memories linked to the place
- Knowing someone important to them living there

Once the area has been identified, ask the participants to reproduce on the poster the borders of the chosen area. Remember them that it is not necessary to maintain the exact proportions as in Google Maps, but the drawing should still be precise enough to give an idea of the area that the group chose.

Then ask to identify famous places, buildings, streets (or neighbouring villages) external to the chosen area, that can represent the north, south, east and west and write them down on the poster, respectively on the up,

bottom, right and left side of the drawn area, in order to have a gross geo-localization of it.

### **Filling up the map 1.5 hours**

Hand out to the participants post it, papers and pens.

Ask each participant to write down on their papers places - within the selected area - that have one or more of the following features:

- A place significant for my family
- A place significant for my community
- A place significant for the relationships between people of this area
- A place where someone significant due to his/her role in the community lives or works
- A place significant for my integration in the social tissue (a place but also a person)

- A place significant for my education
- A place significant for my religion
- A place that reminds me something special
- A mysterious place for me and what i imagine it could be
- A place where I can relax
- A place in the city that I'm proud of
- A place in the city I would like to change
- A detail in the city that I would like to share with others

Ask the participants to write their places on post it and then to locate them on the map. When sticking the post it on the map, ask them to describe the place and the reason it has been chosen.

## ATTENTION!

To implement the next step, you will need a Gmail account. If you haven't any, you can easily create one at:

<https://support.google.com/mail/answer/56256?hl=en>

Once the drawn map is filled, reproduce it on the computer.

Go to <https://www.google.com/mymaps> log in with a Gmail account. Then press START and "**+ CREATE A NEW MAP**" (red button)

Zoom in the map until you find the area that the participants selected. Click on "DRAW A LINE" then "ADD A LINE OR SHAPE" to draw the borders of your area (fig.1).



fig. 1

Add the places, as the participants indicated with the post it, by clicking on "ADD A MARKER" and placing it on the map (fig.2).

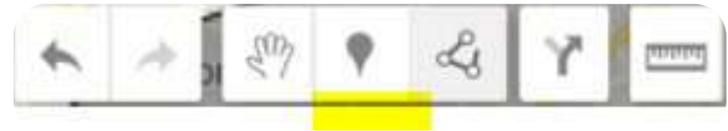


fig. 2

Once placed a marker on the map, a pop up window will appear. Participants can now name their places (first line) and add a description (second line) (fig.3).

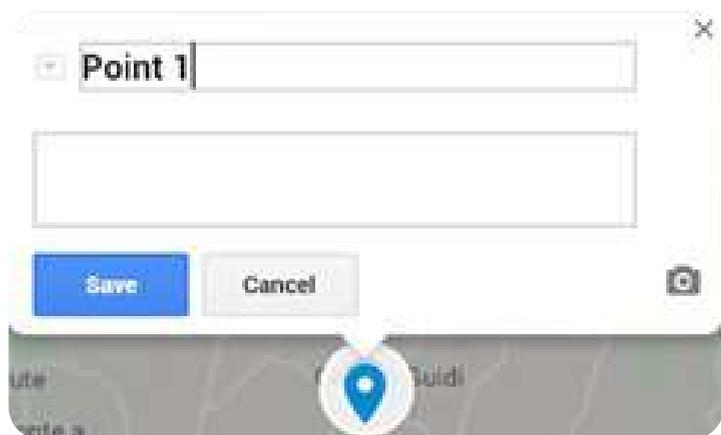


fig. 3

Ask participants to customize their description with pictures or videos. To do this, click on the camera on the bottom right (fig.4).

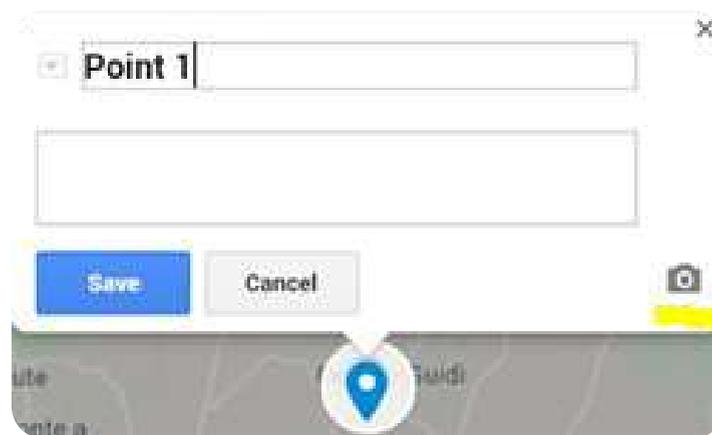


fig. 4

To add a video from youtube, click **“MORE”**, then **“YOUTUBE SEARCH”**.

To add pictures, you can both find images on the web, by clicking on **“GOOGLE IMAGE SEARCH”**, or add your own pictures to have a more “personal” and customized map. In this case, ask participants to take pictures of the places they chose, that can be added later on. To do this, you will have to upload the pictures on the computer, then click on the marker and then repeating the procedure above described.

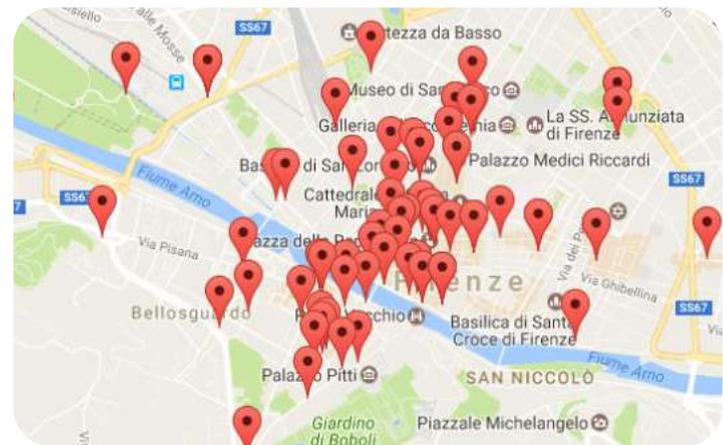
The map is automatically saved on your google Drive. You can access it at any time by going to <https://www.google.com/mymaps>.

Once you log in, the first page will show all the maps you created. Click on the upper right button to share it with participants via Facebook, Twitter or e-mail (fig.5).



fig. 5

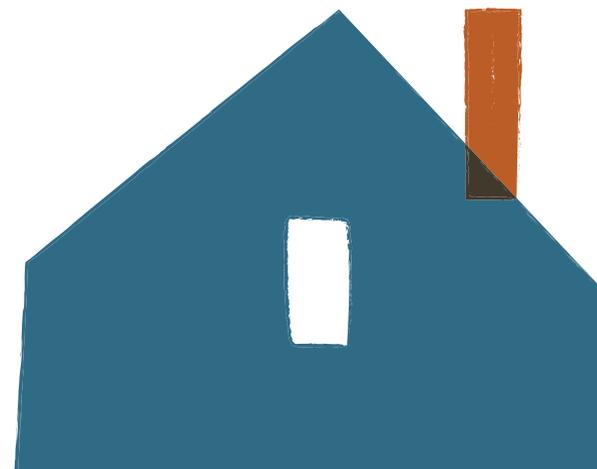
### Example

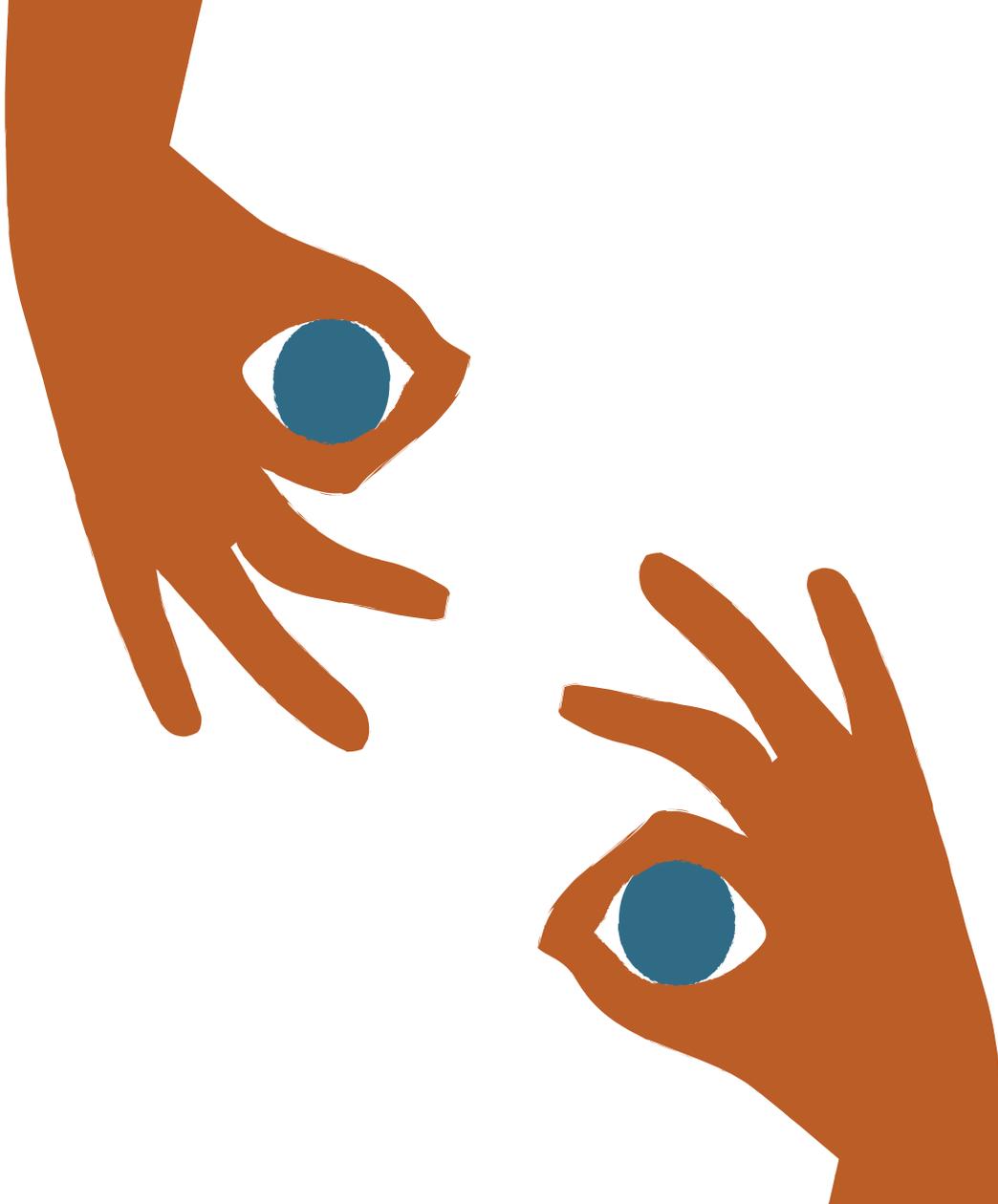


## Innovative aspects for the promotion of interculture

A community map encourages and implements a vision of the city through different eyes. It helps to discover new places and people, or to see known ones from a new perspective, because they are of some interest to other people. It enhances in the participants the sense of belonging to the community, and the acceptance of others as bearers of new values and perspectives.

Making together a Community Map helps people of different cultures to chart the things that they value and to compare the way they perceive places, objects and people with other people living in the same area, sowing the seeds for a social cohesion through a common re-evaluation and defense of the places and the human values that enrich the territory.





# Forum theatre



## Brief description of the activity

Forum theatre is a form of the Theatre of oppressed, where participants, non professional actors, play a short performance which represents a situation of oppression, of conflict or somehow negative that is common in the community and Has been experienced, directly or indirectly, by some of them.. Any kind of scene can be represented, as it does not Have to be coherent with a bigger and more complex story, nor needs a happy ending. It has just to reproduce a negative situation that the characters are not able to overcome. The story must be realistic. Any kind of story is suitable as long as it is somehow related to the lives of audience. After the first presentation, the play is re-started and the audience is asked to replace or add characters on stage in order to present their personal solution to the situation. So the group as a whole tries to find common solutions to situations of oppression present in the community and played out on the stage.

## Forum theatre

### Topic, objective and methodology:

The aim of Forum theatre is to understand and manage cultural diversities and the conflicts that may arise from them, by dramatizing concrete situations.

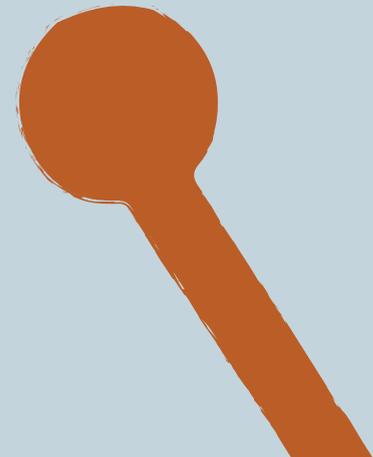
The theatre here is used as a tool to reproduce verisimilar oppressive and conflictive situations, but its solution is not devolved to the two potential conflictive parts, it is instead sought through a collective process, that puts at stake all and each participant, leading to a collective empowerment. It is a democratic process - as everyone can take part and have his own say - that offers an instrument of liberation, both individual and collective: anyone who has an idea replaces an actor and enacts his will.

### Materials:

- Flip chart and markers
- Chairs

### Location:

A space big enough to host a performance carried out by the participants. For the performance no stage nor theatre illumination is needed, but it is useful to have available some tables and chairs.



## Steps:

Present a story of conflict and ask some participants to act it out. The rest of the group are spect-actors: they assist to the performance and will be called to intervene in the second phase, when the scene will be played out again and the audience will be able to step in the scene and replace or add to the existing characters. Your role is to act as the so called 'joker', and your task in the play is to mediate between the actors on the stage and the audience, asking to the latter to evaluate what happened after each intervention and if the proposed solution sounds plausible. The joker must be impartial and should never judge the intervention of spect-actors, but he has to encourage who does not agree with the suggested solution, to step in the stage and propose a new one.

Explain to the participants the rules

- The situation of oppression is played the first time

by selected "actors", that present it to the whole group

- The scene is then repeated; this time, anybody can step in by raising the hand and saying STOP once.
- The person who stopped the performance should then explain the reason and replace the actor who is not behaving properly according to him/her
- Other spect-actors have to wait for the end of the intervention before stopping the scene again (no "fights" for stopping the scene)
- The actor playing the role of the "oppressor" can never be changed

To make participants familiarize with Forum theatre, start suggesting the following scene: (details can be adapted depending on where you are making this activity)

*An Italian, Catholic family lives in a nice town near Naples.*

*Today is Sunday. The mother, Concetta, is cooking pork chops; her husband Salvatore and her daughter Maria are waiting to eat this delicious dish!*

*Yesterday a new lodger and his family came to live in their building. So, Concetta invited them to eat together: she is a wonderful neighbor!*

*The name of the new neighbor is Ahmed: his wife is Myriam and his son is Abdülaziz. They are Muslim and can't eat pork.*

*Concetta is offended! How is it possible that they don't like my delicious pork chops?!*

*Ahmed's family is embarrassed and hurt...*

**Ask participants:** How can this situation be solved? Who has any idea please come on the stage and re-

place the character he/she wants to represent.

The scene is then repeated and the facilitator reminds participants that they can say "STOP" at any moment of the performance, go on the stage and substitute one of the characters if they think he/she should behave differently.

**Ask participants:** Are you satisfied with the solution adopted? Who wants to suggest a different one? Please join the stage. The scene is re-played as many times as participants desire in order to find a solution that satisfies all.

Once the participants are familiar with the Forum theatre structure, divide them in groups of four and ask them to think about real situations of oppression they directly or indirectly experienced. Then ask the first group to play the scene. Once the scene is over, tell to the other participants:

"Now the story starts again. If you see somebody who

is unfairly suffering because of this situation, and is making mistakes that will lead him/her to suffer more and more, raise your hand and say STOP! The actors will then stop and we will listen to your idea.”

Let the scene start again and, when a spect-actor raises their hand, ask them to explain to all his idea and invite him to put this idea in practice on the scene. This spect-actor will then replace the actor he thinks is the most oppressed and will start improvising his idea of change, facing the oppressive characters who will try to replicate the oppressive mechanism as presented at the beginning. The audience can see the change produced by the intervention of the spect-actor. After this intervention, ask the group to discuss about the consequences of the proposed alternatives.

Continue the session with the other situations of oppression selected by the other groups and everytime ensure that every idea is equally put to test and discussed.

Remember to ask the audience after each intervention if they are fine with the solution found; the play ends only when everybody is comfortable with the solution reached, even if the problem is not completely solved.

As this activity involves a lot of emotions, and not being able to completely solve a conflictive situation can bring stress and frustration in participants, destroying the atmosphere within the group, it is advisable to have a short relaxation game between one scene and the next one. In this way the mood can be risen up and the participants are ready to open their minds for a new situation.

Check this list out to find the one that fits the best for your group <https://www.youthwork-practice.com/games/relaxation-games.html>

## Conclusion of the activity

Once each situation of oppression has been played out, conclude the session by highlighting the fact that you maybe didn't find solutions to all the problem explored, but you tried out ( with words, bodies, ideas) different alternatives, and checked the consequence of each of them.

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### Have a short round of feedback by asking participants:

- How did you feel ?
- (to the participants who didn't intervene why did you decide to never step in? Were you comfortable with all the alternative solutions proposed? Did any of them upset you?
- Did you feel useful/useless?
- What were the roles in your group? Did you choose yours or was it imposed? Did you impose something to others?

- Do you think this technique can work in the reality ?
- Have you ever directly experienced any of these situations in your life?

The theatre has been used as a tool to explore social transformations and, hopefully, what was experienced during the session can be transferred out in the community and applied by each of the participant, both individually and collectively so, when they see the same oppressive mechanisms, they decide to say "Stop" I want to change it".

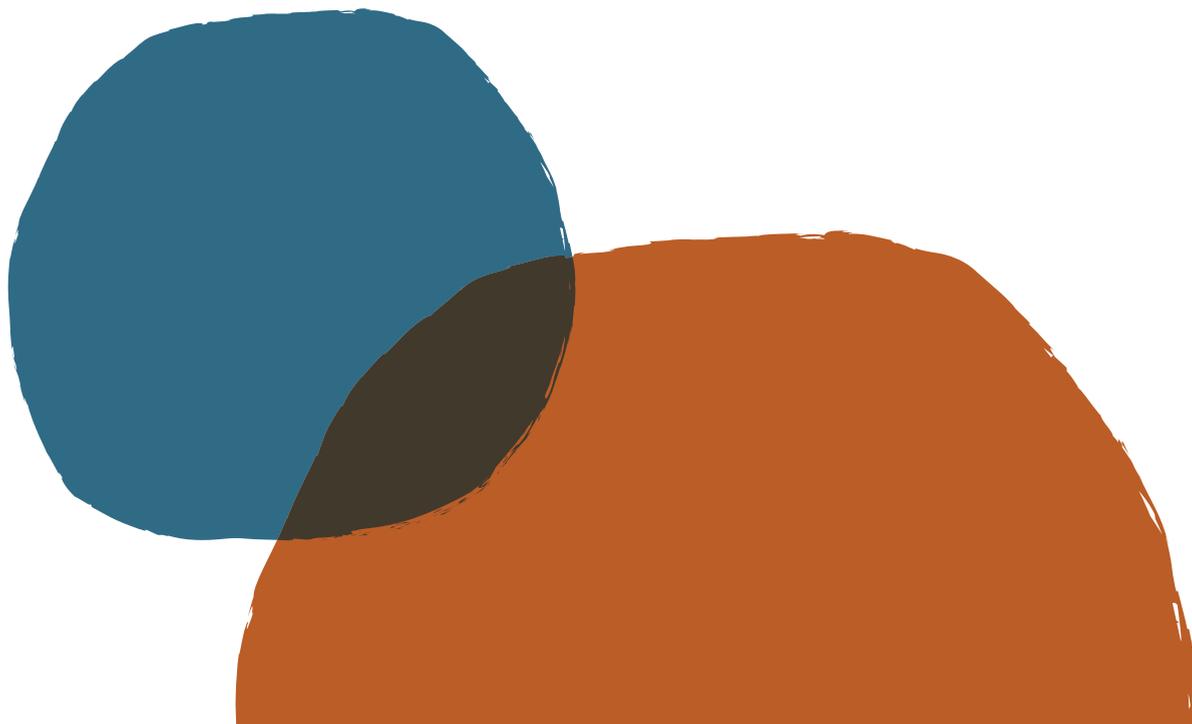
## Innovative aspects for the promotion of interculture

The promotion of interculture varies a lot considering the area where it takes place and consequently the composition of the target group it is addressed to, its degree of cohesion or conflictuality, as well as the history that lays beyond its current composition. Promoting interculture therefore can have different "shades", in relation to

the aforementioned variables. In general terms, an intercultural centre should follow a phased approach to the theme that includes the following main areas, often interconnected and overlapped with each other. The first is education to interculture, namely the encounter and discover of different cultures, as bearer of values and features different from one's own culture. The second is the aggregation of people from different cultural backgrounds, so as to say, providing spaces and time where people from different cultures can spend time in an informal context in a way that the interaction is free and spontaneous. The third one, where Forum theatre specifically resides, is to make people feel and recognize each other as belonging to a unique community. A powerful means to achieve this third result is to discuss, dialogue and act to find possible solutions conflicts present within the community. In this perspective, Forum theatre both values and unsets cultural diversities: the appreciation comes from the fact that each member of the community is able to bring his instances, points of view and possible solutions to existing

conflicts - influenced by his living conditions and cultural background - to the collective dialogue. It unsets cultural diversities as a factor of exclusion from the community life because all and each participant takes part in a process of collective empowerment and emancipation, avoiding that cultural differences become a reason for exclusion from this process.





# Survey on migrant communities needs



## Brief description of the activity

The activity is aimed at recording the needs of migrant communities to design and orient the socio-cultural activities of the youth centre.

The activity consists in elaborating and handing out a survey, created together with the representatives of the migrant communities, aimed at analysing the needs of the communities themselves.

## Survey on migrant communities needs

### Topic, objective and methodology:

The objective of this activity is to promote the active participation of the members of the migrant community in order to analyse together their needs, creating a survey to hand out by themselves inside their communities, and using the data to design and orient the socio-cultural activities of the youth centre. The activity is in the frame of active participation (chap 5) because participants, cooperating with each other, become promoters of the requests of their communities, by taking action for their recognition and by engaging in the design of services that meet these requirements.

The first activity, based on the non-formal methodology of the “Problem tree analysis” belongs to the family of participatory planning techniques, in which all parties involved identify and analyse the needs together, creating ownership and commitment among the involved parties.

The methodology used implies combination of these three activities in order to reach the objective of the exercise:

- Preparation of the survey (Using the “Problem tree analysis” methodology)
- Administration of the survey
- Participatory planning

**Preparation of the survey:** This first part is crucial to achieve the objective of the activity, because it allows participants to analyse and identify the expressed and/or unspoken needs of their community by mapping out the relation of cause and effect around an issue. Participants will be engaged in a non-formal analysing process, in which they are able not only to identify possible problems, but also to make causal connections, in order to try to find possible solutions. With this visual approach, it will be easier for them to design a survey which responds to their needs.

**Administration of the survey:** In this part the group organizes for the administration of the survey within its community of origin, activating a process of active participation. Participants will be involved in learning approach and educational street techniques to be able to hand out their surveys in their community. Participants will acquire the soft skills necessary for a non-formal approach, the ability to speak with others independently, to create relationships, to fulfil a task.

**Participatory planning:** Participatory planning is about involving people in the community to get the maximum bene-

fit for the whole society. It is about gathering different views from whoever wants to participate and making people in the city feel welcome to voice their opinions. This part of the activity is as crucial for the participants as for the youth centre, in the process to become an intercultural centre.

Starting from the data emerged by the surveys, which represents the opinion and thoughts of the migrant communities, the youth centre, together with the participants, can start a participatory planning process to set the activities of the centre in an intercultural sense.

**Duration:**

Each activity has its own specific timing.

The first part, preparation of the survey (using the “problem tree analysis” methodology), should last 4 hours, so that all participants can have the opportunity to express themselves freely and to fully analyse problems and therefore the expressed and unexpressed needs of the community, and design together the survey.

The second part, administration of the survey, should last 1 week. The participants should have time to hand out the survey to their community, asking questions that they decided together during the first part.

The third part, the participatory planning, should last 4 hours, in order to collect and organize the survey’s data, and to decide together the future activities of the youth center, starting from the survey's results.

**Location:**

The location for activities 1 and 3 can be the youth centre. Make sure to have a room with tables, chair and all the required material. These activities can be organized indoor or outdoor as long as it is possible to grant an environment in which participant can feel comfortable to express themselves and to share their ideas.

The choice of the location for the activity 2 is up to participants. As the activity consists in handing out a survey within their community, they can feel free to choose where to start. (i.e. their families, typical gathering places, neighbourhood ...)

**Materials:**

- Tables (according to the expected number of participants)
- Chairs (according to the expected number of participants)
- Flipchart
- Paper
- Markers

- Tablet/pc (optional)
- Internet connection (optional)

**Staff needed and eventual specific skills required:**

No particular skills are required.

**Participants involved:**

This activity is not suitable for a group composed entirely of locals or a monocultural group of participants (it is advisable to have at least two different nationalities representing the local migrant communities).

Since the survey is used to analyse the needs of migrant communities, it is advisable that participants belong to different age groups, or that the survey is addressed in a way that ensures differences in age and gender.



## Steps:

### Before

#### **The preparation of the activity**

Before starting the activity, it is necessary to create a welcoming environment, with chairs and tables, papers and a flipchart, in order to set the work room for the first part of the exercise.

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Make sure to explain to the participants what they will do during the activity, emphasizing the participatory process of which they will be protagonists. Mention that every opinion is important, and facilitate the group so that everyone, even those who feel more embarrassed or in difficulty, can express their own ideas in a friendly and non-judgmental environment.

### During

#### **Preparation of the survey (The problem tree analysis)**

This first activity is crucial because it allows to know and analyse the expressed or unexpressed needs of the migrant communities.

The problem analysis is the phase in which the negative aspects of a given situation are identified, establishing the cause and effect relationship between the observed problems. The problem analysis is of prime importance with regard to participatory planning, since it strongly influences the design of all possible interventions. The problem analysis includes:

- Definition of the framework and the subject of analysis.
- Identification of problems faced by target groups and beneficiaries.

- Visualisation of the problems in form of a diagram, called “problem tree” to help analyse and clarify cause-effect relationships.

Provide the participants with markers, papers and pens. Then draw a big tree on the flipchart.

Like any other tree, the problem tree has three parts: a trunk, roots, and branches.

Ask the participants to write on the trunk the main problems they found in their communities.

Then, ask them to write on the roots the causes of these core problems.

Finally, ask them to write on the branches the effects related to the problems.

All problems are sorted in the same way (using the guiding question “what causes that?”. Once all the problems are in place, these should be connected with cause-effect

arrows, clearly showing key links. After this process, the problem tree should be reviewed and validated by the participants, in order to design, starting from the suggestions of the tree, the questions for the survey.

When it is possible, the survey can be designed via Google Forms, a tool that provides a fast way to create an online survey, with responses collected in an online spreadsheet. This way, it would be much easier and faster to collect and analyse the data. In alternative, another useful tool for online surveys is [www.jotform.com](http://www.jotform.com)

However, the survey can also be designed on paper, with open or multiple choice test questions.

### **Administration of the survey**

After preparing the survey, participants will have to hand it out to their communities.

This part of the activity is very important, because at this stage the participants themselves will activate processes of personal initiative to activate the community

and detect their needs.

Participants will be not only beneficiaries of the activities of the youth centre, but they will be engaged in participatory planning processes, in which they will be able to understand and analyse the needs of their communities and actually do something to start a change. Participants will be able to interview their communities in the context they prefer. They will be able to submit the questionnaire in their families, in gathering places, in the neighborhood etc...

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Make sure you agree with them some engagement strategies to not make them feel uncomfortable talking to people they do not know.

The participants will carry out this part of the activity in autonomy. Let them know that they will always be able to reach you, in case they need support.

### **Participatory planning**

This phase of the activity consists in collecting and ana-

lysing data from the surveys, and to plan, together with participants, future intercultural activities.

This is the phase in which the activation process that involves both participants and the youth center is carried out.

In fact, the data from the surveys, which was collected by their own representatives, in addition to demonstrating the real needs of the people in migrant communities, is a useful tool to set the line of programming of activities in a context that not only recognizes the presence and value of other cultures, but that integrates them in their planning, moving the axis of the youth center in an intercultural sense.

### **After**

#### **Debriefing:**

After the activity, start a discussion with the whole group in which participants can share their experiences in each phase of the activity.

If the discussion takes place spontaneously, the facilitator must make sure that everyone respects their turn and that everyone is listened to.

Is it possible to conduct the debriefing discussion through a series of targeted questions. Choose the ones you think are more appropriate.

### 1. Overall experience

- How did the experience go?
- Was it easy for you to recognize a problem?
- Do you think that the experience was useful in order to fulfil the needs of your community?
- Did you find many differences between your community's needs and others?
- What about similarities?

### 2. The surveys

- Was it easy for you to hand out the survey?

- How many people did you interview?
- Have you learnt something different from what you expected?
- Which people did you choose for your survey?

### 3. The participants

- How did you behave with the other participants?
- What did you think during the activity?
- What were your fears towards this experience?
- And what were your hopes instead?

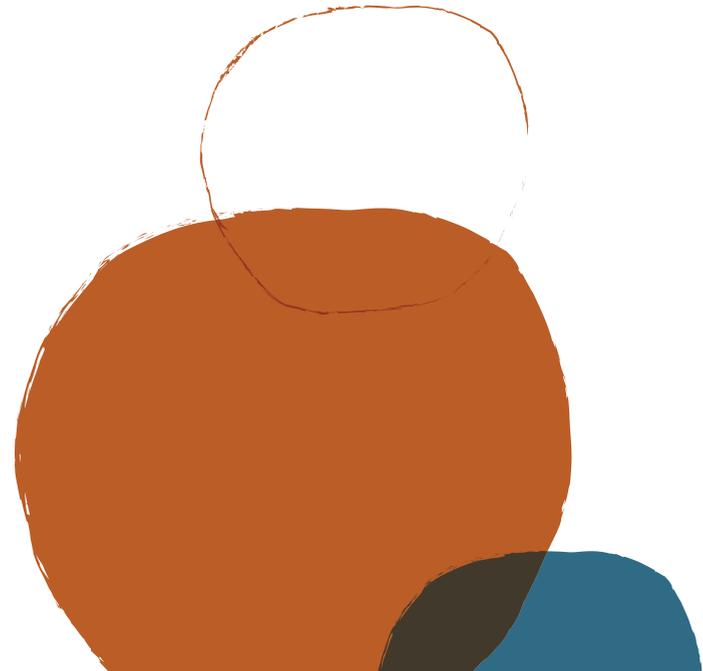
### 4. Future

- What have you learnt from this experience?
- How is your connection with your community now?
- What kind of activity do you wish to organize?

## Innovative aspects for the promotion of interculture

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This is an innovative activity when looking at the target group, since participants, from mere recipients of services and activities, become actors of change in the microcosm of the youth centre. It is also innovative when considering the context because it promotes the idea of horizontal governance of the youth centre, with regard to its socio-cultural programming. Finally, it is also innovative in its methodology as it combines the tools of action, research, and participatory planning to produce a change in the context of the youth centre, encouraging a transition in the intercultural sense that goes beyond education and intercultural aggregation, but makes cultural diversity the added value of the commitment to the local community and the youth centre.



# Micro interventions of urban regeneration



## Brief description of the activity

Micro-interventions of urban regeneration is an activity aimed at taking care of the public space through volunteering.

## Micro interventions of urban regeneration

### Topic, objective and methodology:

The objective of this activity is to activate a group of participants in order that they will feel involved in taking care of a public space, through volunteering, together with the community.

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The methodology used is to create a non-formal context in which participants from different countries can share ideas and feel integrated in the territory while taking care of a public space through volunteering. Many foreign people don't feel integrated in the territory where they live and with the community.

The constant commitment to set up a management committee that takes care of a public space, is a very important resource in terms of integration and interculture.

This allows communities to develop urban solutions in a creative way, through collective processes encouraging an active and positive participation.

This activity consists of three main moments, which use differ-

ent methodological approaches:

**Preparation:** the group starts with the participatory planning of the specific interventions to be implemented. To facilitate this phase, the tools of brainstorming and world café will be used.

**Micro-interventions:** the group puts in practice what has been planned together, in voluntary micro-interventions.

**Shared management regulations:** the lived experience is reworked and it is decided together how to give the microintervention future sustainability through the development of a shared regulation and the creation of a management committee.

**Duration:**

The first phase of the activity should last two hours, in order that participants have enough time to share their ideas, to identify a public space of interest and to plan the microintervention of urban regeneration.

About the second part, the microintervention, the duration depends on the nature of the planned intervention, and it is connected with the kind of activity the group of participants have designed.

The third part, the shared regulation setting, should last two hours, in order that participants can express their feelings about the experience and set together an informal regulation and a citizens committee to take care of the urban space.

**Location:**

The location for activities one and three should be the youth centre, a non-formal environment in which participants can create workgroups where to share and collect ideas and

strategies to imagine a new intervention for the urban space identified, as well as the constitution of a common regulation for the future activities to plan together with the community.

The location for the second activity, the microintervention, is the public abandoned place itself, in which the ideas of participants can be realized co-creatively.

**Materials:**

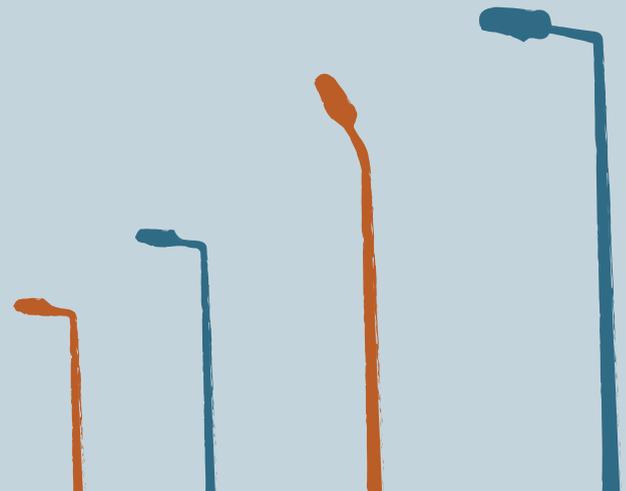
- Tables
- Chairs (according to the number of participants expected)
- Flipchart
- Paper
- Markers
- Other materials according to participants' needs (designed with participants according to their planned activities of microinterventions)

**Staff needed and eventual specific skills required:**

No particular skills are required

**Participants involved:**

This kind of activity does not fit with a monocultural group of participants. It is advisable to have participants of at least three different nationalities, but the success of the activity is directly proportional to the variety of the group.



## Steps:

### Before

**Preparation:** In this phase, involve a group of participants from different cultures and facilitate a brainstorming to gather ideas about the public space to take care of. Participants will discuss about both the choice of public space and the type of micro interventions to be implemented.

Identify an abandoned public space, taking into consideration the ideas and thoughts of the participants. To create a relaxed and non-judgmental environment, in which everyone can feel free to express themselves, it is advisable to use the methodologies of the World Café and that of brainstorming. The World Café methodology is a simple and effective tool when you want to facilitate a dialogue in a large group.

Prepare the setting by setting up the location as a bar,

with tables and chairs depending on the number of participants. The process begins with the first of three or more rounds of twenty-minute conversation for small groups of four (maximum five) people seated around a table. At the end of the twenty minutes, each member of the group moves to a new table. You can choose to leave one person as the "table host", who does not change tables and who welcomes the next group and briefly updates them on what happened in the previous round.

All participants are invited to share insights or other results from their conversations with the rest of the group. These results can be graphically reproduced in a variety of ways. It is recommended to use graphics and drawings on a whiteboard in the center of the room to make a visual impact of the work being done.

In this phase make sure to also share with the group the choice of materials they may need to carry out their micro-intervention project. (for example: wood, stones, paint, trees, chairs, carpets etc.)

## During

**Microinterventions:** This is the phase in which the micro interventions are carried out. Starting from the data collected from the work sessions to identify the problems of the neighborhood, the needs and expectations of the people who live there, and after having designed a shared idea for urban regeneration, in this phase the participants take action to realize the micro-intervention.

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This is a cooperative and intercultural work in which everyone can give their personal contribution to improve the urban environment as the group of participants works together on the abandoned public place, to create a better environment for the community.

The working group, made up of participants from different cultures, is organized into smaller groups to plan and prepare the intervention. This includes collecting materials and redesigning the space so that it better responds to the needs of the community.

This allows participants to develop urban solutions in a creative way, through collective processes that encourage active and positive participation.

## After

After the activity, participants should have a moment of reflection to gather shared and personal impressions of the experience they just had.

The discussion can be guided by a series of targeted questions:

### 1. Experience in general

- How did the experience go?
- Do you think your ideas have been taken into consideration?
- Do you agree with the common intervention projects?

- Did the experience go as you expected? What happened that you did not expect? Why?

## 2. The group

- How was the relationship between participants?
- Did you learn more about them?
- What obstacles did you overcome together?
- Have you found a common solution?

## 3. The participants

- What did you think during the activity?
- Did you find things in common with other participants?
- Was what happened different from what you expected? Why?
- What could you have done differently?

## 4. Future

- What have you learnt from this experience?
- What activities would you like to plan in the future?
- How is your connection with the other participants now?

Starting from this guided discussion, it is possible to create with the group a shared regulation of the space object of the intervention and a "city management committee" to take care of the microintervened space in the future.

The committee should be as formal as possible in order to maintain the flexible structure in which each member of the group can make their personal contribution to take care of the abandoned public space.

This also represents an opportunity to involve more citizens in the maintenance and management of urban space and future interventions.

## Innovative aspects for the promotion of interculture

Micro-interventions of urban regeneration promotes interculture because it allows participants from different cultures to feel responsible for a place together with a wider community, meeting and respecting the needs of all.

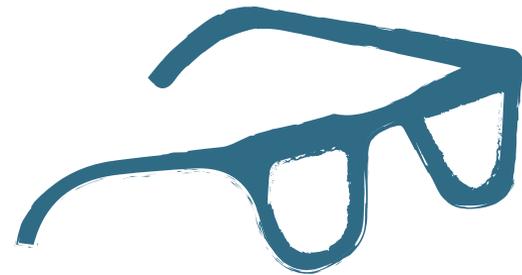
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Through volunteering, participants can set up a management committee in order to take care of the public abandoned place.

This common management has a great value in terms of integration, because it allows to have different people from different cultures coexist together and live the city in a different way, based on cooperation and exchange of different points of view.

It furthermore triggers interculture engagement between participants and local communities by promoting the

exchange of experiences, knowledge and skills. As such, collecting memories, needs and expectations activates processes of place-making, reinforces local identity and inspires a sense of belonging.



# Participatory planning on urban abandoned spaces



## Brief description of the activity

Participatory planning to recover public abandoned spaces is an activity aimed at promoting intercultural spaces, used by different cultures, outside the youth centre.

## Participatory planning on urban abandoned spaces

### Topics, objective and methodology:

The objective of this activity is not simply to clean a public abandoned space, but to reorganize it together with participants in order to use it in a different way.

Taking care of urban spaces, especially if abandoned, to give them new life and a new use, is fundamental in the process of integration and to develop a greater sense of belonging towards the territory.

Therefore the methodology used is to create a non-formal context in which participants from different countries can express their ideas in order to start a process of changing in some spaces in the city.

The activity consists of four main moments:

- Preparation
- Actors involved
- Analysis of degradation and potential
- Proposal

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**Preparation:** This phase is prerogative of the youth centre. It consists in identifying the public abandoned place to renew, taking into account several factors, such as location, attendance, the urban context in which it is located, the different people who inhabit it, and how this space could interest the group of participants from different cultures involved in the activity.

The choice should consider also the fact that this place could be used autonomously by participants, even at the end of the activity.

**Actors involved:** The objective of this phase is to involve participants in an analysis of the place, so to have a picture of its current state. In this part, it should be taken into account all the possible stakeholders that use, or simply pass through the identified place. Urban spaces are connected to a community, this community could be interested in the process of renewing the public space together with participants.

**Analysis of degradation and potential:** This is the part in which participatory planning is involved, as all the community (related to the abandoned public space to reuse) is com-

mitted in sharing opinions and ideas about their perception of degradation, and unexpressed potential of the space.

This phase should be guided in order that every opinion is considered, as the public space is common good, and the possible solutions should fit for every stakeholder involved.

For the conduction of the discussion, these methodological aspects should be taken into account:

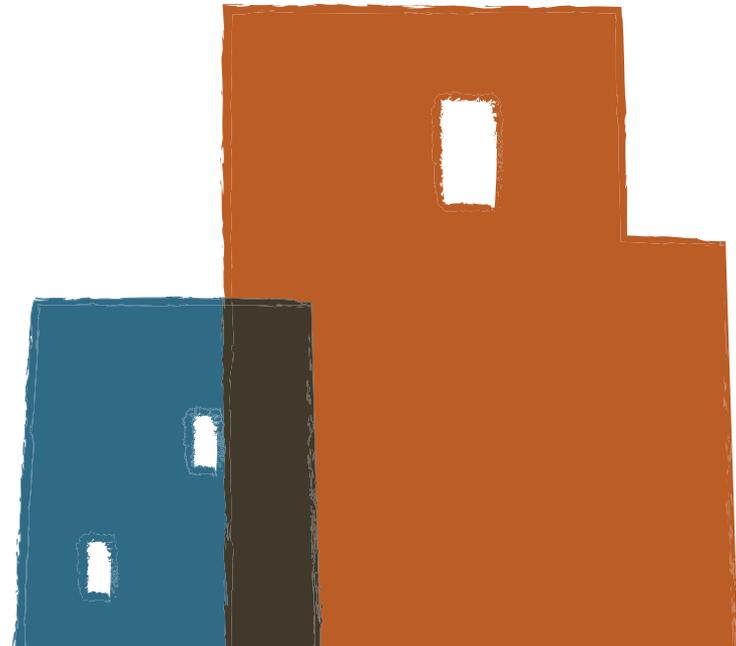
**Ask the group open questions:** encourage participants to expand on their answers, in order to explain their opinions. Questions therefore must give the chance to participants to explain concepts, stimulate creativity and broaden the individual's point of view, so as to make all the members of the group reflect.

**Do not judge:** no answer is right or wrong, the facilitator must bring out what people have perceived, not universal truths.

**Listen:** do not give answers, but stimulate the right questions. Instead, it is up to the participants to give the answers,

which will be different according to their experience and personality.

**Proposal:** In the final elaboration of the proposal, to submit to institutions, consider all the different aspects emerged in the previous discussions. Remember that the place should be a common good, so every stakeholder should feel represented in the instance to propose. If participants know that their ideas have been inserted in the proposal, they will be more involved in taking care of the place itself.



**Duration:**

The activity should take place early in the morning, preferably on Sunday or another non-working day.

**Location:**

The location for this activity is crucial, as it is connected with the purpose of the activity itself.

Some phases can take place in the youth center. However, it is crucial that the phase called “Analysis of degradation and potential” is carried out in the identifies public space.

This way, the discussion about the perception of degradation, and the unexpressed potential, will involve not only the participants, but also the actual actors involved who live or simply pass through the public place.

This is the key to have a complete picture of the current state of the place, and to have different ideas of renewing based on the needs of the community related to the place itself.

**Materials:**

- Tables
- Chairs
- Flipchart
- Pens
- Markers
- Paper

**Participants involved:**

This activity does not fit for a monocultural group of participants. Because of its features, it is advisable to have a group with at least three nationalities, of course the variety of the group is proportional to the success of the activity.

## Steps:

### Before

The preparation of the activity is crucial because it consists in identifying the abandoned public space to be recovered and reused.

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The redevelopment aims to give back to citizens a liveable urban space, tailored for the citizens' needs, so the choice of the space should take into account the possibility to rebuild an area located in a neighbourhood characterised by several social problems and challenges, among which the urban decay.

Choose the place also according to the possibility that your target group of participants could be interested in using it autonomously, even after the conclusion of the activity.

### During

#### Actors involved

Once identified the public abandoned place, recruit the group of participants, and start with them an analysis of the actors involved in the place.

This context analysis is crucial because it allows to have a picture of the current state of the public space, of the people who pass through it, the neighbourhood, possible structures around, shops, restaurants, bars etc...

Try to identify all the possible stakeholders, considering all the hours the place is used. (i.e. the morning is used by the owners of the shops, by the neighbourhood; the afternoon is used by children or elders; the evening is used by young people skating etc..)

#### Analysis of degradation and potential

This activity should take place in the chosen public abandoned place.

In a public participatory planning, ask the participants to analyse their perception of the degradation linked to that place, and its unexpressed potential.

It is advisable to collect different points of view from different people and different cultures, so make sure that everyone has the possibility to express their perceptions or their ideas freely, in a non-judgemental environment.

Facilitate the discussion, asking some targeted questions:

- Do you use this place?
- What do you like about this place?
- What do you dislike?
- Why do you think this place is abandoned?
- What could change in order to improve this place?
- Would you use this place if there were any improve-

ments/changes?

- What would you like to do in this place that you do not do now?

Note that different people from different ages (or different cultures) could have different ideas of what is connected with degradation. It could be possible that some of them (i.e. young people that use the place simply to gather in the evening) do not have any particular needs or things they would like to change.

Elicit that the purpose of the activity is to emphasize that the common good is a right of all, and that space can be shared and respond to the needs of different communities, if the communities themselves take care of it.

### After

#### Proposal

Once collected the common ideas on different perception of decay, and its unexpressed potential, it is possi-

ble to design together a proposal on how to renew the space, in a way that it can be more responding to the needs of the community.

This proposal can be addressed to the institutions, as a collective instance that starts from the bottom, which considers the different needs of the community to reclaim an abandoned space, and redesign it according to the needs of the people who live there.

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This phase is crucial in order to legitimize a community which takes into account the complexity of the actors involved, considering different age range, and different cultures together.

## Do's and don'ts

It could be possible that different people from different ages (or different cultures) could have different ideas of what is connected with degradation and potential.

Make sure to express the importance of diversity, and create an environment in which different ideas can co-exist and that represent the added value of a place.

It could be possible that some participants (i.e. young people that use the place simply to gather in the evening) do not have any particular needs or things they would like to change.

Don't push them, but invite everyone to listen and consider the ideas of the group as resources to improve the space.

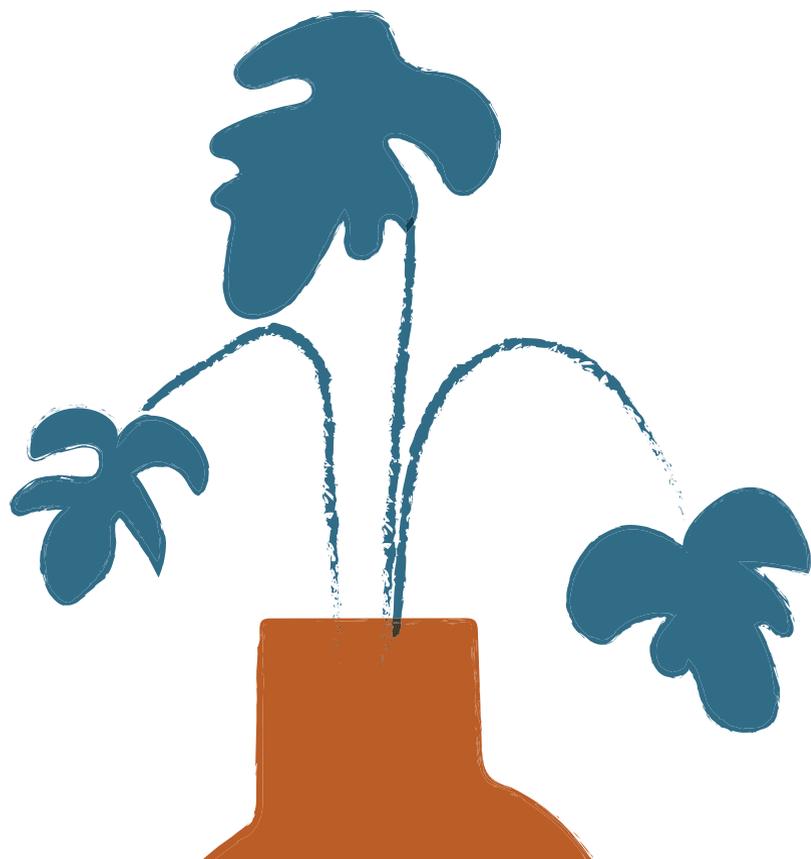
Elicit that the purpose of the activity is to emphasize that the common good is a right of all, and that space can be shared and respond to the needs of different communities, if the communities themselves take care of it.

## Innovative aspects for the promotion of interculture

Participatory planning to recover public abandoned spaces is innovative because it consists in reorganizing a public space starting from the ideas and the needs of the participants.

This methodology allows participants to interact with the territory in an active way, using the public spaces not only as users, but redesigning the features so that they can feel responsible and this way more involved with the local community.

Participatory planning to recover public abandoned space promotes interculture because it creates spaces outside the youth centre where people from different cultures can meet and plan activities.



# Urban garden workshop



## Brief description of the activity

The urban garden is a project that encourages the creation of small spaces for the cultivation of fruits and vegetables in our cities. With the right knowledge and means, any city or neighborhood can host an urban garden. For this, a group of people, who care for, plant and harvest the garden later, will get together. In a neighborhood with neighbors from different backgrounds, a group of laborers formed by people of different backgrounds is a great tool to enhance interculturality.

This activity is perfect to do in very different environments, such as youth centers, associations, city councils or public spaces, educative centers, etc. You will need to consider that even if a urban garden is a space for community is better to think of ways to protect it, by maybe making it not totally open to the public, so not everyone can enter at all times.

## Urban garden workshop

### Topic, objective and methodology:

Promote relationships between people of diverse cultural origin.

Enhance the value of diversity as a wealth.

Share peer-to-peer leisure time.

Avoid rumors and act against prejudices towards people of diverse cultures.

Establish new contacts and relationships, friendships between culturally diverse people and migrant people who found their new home in your town.

Encourage care and interest in nature, as well as generate healthy eating habits.

The methodology used to pursue these objectives is to work in the garden. Being part of a group and acquiring a shared responsibility for the care of the garden can foster ties between people, build relationships, join forces, knowledge and desire to make the common project of seeing the fruits of their labour.

### Duration:

Ideally, a working group can spend at least one month to take care of the garden collectively.

### Costs:

The costs of this activity are related to garden materials (tools, containers, soil, seeds, etc.): It depends on the garden in which you develop the activity. It is very likely that in the garden itself they can provide you with tools. Anyway, you can use 200€ to buy material.

### Location:

The location will be an urban garden. Find out if in your environment there are already urban gardens which you can contact and to whom you can propose this activity.

If you cannot access an urban garden, you also have the possibility to adapt it to your space. You can do this activity on the scale that is possible for you. Maybe you have in your youth center or around a terrace, a small patio, an outside space

where the light comes in? It is enough, you will only have to adapt it in size: use smaller pots and plant less.

### Materials:

- PC to manage information about the members of the group.
- In the link below you can check a tutorial for building a urban garden. The only materials you will need are wood boxes (from fruit shops / palets), a cutter, plastic, mosquito net and little plastic ties.  
<https://www.youtube.com/watch?v=AALroOaf10g>
- To fill you plastic boxes, you may need materials for the garden: some tools, soil, seeds.
- Camera for registration (optional)

### Staff needed and eventual specific skills required:

A person who coordinates the groups.

You will need basic management skills and also specific

knowledge about urban agriculture.

If you don't know about gardening, try to find in your town collaborators to work with (teams, volunteers, etc.). Also, you can find a lot of information on the internet, such as:

[https://www.youtube.com/channel/UCbYFhcKSE2mWY-B0yD\\_Qr\\_8A](https://www.youtube.com/channel/UCbYFhcKSE2mWY-B0yD_Qr_8A)

### Participants involved:

Participants can be young people who belong to associations in your environment: migrants, neighbors, etc.

You can also invite older people from your environment, who have worked in the field or who have this knowledge. In this way, you will be working in favor of the transmission of knowledge and intergenerational relations as well.

In the same way, perhaps there are agroecology projects or farms in your city that work with local products in a conscious way who would be interested in participating by making their project known and sharing what they know with young people.

## Steps:

**Step 1:** look for an urban garden project in your city or town and get in touch with them. They may want to collaborate with a work group spending about 4 hours a week in the garden. Otherwise, it is possible that they may agree to rent some space.

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If there is not urban garden in your town you can try to create your own. If you want apply to use a public space, contact local authorities and meet with them to ask for a space.

**Step 2:** Once you have secured the space, you can start contacting neighborhood associations in your area or educational centers connected with associations or groups of migrants. Offer them the possibility to participate in this group, and keep the contact of interested people.

**Step 3:** Set a workshop start date and a schedule that

suits all people interested in participating. Ideally, the group goes to the garden twice a week, 2 hours each time.

**Step 4:** In the workshop, try to explain well the needs and how to care for an orchard, encourage their curiosity and assign tasks that everyone can share.

It is important that once the activity is over, we have a moment to receive the opinion of the young people that have participated. We can do this directly, in a conversation or telematically. This is important because it can help us understand which are the strengths and which are the weaknesses of the activity. We can ask the following:

- How have you felt in the activity?
- Have you had fun?
- Did you learn something?

- Have you got in touch with lives/experiences that you did not know before?
- Has the dynamizer been helpful?

**Step 5:** to gain visibility for the project talk to local authorities and local organizations.

## Do's and don'ts

Make young people feel confident in their work, that they are capable.

Visit or find information about examples of urban gardening. Look for inspiration and adapt to your environment other successful ideas.

If you have difficulties carrying out the activity, there is also the possibility of seeking collaborations. Do you think there would be an organization or group that might be interested in organizing an urban garden in your city? Find allies as working together to get per-



mits, spaces, materials, etc. is always more effective.

Do not have very high expectations regarding the care of the garden. Remember that it is a first contact with urban agriculture, and that this is an excuse for young people to relate to each other.

## 432 Innovative aspects for the promotion of interculture

This activity encourages interculturality because it seeks that the relationships generated in the garden work group be between people of diverse backgrounds. Putting in contact who do not have access to spaces where they can share time and tasks with people from different backgrounds.

## Video, links and external resources

### San Francisco's garden:

<https://www.youtube.com/watch?v=UrOGbmETDeQ>

<https://www.youtube.com/watch?v=xoX9EkECdN>

## Bibliography

<https://www.youtube.com/watch?v=AALroOaf10g>

[https://www.youtube.com/channel/UCbYFhcK-SE2mWYB0yD\\_Qr\\_8A](https://www.youtube.com/channel/UCbYFhcK-SE2mWYB0yD_Qr_8A)

<https://www.gardeningknowhow.com/special/urban/rooftop-gardening-for-city-dwellers.htm>



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# Street art for solidarity



## Brief description of the activity

Street art can be a tool to express ideas about cultural diversity, integration, active participation, connection and solidarity. It will empower the participants to use their cultural roots as starting points to learn more about different cultural backgrounds, political views and social livings. They will focus and transform their experiences, creating a new environment in social institutions of their own communities, to show the public a new, creative, modern and a forward-looking international youth.

## Street art for solidarity

### Topic:

Integration, promotion of youth responsible participation, fight against youth prejudice and learn more about local culture.

### Objectives:

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- Give young people, “space” and tools to express themselves in their own community;
- Support the social entities in recover their own buildings thanks to the art works of the young people involved in the street art making;
- Fight against youth prejudice by raising awareness about the difference between vandalism and street art;
- Promote local culture and traditions;
- Encourage team work between the participants;
- Stimulate imagination, creativity, innovation and problem solving.

This activity is suitable for all the youth (from 10 to 25 years old) facing isolation or in a difficult situation (who have left behind friends and family, who have social media addiction, etc...)

### Methodologies:

- Street art (graffiti, stencil, painting)
- Non formal education (combining art work with some role plays, team buildings, etc.)
- Team work

### Duration:

From 2 days up to 7 days

### Costs:

**Material:** depends on the size of the wall or space in which the intervention will occur.

**Logistics:** insurance, meals for participants, transportations

**Cofunding:** as this action has a straight social aim there are many ways to involve stakeholders, community, associations and sponsors to contribute in raising money for all the costs related to the art intervention.

**Location:**

The artistic intervention generally takes place in structures that do not have the financial capacity to make interventions to improve their structure (more colorful residential centers for minors, recreational center for the elderly with memorials of local traditions, etc.).

Investigating your own community, you can easily understand to which centers to propose this intervention.

**Materials:**

- Paint (accordantly to the type of surface need to be painted)
- Paint brushes
- Caps

- Gloves
- Stencils
- Pens and pencils
- Surface to paint

**Staff needed and eventual specific skills required:**

- Coordinators of the group: 2
- Expert in art street: 1 or 3 (depend the size of the group).

**Tip:**

Encourage and involve local street artists in the coordination of the art intervention making.

**Participants involved:**

Size group: from 5 up to 10 people

## Steps:

### Before

#### Setting up the activity and location

Research:

To understand if there is a real need to be able to develop "Street Art for solidarity". To understand this, one could contact institutions, social entities that appear visibly degraded or devoid of decorative elements. Another way could be to promote the initiative on the youth center's/organization's social media in order to invite institutions, social bodies to request support.

#### Funding of material and recruitment of volunteers:

- Understand who in the community could support the initiative. For example you could open a crowdfunding to the community in which the work will take place, contact companies that sponsor the initiative, ask for support from your municipality, collect material through social media by asking for brushes,

wall paint, spray cans, etc. To be successful in raising funds, the objective of the project must be made clear, paying attention to clarify the solidarity and social interest of the initiative.

- This initiative has a voluntary mission. Those who participate in the decoration will do it voluntarily without asking for money in return. In order to have volunteers you could opt to advertise the call on social media, contact three local young people known in the graffiti or art sector, ask for the collaboration of an art school to have the support of students, take the opportunity to develop a solidarity project with local and/or international young people who are participating in a project, etc.

### During

Once you have found the institution to help, funding for materials and volunteers then you are ready to:

- Organize a meeting between volunteers and repre-

representatives of the institution to understand what kind of decoration, what theme they would like to see represented;

- Design the project and verify that all the required materials are present;
- Organize the hours and days in which the volunteers can enter the social institution in order to paint;
- Paint until the project is complete.

TIP: remember to make the work visible on social media, in order to give an identity to this initiative and guarantee future action.

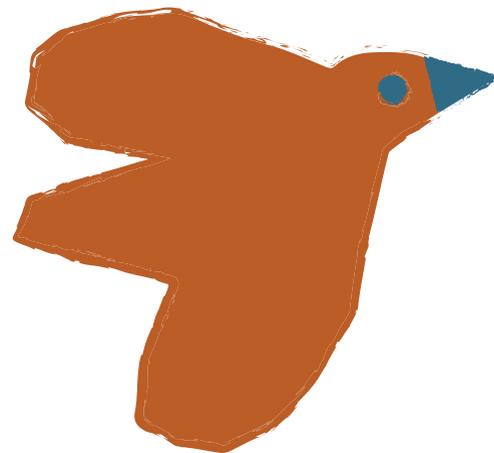
### After

After you have finished the project, do not forget to organize an inauguration. In a solidarity project it is always important to involve the people who have been part of the whole project. For this, while organizing the inaugu-

ration event remember:

- invite volunteers, sponsors, funders, institution managers and users;
- invite local journalists, take photos and videos in order to make the initiative visible on social media.

The project is not finished! There is always a local institution and social association looking for art and help ... start everything from the beginning!



## Innovative aspects for the promotion of interculture

There is no culture without art and there is no art without culture. This is reason enough to explain why Street art for solidarity is a powerful instrument to foster intercultural understanding, communication and appreciation of diversity.

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The target group of this activity is mostly young people facing difficult situations who have a hard time hanging out with peers or put into action their talents.

The benefits of this activity are not only for the “artists”, but also on the beneficiaries (social institution, school, hospital, youth center), because it helps the users of the building to interact with a more vibrant and colorful environment.

Street art for solidarity puts into contact many different realities: isolated young people with disabled, el-

derly people with kids, etc.

This activity allows to approach the unfamiliar and broaden our comfort zone in order to learn more about different cultural backgrounds, political views and social livings.

## Bibliography

<https://www.sensepublishers.com/media/2716-art-and-intercultural-dialogue.pdf>

# Intercultural parade



## Brief description of the activity

The intercultural parade is a collective action that seeks to make visible and celebrate the diversity of cultures and the relationships between them. It is a plea to define a political position as an entity or group, from our youth center: a position that says that we defend interculturality and that we want to express it so that citizens listen to it and get closer to it.

## Intercultural parade

### Objectives:

Launch a collective statement in favor of interculturality and anti-racism.

Claiming the public space as a safe place for everyone, where all people can participate, where the different cultures that make up our context can share.

Generate an activity that invites people from different cultures and origins to interact in a festive leisure environment in order to get an efficient and fluid intercultural communication and generate a horizontal meeting space between different cultures.

Being the activity a parade, it is also an invitation to people who see us, who do not participate in the activity, to come with us, to come closer and share our claiming.

### Methodology:

The methodology is to use a context of leisure and festivity where people are enjoying themselves to claim and launch

a statement that we want to be heard. We start from the assumption that the way in which our leisure, and especially leisure in the public space, is configured is political and is governed by racist dynamics and cultural segmentation. Therefore, it is a necessity in favor of intercultural relations to conquer leisure spaces and demand that they be spaces that are governed by horizontal intercultural relations, where all people feel included and can and want to participate.

Different communities, people from different backgrounds will participate in the parade. The participating group will have to design and prepare the parade together: banners, slogans, music, decorations, etc. An intercultural work space will be generated. On the other hand, the group will have to work so that the parade expresses that interculturality, so that the people who are spectators of the parade understand the message and feel attracted to it.

**Duration:**

The date and duration of this activity can be adapted according to the needs of each center. It can be an activity that complements or is celebrated within a local holiday, or a Youth Center party, etc. Taking advantage of the festive atmosphere that will have already been generated in the city is recommended.

You will need two weeks (more or less) to prepare the activity well. The parade can last 1h30m or 2h.

**Costs:**

Materials to do banners: 30 €

Poster printing (optional): 20€

Total budget: 50€

**Location:**

Being a parade, the location will be itinerant. Decide which route will be more suitable: which streets will be the most

crowded, in which part of the city other activities are taking place (if there are other activities taking place in specific places of the city, it is advisable to meet them in those spaces, always paying attention and respecting their schedules in order not to overlap the different activities).

If you can parade through streets that are pedestrianized, it will be much better: you will not need to ask for permits to cut the streets to traffic during the activity.

**Materials:**

- Space: a fixed route where the parade will pass.
- Material to make banners: tarpaulins, sticks for the ends (to be able to grab them), paint to write slogans on them.
- Festive decoration for the participants in the parade: costumes, colorful clothing, accessories, etc. This may vary depending on the preferences of the group.
- Mobile music equipment: you can use a music equipment that has a small generator (which does not need to be plugged in) and carry it on a cart.
- A printer to print posters to announce the opening of the exhibition is recommended, but not essential.
- PC to organize the group and do communication work on social media.
- Camera to record the activities.

**Staff needed and eventual specific skills required:**

**Coordinator:** no specific skills needed. Just organization and management basic skills. This person will launch the participation call for the parade and coordinate and follow the group work.

The coordinator will also make sure all the materials needed for the parade are available for the participants: tarpaulins, sticks, painting materials. If needed, he/she will also print and stick posters announcing the parade in walls of the city.

Finally, he/she will be in charge of taking photos and videos to document the activity.

**Participants involved:**

This activity can be approached in different ways to make it suitable for different groups.

It can be organized with regular users of the youth center, with a group with whom we work regularly and who can organize an intercultural parade as a way of participating in a

local holiday.

On the other hand, it can also be organized as an open activity, being also a way for the surroundings to get closer to the youth center and get to know it. You can organize a small call for people of your town or city to come and join a working group to set up the parade. You could, if they exist in your context, contact collectivities and groups of different origins, migrants, refugees, etc. to invite them to participate and make the group more heterogeneous.

The public that comes to see the parade will be both users from the youth center and local citizens involved in the other holiday activities.



## Steps

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**Step 1:** You should first pick the date, being advisable to making it coincide with other celebration day in your town. As the activity is a parade, the location will be itinerant. The coordinator should decide which route will be more suitable: which streets will be the most crowded, in which part of the city other activities are taking place. Keep in mind that the route should be suitable for a two hour parade (keeping in mind that the parade will advance at a slow pace).

**Step 2:** If you (the coordinator of the activity) have identified the place, you can start working on the participation call. Design a simple poster where the activity is explained and make a few publications on social networks such as Instagram, Facebook and Twitter. Don't forget to mention the special characteristics of this parade: It is a way of participating in the local festivity by adding a component that in the youth center we consider essential to work on:

intercultural relations in leisure spaces and in public spaces. Make it clear that this call is to form a working group that will prepare the parade and will participate in it on the chosen day: mention the tasks that they will have to do (think of the decoration, the costumes, the banners, the music, the choreography or dances, etc).

In the call that you have launched, do not forget to clearly mention the day and time of the parade and the period of preparation of the parade previously. Also the deadline to sign up.

**Step 3:** When the registration deadline has ended, you can prepare the final list of participants in the parade. Set a first meeting with them to coordinate the working days and timing and decide which materials you are going to need. Now you can get all the materials needed for them to start working on the parade preparation properly. Also, make sure they can use some space in your youth center to work on the preparation of the parade. You should be around as a guide during their meetings. It is advisable to

take photos of these meetings for communication work and archive.

At this time, you can start announcing the parade on your social networks and perhaps print new posters announcing the date of the activity, aimed at the public who will come to see it, not the participants.

Advertise it as an intercultural parade, innovative compared to other activities of the celebration day, emphasizing that it is a way to celebrate the local holiday but also to raise awareness of an everyday need: spaces to promote relationships and intercultural knowledge. Be sure that the date and time of the parade is clear, as well as the duration and the route.

**Step 4:** the parade day. You should join the group in the location where the parade is going to start. Help them with all the materials and needs: banners, music equipment, costumes, etc. When the time arrives and the parade is started, you will be following them taking pictures

and making videos with the consent of the participants.. Also you will be there, available for them in case they need anything. If it is possible, it is advisable to present the activity, the aim and the main claims of the parade at the end of it, in the ending spot. You can do this, but it is better if the participants do it.

When the project is over, it takes time to assess how the activity went. How did the participants feel, did they learn something new, etc. Review the work done to detect what could have been done better.

It is also advisable to make a press release to send to local media, with photos and videos of the parade. Also share in your social media those photos and videos and spread the work done in your youth center.

## Do's and don'ts

If you finally do the activity on the same day as another holiday, contact the committee that organizes the holiday so that you can coordinate with them what spaces are available and do a good job together.

448 Encourage participants to do a lively parade, with dances, singing, etc. Encourage them to mix sounds and aesthetics, to celebrate the mix more than the representation of each culture separately, in groups. Although this is optional, it is strongly recommended.

## Innovative aspects for the promotion of interculture

This activity promotes interculturality in different ways. To begin with, it is a small project that can be carried out by a heterogeneous group of people, by a group made up of individuals from different origins and cultures, who

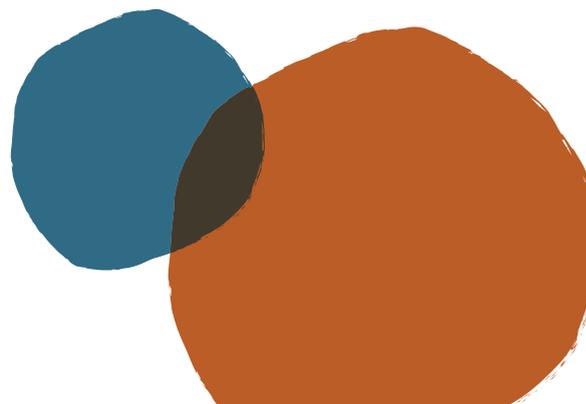
will have to work together, to design how the parade will take place, with the help of the youth worker. They will have to work to ensure that all cultures are equally represented and horizontally related throughout the activity, breaking deep-seated dynamics that reproduce the hierarchization and over-representation of some cultures over others.

In addition, this learning process will be an opportunity for people from different cultures to find a place to interact and learn about others.

Finally, the parade generates an impact on citizens, on people who are spectators: it launches a statement in favor of interculturality, a festive call to reflect on the use of public space and the dynamics we exercise on it. Reflect on who occupies and in what way the public space, and on the benefits that this reverses for the whole society.

This activity is innovative because it proposes us to understand the leisure space as a political place from which

we can generate actions that transform our environment to achieve a fairer, more egalitarian society, more aware of the value of interculturality. Festive and leisure spaces should also be considered, they are as important as many others, and have great potential to work on relationships between people. They generate an impact on the people who participate in the activity and also on the spectators, who through the festive and celebratory tone, feel attracted and get closer to what we want to claim: interculturality.



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# Artisan workshop



## Brief description of the activity

In this workshop, the participants will learn that they do not need gold and gemstones such as diamonds, rubies or sapphires to create beautiful jewellery. Sometimes it is enough to use old magazines, glue, colours, strings and imagination. Through creativity, they can express their identity, their cultural background and their imagination.

## Artisan workshop

### Topics, objectives and methodology:

The main objective of this workshop is active participation. Within the activity, the participants create something new from the old magazines; also, through nonformal learning, they find a way to create different pieces of jewellery.

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The workshop is applicable for both adults and children.

### Duration:

At least 30 minutes per session (maximum 90 minutes); there can be several sessions.

### Costs:

There are several small costs (approximately 50 euros all together) for the materials needed to execute the workshop.

### Location:

A big room in youth centre for the workshop and a small venue in the youth centre or any other public space (depends if

you have to have a permission for using it) that has many people walking by to sell the products the participants made.

### Materials:

Old magazines; scissors; colours; glue; glue gun; string for the necklaces or bracelets.

### Staff needed and eventual specific skills required:

Youth worker or an artist that would help with the preparations for the workshop and provide instructions on how to make jewellery and explain the participants why it is important to create something.

### Participants involved:

This activity would best be applicable if there would be between 8 and 12 participants involved So that the youth worker or artist is able to solve possible misunderstandings or conflicts among the group.

## Steps:

### Before

Invite the future participants to the workshops by email, social media, local media, etc. The invitations should contain a brief description of the workshops, their goals, the place where the event will be held, the time of the event, etc. Also prepare an application form that your participants will fill.

Also, find a youth worker or an artist that will help your participants while they will attend the workshops and prepare all the material needed for successful implementation of the activity.

When you have all the participants, conduct a short individual interview with them, asking about their experiences regarding art and handcraft.

### During

Prepare the room, where the activity will take place –

the chairs, tables, all the needed materials. Protect the furniture so it will not be ruined by the glue or colours used by the participants.

Explain the participants how to make a piece of jewellery and how important it is for them to make a piece of jewellery that represents their cultural background and their identity.

### Instructions:

1. In the magazines search for the most colourful pages, tear them out of the magazine and cut them into 2 to 3cm wide stripes (if you want bigger paper balls, use longer stripes).
2. Wrap the strip by twisting it diagonally in one of the corners and finally get an elongated roll that you flatten on the table.
3. Start to roll the flattened ribbon to get a "snail". In the end, glue the ribbon in order from preventing it

from unrolling.

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4. Make more “snails”, different or of the same size.
5. When you have enough of the “snails”, put them into the desired pattern and glue them together with the glue gun.
6. At the end, glue a piece of string to the shape.
7. Colour the product with the colours you like.
8. If you wish, you can also decorate the product with different materials (such as glitter, stickers ...)

### **After**

When you have enough products that were made by participants, put them on display in a visible place so people will get a chance to buy them. Also, offer the products to local businesses and companies as a possibility for them to buy the jewellery and use it as a gift for their business partners.

## **Innovative aspects for the promotion of interculture**

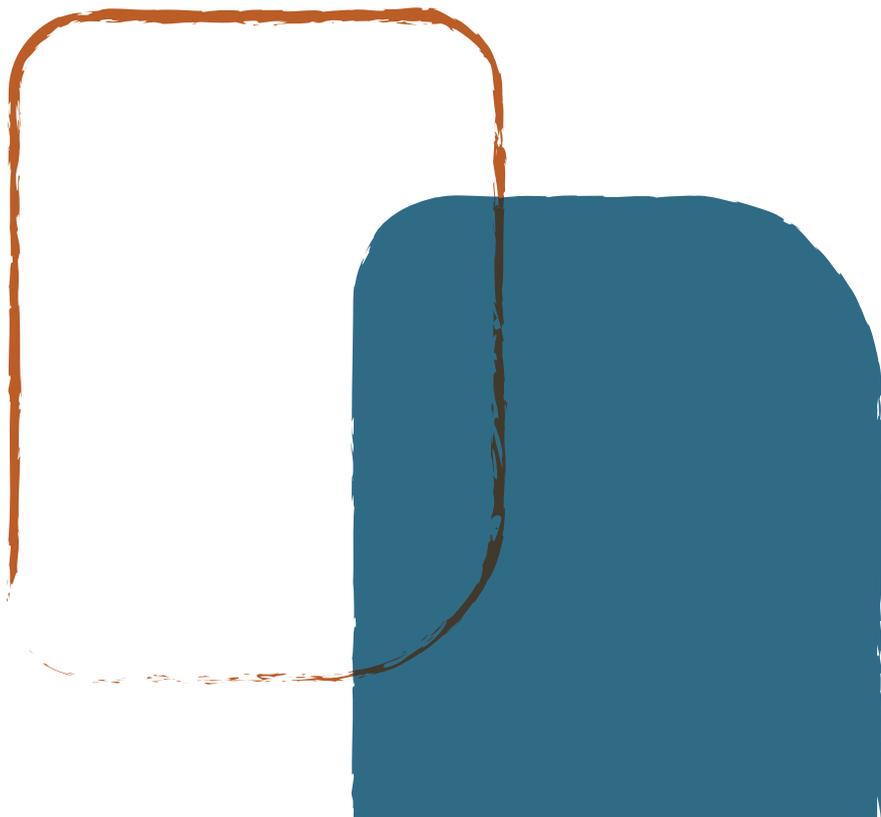
This activity promotes interculture by easing the encounter and social interaction of people from different cultural backgrounds, firstly during the workshop itself. When the products that participants had made, are being sold, the local community (and the others that decide to buy the jewellery) encounter the participants' culture.

In addition, they reuse old magazines to create something new; something that they can incorporate their own culture into and, by doing so, they teach in non-formal way the local population about their background.

## Possible follow-up or link with other activities

Depending on the products created, they could be exhibited in an art gallery, museums or they could be also presented at the town market to reach the local population of different ages and in greater number. Also, in cooperation with the municipality, those products could be given as souvenir to foreign visitors.





# Bring interculture inside



## Brief description of the activity

Bring interculture inside offers the possibility to analyse the composition of the local context and consequently adapt the Youth Center's offer. It uses the intercultural dialogue between parties from a variety of cultural contexts, each with their own specific interests. This also allows the examination of beliefs, attitudes, behaviors, procedures and social structures produced through environmental cooperation, from a reflective point of view.

## Bring interculture inside

### Topics, objectives and methodology:

Bring intercultural inside is a theoretical suggestion for managers and volunteers of youth centers, who aim at making the center more open and intercultural.

Bring intercultural inside aims to create an deeper mapping of a local contest that leads:

- To the identification of the general 'topography' of cultures - the beliefs, attitudes, behaviours procedures and social structures that shape human interactions;
- To the identification of potential hazards, obstacles and pleasant surprises that a local community has in order to build an intercultural contest;
- To the understanding of how intercultural beliefs, attitudes, behaviours procedures and social structures could be promoted and supported;
- The stimulation of the cooperation with different beliefs, attitudes, behaviours procedures and social structures.

The methodology used for this activity is that of investigation, research on the territory and action-research.

### Duration:

The phases in which the activity is divided, described below, have different durations:

- RESEARCH 3 weeks
- ANALYSIS 3 hours
- PLAN 1 week

### Location:

For phase 1 your town/local community

For phases 2 and 3 your youth center

### Staff needed and eventual specific skills required:

It is useful to have in the team a sociologist or another expert in social analysis.

## Steps:

Bring intercultural inside could be divided in 3 main moments:

### Research:

Identify principles of good practice in community engagement, participatory urban planning and development. After identifying the possible people, groups and associations of the community, organize a team of people who are able to gather more detailed information on the groups identified and produce a report of the information collected.

### Analyze:

After organizing the information in the report, organize a meeting with the managers and volunteers of the youth center, to understand how to establish a participatory planning and development with the local community, involving also the cultures that are not native in that area.

### Plan:

After analyzing the data, invite the representatives who participated in the community mapping to a planning meeting that aims to set out the case for a new and dynamic 'intercultural' praxis which seeks out difference and is focused on adding value and values to the community.

In this phase it is important to take into consideration that:

- Cultural diversity means more ideas, more options and more opportunities.
- Acknowledging the advantage of diversity means bringing people of different cultures together so that they can learn from each other and co-operate in an intercultural way.
- Extending and enriching public engagement in the planning and development of neighborhoods is now the norm, not the exception.

- Good community engagement requires techniques but is really about having the right attitudes and skills.
- Good community engagement does more than canvass opinion. Everyone has a story to tell, emotions to express and wisdom to impart and a good practitioner can find and interpret them and turn them into a unifying narrative. This requires a skill which professionals ignore at their own peril – cultural competence.

It is inevitable that all these aspects interact during the planning meeting, for this reason make sure to have a great mediation between the parts in order to come out with some specific objectives to develop in the community and/or in the youth centre.

**Put into practice:**

After stipulating a plan with the various points to be developed, the youth center's manager takes the re-

sponsibility for coordinating the plan and for dividing tasks among the groups of the community. It is important to introduce people from the community into coordination and responsibility roles, in order to make them participate and show a sense of openness towards them.

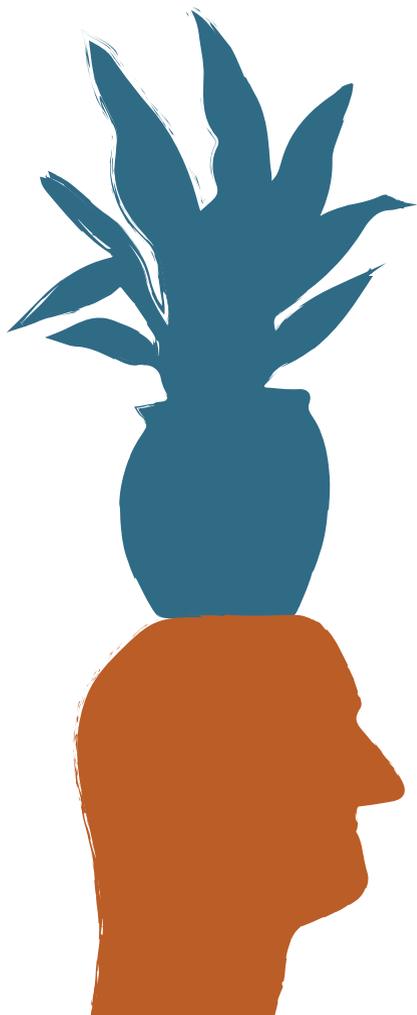
**Ongoing evaluation:**

It is possible that, during implementation, an activity does not work according to plan.

For this reason, it is advisable to monitor continuously the activities in order to reformulate them when necessary.

## Innovative aspects for the promotion of interculture

The interaction of different cultures can bring the solution for problems, agreements may be negotiated and disputes may be resolved. This is the start point to think interculturally. Bring interculture inside is an input, motivation for managers and volunteers of a youth center to understand their context and promote the interaction and sharing of different realities.



# Mirror Questionnaire



## Brief description of the activity

The Mirror Questionnaire is a research instrument consisting of a series of questions with the purpose of gathering information from new components of a community. The questionnaire can be used and accessed freely by the local community.

## Mirror Questionnaire

### Topics, objectives and methodology:

The Mirror Questionnaire (MQ) provides a relatively cheap, quick and efficient way of obtaining large amounts of information from a large sample of people. The MQ intent is mostly to collect information from newcomers of a local community in order to provide them the better practical information related with their interests and expectations about their new reality.

The maintenance of the MQ will be mainly carried out by the workers and volunteers of the youth center in collaboration with social and youth institutions and organizations, able to signal new groups of people in a given location. The MQ itself consists of a series of questions (open and not) in which the responder can give feedback on what type of information he/she wants to get. For example, just think of a group of refugee people who do not know where to go to get information about their new city (Shopping centers, theatres, etc.) or do not know what types of leisure activities exist for their children. Through the answers they give, the

managers of the MQ will be able to contact the person and provide him/her with the desired information. The MQ tries to facilitate the best integration in a person's daily life in the new local community.

### Duration:

It can have a start time and, from then on, be active without having a specific end date. The main aspect of the MQ is the accessibility of people to the questionnaire.

### Costs:

Free of charge for the responders

It could have a maintenance cost for the human resources involved in the analysis of the questionnaires. It is also possible to avoid this cost by involving volunteers of a specific organization.

### Location and Materials:

**Printed version:** the questionnaire in this version could be left available in the youth center in a place that is easy for users

to access. It should be a place That has at least a chair, a table and material suitable for its compilation. The managers of the questionnaire could also decide to dedicate a specific time of the day and week in The compilation of the questionnaire is available, so that they can be present during its compilation. If this is not possible, there should be a box or folder capable of collecting the completed questionnaires.

**On-line version:** the online version of MQ could be the fastest, most efficient and environmentally Friendly way to do it. For this reason, it should be considered as the main option because:

- Allows a rapid analysis of the information collected;
- There is no need to collect the form, but it can be easily completed from home.

The managers of the questionnaire could also decide to dedicate a specific time of the day and week in which they can offer assistance for the compilation.

### **Staff needed and eventual specific skills required:**

The maintenance of the MQ will be mainly carried out by the workers and volunteers of the youth center in collaboration with social and youth institutions and organizations, able to signal new groups of people in a given location.

### **Participants involved:**

Newcomers in a local community

## Steps:

### Before

Before creating the questionnaire, try to identify the organizations, bodies and institutes that can report new groups of people who are setting in the community. You will need them to have contact with people taken into consideration. example: ESN (Erasmus student network) association, social services office, schools, kindergartens, etc.

### Create the questionnaire:

Often a questionnaire uses both open and closed questions to collect data. This is beneficial as it means both quantitative and qualitative data can be obtained.

Closed questions structure the answer by only allowing responses which fit into pre-decided categories.

Data that can be placed into a category is called nominal data. The category can be restricted to as few as

two options, i.e., dichotomous (e.g., 'yes' or 'no,' 'male' or 'female'), or include quite complex lists of alternatives from which the respondent can choose (e.g., polytomous).

Closed questions can also provide ordinal data (which can be ranked). This often involves using a continuous rating scale to measure the strength of attitudes or emotions. For example, strongly agree/agree/neutral/disagree/strongly disagree/unable to answer.

Open questions allow people to express what they think in their own words. Open-ended questions enable the respondent to answer in as much detail as they like in their own words. For example: "can you tell us what service you need?"

If you want to gather more in-depth answers from your respondents, then open questions will work better. These give no pre-set answer options and instead allow the respondents to put down exactly what they

like in their own words.

Open questions are often used for complex questions that cannot be answered in a few simple categories but require more detail and discussion.

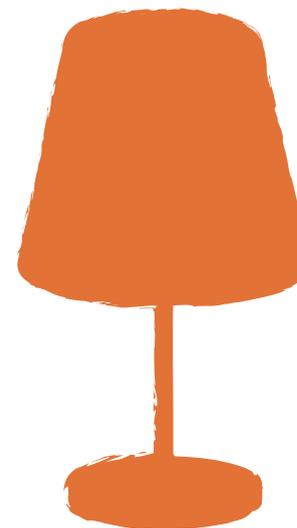
### **During**

The youth center and the questionnaire managers, undertake a continuous work to promote the questionnaire. It must be ensured that at this stage there are managers who are able to promote the questionnaire in the institutions, bodies and organizations and directly with the people concerned.

### **After**

Whenever a questionnaire is received, the people in charge of analyzing the questionnaire will identify the person's interests and then put him/her in contact or give information on the service, structure, organization that could meet his/her needs.

Obviously, this is also an optimal way to promote the activities of the youth center, so you will never try to miss the opportunity to promote your center.



## Do's and don'ts

There are a lot of factors to take into account when designing a questionnaire.

### Aims

Make sure that all questions asked address the aims of the research. However, make sure that each question explores only one issue.

### Length

The longer the questionnaire, the less likely people will complete it. Questions should be short, clear, and to the point. Any unnecessary questions/items should be omitted.

### Pilot Study

Run a small-scale practice study to ensure people understand the questions. People will also be able to give detailed honest feedback on the questionnaire design.

### Question Order

Questions should progress logically from the least sensitive to the most sensitive, from the factual and behavioral to the cognitive, and from the more general to the more specific.

The researcher should ensure that the answer to a question is not influenced by previous questions.

### Terminology

There should be a minimum of technical jargon. Questions should be simple, to the point and easy to understand.

The language of a questionnaire should be appropriate to the vocabulary of the group of people being studied. Use statements which are interpreted in the same way by members of different subpopulations of the population of interest.

For example, the researcher must change the language of questions to match the social background of re-

spondents' age/educational level/social class/ethnicity etc. You can also translate the questionnaire according to the language that the target group speaks.

### **Presentation**

Make sure it looks professional, include clear and concise instructions. If sent through e-mail, make sure it does not go to “junk mail”

### **Personal data of the responder:**

Make sure you get the personal data of the responder, at least the email or telephone number and attach the personal data authorization.

## **Follow-up or linked activity:**

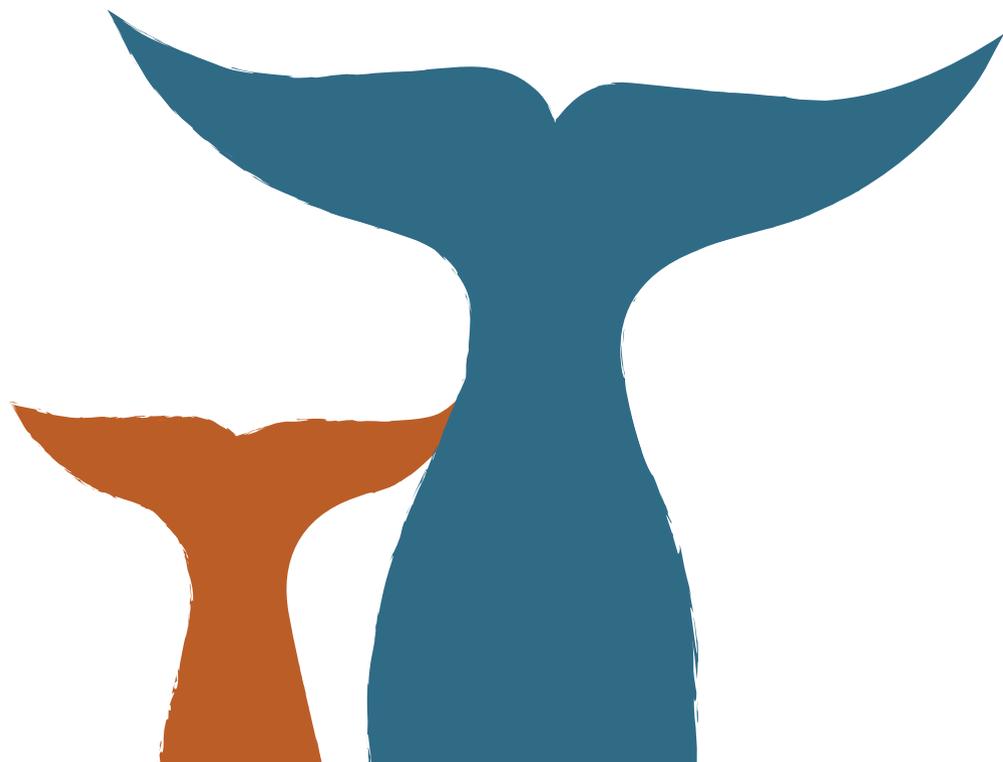
MQ is a useful tool to implement before or during the following activities proposed in this toolkit:

- GUIDED TOUR
- INTERCULTURAL WALK

## **Innovative aspects for the promotion of interculture**

The MQ can be an effective means of measuring the behavior, attitudes, preferences, opinions and, intentions of a numbers of subjects more cheaply and quickly than other methods.

The MQ aims to strive to open up opportunities for groups of people who may have difficulty integrating into a new community. In a time and place where everything seems to be within reach, many times we forget the sense of integration and acceptance of the other, excluding the intercultural value of a community. With the MQ we try to promote interculturality by welcoming newcomers and offering them our support, which inevitably leads to a relationship between the two sides.



# New cultures new sport



## Brief description of the activity

This activity intends to promote the encounter between people from different countries and the knowledge of their cultures through the universal language of sport and its values.

## New cultures new sport

### **Objectives and methodology:**

The objective of this activity is to facilitate the practice of sport by people coming from other countries, using at the same time the sport practice as a tool for the local community to meet and discover other cultures and have moments of spontaneous aggregation that revolve around the sport practice. The methodology applied is the promotion of knowledge and encounter between different cultures using non-formal activities in informal contexts

### **Duration:**

The activity has no specific duration as it varies a lot according to the sport played. To reach its purposes it is indeed important to structure it as a stable and recurring event, instead of a one-time activity

### **Location:**

Any outdoor place that is public, accessible and already frequented by young people such as parks, big parking areas,

squares...

### **Material:**

The necessary material is closely connected to the specific sport you decide to play. This said, it can be useful to have available general sports gear (different colours jersey to make teams, balls, whistles, flags...)

### **Staff needed and eventual specific skills required:**

No specific skills are required but having sport experience, even if not indispensable, is useful.

### **Participants involved:**

This activity does not work with a monocultural group. Plus, as described later on, it is important to look for and involve groups who already play together a given sport.

## Steps:

### Before

Look for groups of youngsters/adults from other countries that already play some team sport. If searched for in the right time and places (non-working days, late afternoons at parks, big parking lot...) you will be surprised of how many sports that you did not even know are played around your city.

Ask them to explain you the rules of the game and propose to show it to other people in order to have more participants. Set then a date when they are sure they will play again, at the same place or in a bigger one if you think it will ease the participation of other people. Set the date with a comfortable margin to promote the participation in the activity among your youth center users and local community at large.

When arranging the next meeting, do pay attention to

not overturn the group routine. It is important to ensure a good participation of other people by setting the proper time and location, but if it is too far away from the group habits there is a high risk that it will not show-up, and it would be the failure of your activity.

Exchange contacts with two or three people of the group (mobile, facebook, Instagram...) in order to stay in touch until the next meeting for contingencies and updates. Ask if any specific material or equipment is needed.

Once the date is set, is time to promote it at your youth center and in your town. Waiting for people to spread the word is a good strategy, but do not underestimate the power of a good social network campaign. For example, you can create a specific event on Facebook (ex. "Cricket tournament on Sunday!", "Square dancing in the park", "Win the football-tennis cup") and build suspense by posting some videos of skilled players or official competitions of that sport.

If you manage to have in advance a solid group willing to participate in the event you can start explaining the rules, watching together videos of this sport, making some practice..

### During

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Introduce the group of participants you gathered to the group who practices the sport. A good way to break the ice and make some informal acquaintance is to make some warm-ups together before starting to play.

Ask someone from the group to explain the rules to everybody, helping him/her with translation if necessary. Then make the teams, as mixed as possible with locals and foreigners, new players and expert ones. The more the teams are mixed, the best you will prevent excessive agonism and facilitate the encounter of diversities.

The aim of the activity is to have as many participants as possible, so try to involve also the passers-by or curious people approaching the group. Make yourself visible by

putting some flags, decorations, music...

### After

Decide with participants other dates for a rematch or simply for playing together again, as well as other sport or games to play (perhaps locals would like to show their favourite sports to the foreigners next time).

## Innovative aspects for the promotion of interculture

New cultures new sports helps promoting interculture by working on two fronts inclusion of newcomers in the local social tissue and support for locals in seeing the newcomers in a different and more complex perspective.

One the one hand it fosters the process of inclusion of migrant people - and foreigners in general - in the local community by easing the practice of a very important moment in individuals life such as the sport activity.

On the other and it offers to different cultures a moment to deepen the reciprocal knowledge, preventing prejudices and supporting a peaceful cohabitation. In fact, the reasons why people move to other countries (work, family rejoining, asylum claim, study, search for a better life..) often ends up absorbing and defining the individual, reducing his complexity to a mere part of him. This is one of the reasons why prejudices arise and the coexistence is often hard to achieve: the person ceases to be considered such and becomes an economical/political/social category. The methodology applied here is to deconstruct this approach to diversity and offer one (among multiple possible ones) field of encounter and acquaintance.

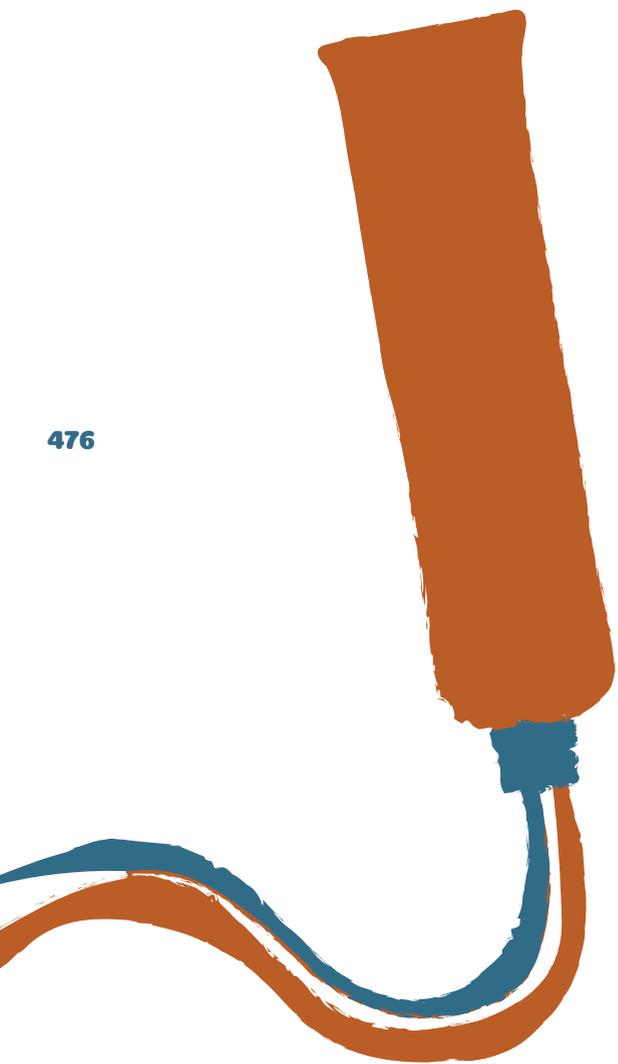
The activity is as simply as innovative, because it combines a ludic experience and an informal context outside the youth center. The sport here is used as tool to ease the encounter of people that normally do not have such occasions to share relaxing moments together and puts the basis for further meetings thanks to the simplicity and

replicability of its structure.

## Possible follow-up

Following the event(s) that you had, you can organize a tournament of the sport most liked by participants. Once you have a solid basis of people playing one or more sport or games, you can include workshops of them in your youth center program. You can also set up a team composed by the best players and look for existing tournament or championship where to enrol it. It will foster the group spirit and the creation of positive dynamics among the players.

Once the group of participants is formed, there is no more need for mediation of youth workers so it is a genuine and effective way to trigger an intercultural encounter that eventually can continue autonomously.



# My culture is...



## Brief description of the activity

The “My culture is..” project is a public ritual that invites the community to consider the things which connect us.

## My culture is...

### Topics:

“My culture is..” wall is an exhibition made by random people that can interact with a wall with just a sentence: “My culture is...”. It is responsibility of the people to complete the sentence in a free way, describing how they see their own culture.

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### Objectives:

The objective is to share with unknown people our thoughts about our own culture.

### Methodology:

The methodology is interactive street art exhibition.

### Duration:

No limits

### Costs:

Most of the costs are only related with the material, basic-

ly paint and brushes.

### Location:

A wall from an abandoned place, building or house that is easily accessible to all the community.

Anywhere which has a high public footfall is ideal - market places, city squares etc.

### Materials:

- Paints. Culture doesn't have a specific color; you are free to paint as you wish!;
- Brushes;
- Paper to make the stencil for the phrase: “My culture is...”
- Chalks
- White spray paint

### Staff needed and eventual specific skills required:

Volunteers from the community that can support you on the

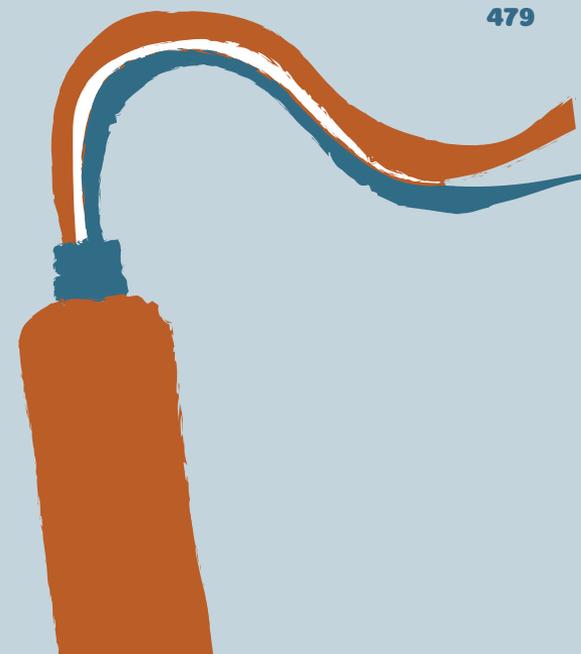
creation of the wall.

No specific skills are required.

**Participants involved:**

Local Community at large

Anyone walking by could pick up a piece of chalk, reflect on culture and life, and share their personal thoughts in public.



## Steps:

### Before

Look for a spot where you would like to paint the interactive wall. It is better if it is accessible for most of the community. For example, think of that building next to the supermarket that has been in construction for many years or at that abandoned house that is in plain sight.

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Go ask permission. Houses, buildings look abandoned, but most of the time they do have a owner. If it is private property, ask directly to the owner (if possible), if it is a public one ask for permission to the City Hall. If you receive a negative answer, do not give up! Ask for another place that could be used instead of that one. People help people!

After receiving permission, paint the wall. As culture does not have a specific color, you can give space to

your imagination and use a base color that can be written over with chalk. Then stencil it with a grid of the sentence, "My culture is \_\_\_\_\_."

### During

Passers-by could pick up a piece of chalk, reflect on their lives, and share their personal aspirations or bucket list.

### After... or not...

There is not a specific timetable for this initiative.

You can implement it in two ways:

- That it becomes permanent
- Temporary. In this case it is preferable to share with the community the period in which the wall will be available.

In both cases try to create:

A media channel where you can share the sentences. Try to create it in a way that also explains why the wall exists. For example: the wall will help us to get to know aspects of our culture that we never thought about..

## Innovative aspects for the promotion of intercultural

This is an activity to celebrate the meaning of intercultural reality through an interactive exhibition made by the community. A “My culture is..” wall should offer freedom of expression to people. It is easy to get caught up in the day-to-day and forget what really matters to you and to others. For this reason, this activity proposes to go back to discover the meaning of culture in intercultural way, giving the opportunity to mix and “shake” visions and perspectives with the purpose of building an interrelation between many cultures. Everybody knows of an abandoned, knows an abandoned house/ building that had been collecting dust and graffiti for

years. This gives the change for this building to have a voice. People can use an unused place for a reason: promotion and celebration of an intercultural reality.

This kind of street art can also respond to the problem of an unsafe and unpleasant neighbourhood giving different shapes and colours to a wall that normally only collects hate and a sense of oppression.

## Possible follow up or link with other activities

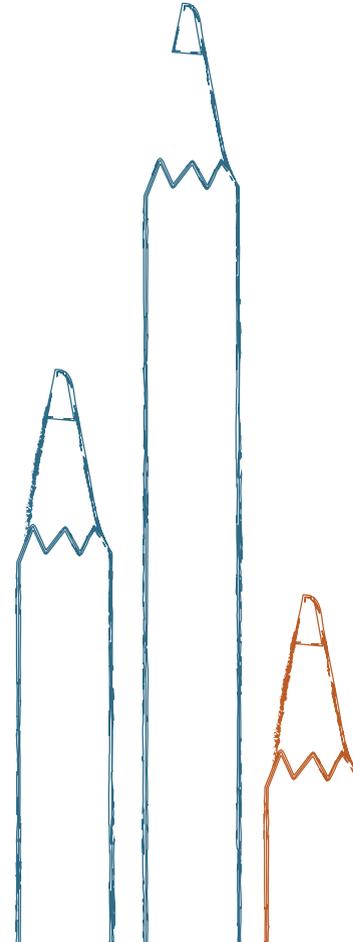
The scheme here proposed can be applied to many other question related to the encounter of cultures, by using other open questions that trigger passers-by to intervene in what is a collective street art work.

This activity can be followed up by Anti-rumor short story contest and One day, One culture as well as Bring intercultural inside and Cultural Forum.

## Bibliography

Inspired by “Before I die...” project:

<https://beforeidieproject.com/story>



# **CHAPTER 6**

## **BOX OF INSPIRATION**

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# Gau Irekia



## Brief description of the activity

Gau Irekia (Open night) is a participatory cultural festival that Sarean (project partner from Spain, ed) organises since 2012.

Through an open call, a program is designed with a hundred activities in many spaces of San Francisco, Bilbao la Vieja and Zabala neighbourhoods. These activities take place during a single day in mid december, and the majority of the artists, spaces and social organisations of the area take part in it.

## Gau Irekia

### Topics, objectives and methodology:

Gau Irekia's objectives are to make visible the area's enormous cultural and social activity and to enhance the collaboration between local agents.

It is also an opportunity for different audiences to approach the area, to discover many places they normally cannot enter, to meet local artists, collectives, organisations and their work and to change their perspective of the neighbourhood and break the stigmatized perceptions.

### OPEN CALL: DESCRIBE IT

#### Duration:

- Open call: one month, 3 months before the festival
- Selection of the activities: 2 weeks after closing the open call
- Production: 2 months before the festival, to coordinate the activities and communicate the program

- Festival: a single day

#### Costs:

Gau Irekia can be done in a self-managed way, on a small scale, or with a bigger budget and a bigger scale.

The Sarean organisation has organised it with 20.000€ on the first years, and with a 70.000€ budget on 2019. The format of the project can be adapted to a wide scale of situations.

Those would be the budget areas:

Human resources: coordination, communication

Technical needs: sound, illumination, etc.

Communication: design and printing of posters and program, video, photo

Artist's fees

#### Location:

The activities take part in different spaces: cultural spaces,

institutional spaces, public space, offices, bars, etc.

**Materials:**

**Communication materials:** website, social networks, posters, videos.

**Technical materials:** sound amplification, lights, depending on the activities needs

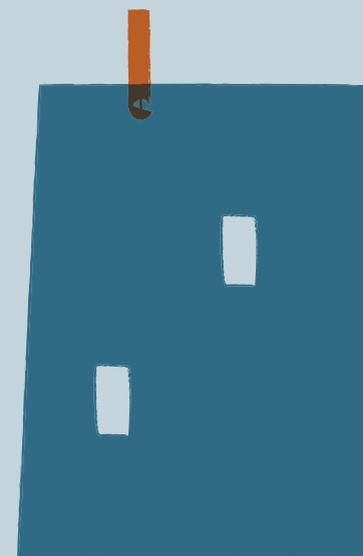
**Staff needed and eventual specific skills required:**

The minimum staff needed are two people: one taking care of communication needs and the other one for production needs. For the festival day, the staff should be bigger, depending on the amount of the activities.

**Participants involved:**

Staff, artists, local organisations, spaces, public.

The number will depend on the scale of the program.



## Steps:

### Before

#### Open call:

3 months before the festival, it is necessary to create an open call, so that the artists and colectives can send their proposals. It is important to communicate this open call online and offline. To involve the community, personal approach is very relevant. Although, it is important to know the context or to work with local mediators. The open call is addressed to artists, colectives, organisations who will propose the activities, and to spaces, who will receive the activities. It can be open for a whole month.

#### Selection of activities:

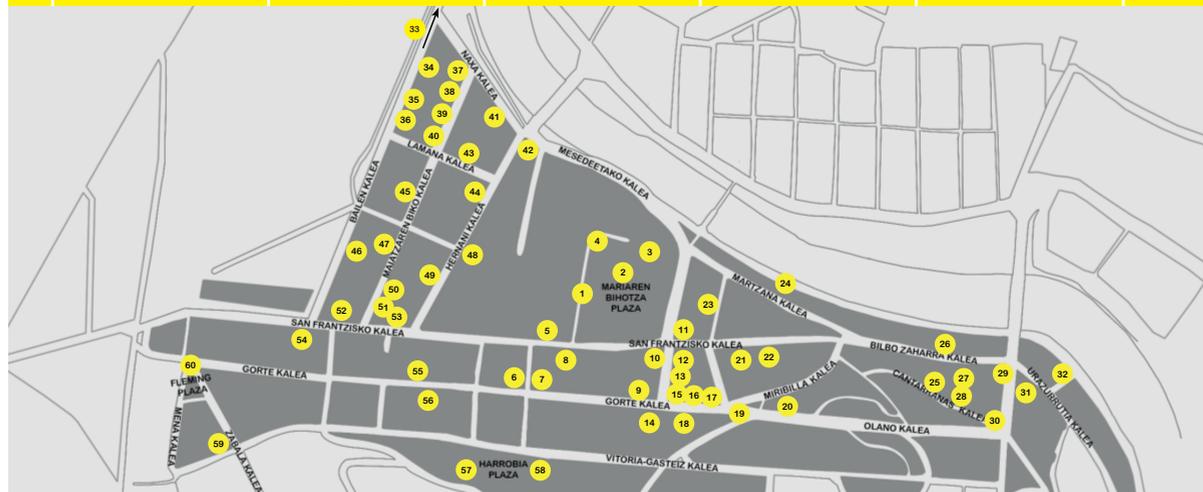
After closing the open call, the organisation or a jury will check out the proposals and select the activities. The criterias should be as wide as possible, in order to create an inclusive program.



FESTIVAL CULTURAL PARTICIPATIVO → SAN FRANTZISKO. BILBO ZAHARRA. ZABALA

# GAU IREKIA

<p>1. SAREAN Mariaren Bihotza Plaza, 4</p> <p>2. MARIAREN BIHOTZA PLAZA</p> <p>3. CENTRO CÍVICO Mariaren Bihotza Plaza</p> <p>4. GAU IREKIA EXPO GUNEA Mariaren Bihotza Plaza, 7</p> <p>5. MUSEO DE REPRODUCCIONES San Frantzisko, 14</p> <p>6. NEVIPEN Gorte, 22</p> <p>7. TRUCA REC Gorte, 20</p> <p>8. PULPERIA FLORINES San Frantzisko, 31</p> <p>9. ERROTIK-HARILKA Gorte, 10</p> <p>10. LA VIÑA San Frantzisko, 17</p> <p>11. CREA AFRICA Conde Mirasol, 7</p> <p>12. CUCHILLO Conde Mirasol, 11</p>	<p>13. ETORKINEKIN BAT Conde Mirasol, 11</p> <p>14. COORDINADORA MARROQUÍ Gorte, 9</p> <p>15. CONSONNI Conde Mirasol, 13</p> <p>16. SC GALLERY Gorte, 4</p> <p>17. MARI MAKEDA Gorte, 4</p> <p>18. CORTES UNO IZQUIERDA Gorte, 1</p> <p>19. BAR CASA FLORA Aretxaga, 11</p> <p>20. HOTEL BILBI Miribilla, 8</p> <p>21. OKELA San Frantzisko, 11</p> <p>22. HASIBERRIRO TIENDA SOLIDARIA San Frantzisko, 7</p> <p>23. LA DERIVA, TALLER DE CURIOSIDADES Aretxaga, 4</p>	<p>24. DDT BANAKETAK Martzana Kaia, 5</p> <p>25. XAKE ESPAZIOA Bilbo Zaharra, 7</p> <p>26. ESTUDIO LOREA OAR-ARTETA Bilbo Zaharra, 4</p> <p>27. BILBO ZAHARREKO PLAZA</p> <p>28. GOIZALDE Bilbo Zaharra Plaza</p> <p>29. TXONDORRA BERRIA Bilbo Zaharra, 1</p> <p>30. TXOKO BILBO ZAHARREKO LAGUNAK Cantarranas, 2</p> <p>31. KIDEKOOP Urzuruttia, 26</p> <p>32. KULTUR ETXEA Urzuruttia, 7</p> <p>33. MÉDICOS DEL MUNDO Bailén, 1</p> <p>34. LA MATRIZ Bailén, 11</p> <p>35. HASIERA Bailén, 13</p>	<p>36. SEDE NOVISI Bailén, 13 BIS</p> <p>37. CAFÉ NERVIÓN Naxa, 7</p> <p>38. ANTI LIBURUDENDA Maiatzaren Biko Kalea, 2</p> <p>39. ASOCIACIÓN CAOSTICA Maiatzaren Biko Kalea, 4</p> <p>40. DAB ESTUDIO-TAILERRA Maiatzaren Biko Kalea, 9</p> <p>41. HIGH Naxa, 3</p> <p>42. BILBOROCK Mesedeetako Kaia, 1</p> <p>43. PIKARA Lamana, 2</p> <p>44. CAFÉ TEATRO BADULAKE Hernani, 10</p> <p>45. ESTUDIO 14 Maiatzaren Biko Kalea, 14</p> <p>46. BAILÉN, 24 (PERSIANA)</p> <p>47. KREMLIN ARETOA Dos de Mayo, 18</p> <p>48. LA GERNIKESA Hernani, 11</p>	<p>49. KER FATOU Hernani, 20</p> <p>50. SUTAN Maiatzaren Biko Kalea, 19</p> <p>51. XABOI PUNPUILA Maiatzaren Biko Kalea, 25</p> <p>52. 38 San Frantzisko, 38</p> <p>53. BILBAO HISTORIKO San Frantzisko, 32</p> <p>54. BEREBAR San Frantzisko, 65</p> <p>55. LA TRIBU ESPAZIO CREATIVO Gorte, 40</p> <p>56. DANTZAKA ZIRKO ESPAZIOA Gorte, 35</p> <p>57. HARROBI IKASTOLA Harrobi Plaza, 1</p> <p>58. HARROBI PLAZA</p> <p>59. IGARKIZUN Zabala, 6</p> <p>60. FLEMING PLAZA</p>	<p>INFORMAZIO GEHIAGO BEHAR BADUZU: GAUREKIA.COM / @GAUREKIA SAREAN.INFO / @SAREANGUNEA</p>
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**21:00****24****CONCIERTO****Vivalamuertetuya eta  
JAN****45****CUENTOS  
ERÓTICOS,  
HISTORIAS PARA  
NOCHES FRÍAS****Estudio 14 + Begoña  
Alabazan****59****ESCAPE ROOM.  
PUERTAS ABIERTAS  
Y EXPOSICIÓN**  
**Igarkizun**

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**Production:**

Once the activities have been selected, the team will confirm the artists and spaces. One of the most important parts of the production phase is to connect artists and spaces.

We also have to check all the technical needs for all the activities.

**Communication:**

Once the program is ready, the team will communicate it (web, social network, press, etc). The materials used are a poster and a physical program.

**During**

On the festival's day, all the activities will take place in different spaces. The staff should check that every artist starts on time, and take care of every emergency than can occur.

It is important to take photos and videos so that we can register and communicate.

## After

After the festival, we do the evaluation process through meetings with a selection of artists and partners, in-quests to every artist and collaborator, and meetings with the staff. This evaluation will help us to see what went good and wrong, and will help us to organise next year's festival.

## Innovative aspects for the promotion of interculture

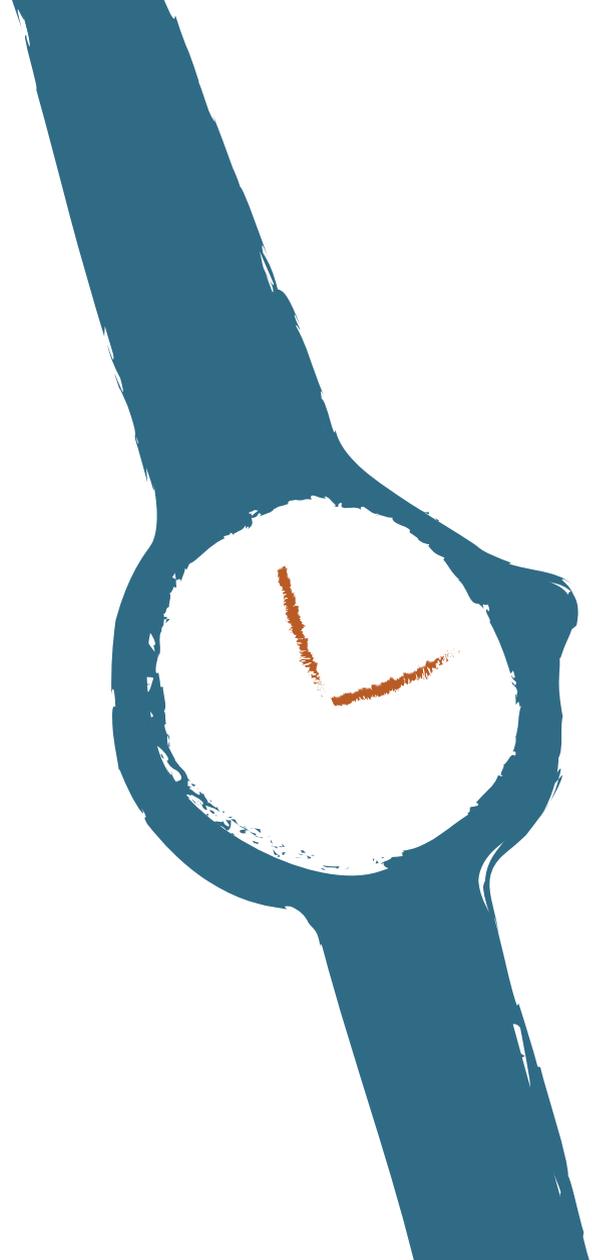
In Gau Irekia, the work of local collectives from all over the world is put together in different spaces. The public can take part in all kind of activities: concerts, theatre, talks or workshops from popular culture, contemporary arts and folklore.

We promote and celebrate cultural diversity as wealth.

## Video, links and external resources

<https://www.youtube.com/watch?v=8kv9-LPbNtw>





# Time bank



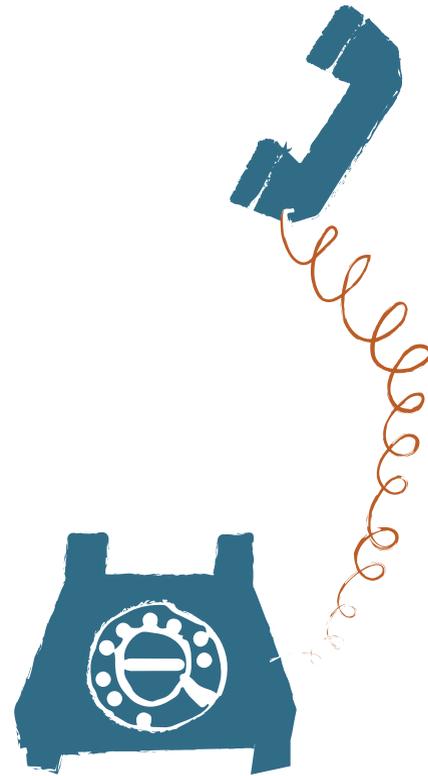
## Brief description of the activity

Time bank is a bank where people mutually exchange activities, services and knowledge. People exchange their free time to help each other especially in small daily necessities. The Time bank is organized as credit institutions where transactions are based on the circulation of time rather than money. The biggest difference is that interest is never accrued, neither in passive nor in negative! The only obligation that one has is the balancing of the account. In a Time Bank, the value of the traded assets corresponds only to the hours used to carry them out and the rule is to combine utility with pleasure. Anyone can join a time bank, as everyone has the potential to offer something useful to others and everyone needs something.

A time bank provides for the intermediation between people, so as to allow indirect exchanges, based on mutuality, beyond the bilaterality characteristic of barter-

ing. These exchanges may also be postponed, because one can give when he/she can, and receive when he/she wants.

Being an account holder in a time bank has the further advantage that one does not become debtor/creditor of someone else, but the relationship is established with the bank, that can cross supply and demand as effectively as possible.



## Time bank

### Topics, objectives and methodology:

- Trust, reciprocity and civic engagement
- Increased self-esteem/confidence
- Greater participation in community events
- Diminished loneliness
- Accept help with dignity - knowing you will help others in return

A Time bank firstly aims at easing the active encounter of people and at increasing solidarity within the community. What is exchanged are activities and the unit of measure is time, rather than money, independently of the market value of the "service" exchanged; a Time Bank is based on the principle of equal dignity of the activities exchanged and on reciprocity, so that each subject is a bearer of needs and resources.

The encounter of people is defined "active" because it is based on mutual aid, and helps to discover other people

through their abilities or willness to help, in a win-win situation. For instance: Shahab from Pakistan was a math teacher in his country and now he has some issues to renovate his health card. He offers two hours a week to give maths lessons and asks in return legal aid. Maria, who is preparing her entrance exam at the med school, needs some math lessons and uses her credit with the time bank (gained by going grocery shopping for an old lady the previous week) to get 5 math lessons by Shahab. Shahab so accumulates 10 hours of credit with the bank and he will "use" them as soon as another "account holder" of the time bank will make available his/her time (and expertise) in legal matters.

The usual help that is exchanged between members of the same family, groups of friends or - in small communities - neighbourhood, is now extended to people previously unknown, through the intermediation of a third party, the Time Bank, in which both sides of transaction trust, makes the encounter happen and its participants take advantage of it.

Through this activity is possible to vividly convey the advantages of cooperation: those who have little time will notice that it is sometimes possible to multiply it, for example by making the activities made for themselves and their family members available for others (for example, shopping, taking children to school) and receiving help to "earn time" in other areas.

**Duration:**

The duration of a Time Bank is directly linked to the success of the initiative. Namely, it is not a one-time activity, but it is a process. There are, nevertheless, some steps to take.

**Location:**

The minimum required is room to have a front-office where people can get information, open an account and check the time and activities made available by the other "account holders". If the premises allows, some activities can also take

place at the Time bank; in fact, among other activities, one can offer his time for company, for a conversation, or activities that do not require to be done at home or in specific places. So it is advisable to have a space big enough to have an common area for informal meetings (tables, chairs, sofas) and a more private area with tables and chairs for activities that require concentration (language classes, legal advice...).

**Materials:**

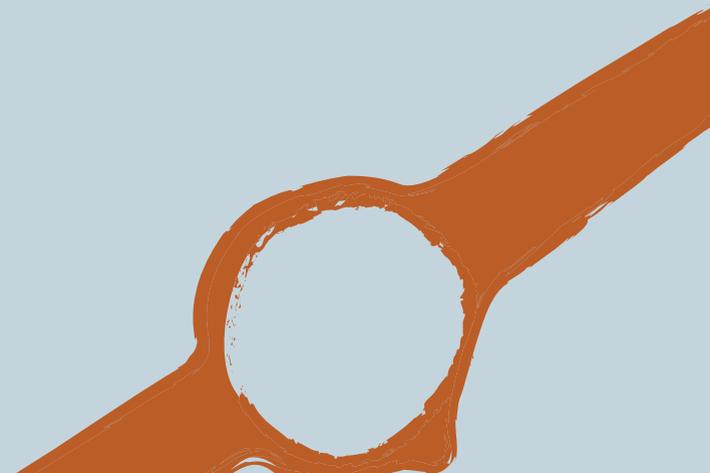
For the front-office: table, chairs, computer with a spreadsheet program, telephone, internet connection, pinboard.

For the common and private areas: tables, chairs, sofa.

**Staff needed and eventual specific skills required:**

The Time Bank works on a fixed schedule, namely it is open on days and hours that have to be known by the account holders and the people who want to join it. During a shift, at least two staff people are needed.

One will be in charge of backoffice, namely to keep the register of credits/debits and another will be in charge of frontoffice, welcoming new possible “account holders” and giving information.



**Management of the accounts:** all the accounts have to be organized in a spreadsheet reporting credits/debits: every activity done is registered in order to have clear how many hours each member gave or received (assets liabilities balance).

**Matching demand and supply:** an important feature of Timebanks is to optimize the various activities demand and supply. Likely, at the moment that somebody asks for a specific activity, there is not an equivalent activity offered by someone else. At the same time, when an activity or capability is offered, there is not an immediate request of it. The staff will register all the activities requested or offered by the members and will put them in contact. If no match is possible, the offer or request will be however noted and published on a pinboard in the common room, so that anyone can see what is offered/asked, so that matchings can arise spontaneously by the people that check the pinboard.

A second person will be in charge of the front-office, taking care of:

**Promotion of the time bank:** in order to achieve a wide number of associates and constantly increase it, it is crucial to pro-

mote the time bank. Before its opening, issue a press release, communicate on social media and organize a public event to solemnly inaugurate it. The latter will be a chance to explain the principles and spirit of the time bank, its importance to enhance the cohesion and solidarity within the community, based on the principle that anyone can contribute to its growth with his/her involvement, effort and competence. The Time bank should also have updated social media in order to ease a fast circulation of information also among those who are not often “physically” present (Facebook group, Whatsapp broadcast...)

**Welcoming new members:** when new members are willing to apply, the front office should explain the principles and rules of the Time Bank, helping them filling the association form, giving instructions on how to offer or request a service. Another important task of the front office is to give assistance to “translate” the help offered or needed in hours; namely to help people to estimate, in the unit of measure of the bank, the service offered or asked.

## Innovative aspects for the promotion of interculture

Anyone in a time bank is a bearer of values: its optimal functioning is guaranteed by the wide scope of people it manages to reach; it needs to be inherently intercultural, intergenerational, and interclass. A well-functioning time bank helps to reduce the barriers between young and old, rich and poor, locals and foreigners, disabled and able-bodied, because everyone can bring something, and all the services have the same value, that is 1 hour.

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The approach of a time bank is intercultural because it considers diversity as a value and allows the person to promote him/herself in the discovery and enhancement of his/her own culture and that of others, according to what Gisele Legault defines relativistic sensitivity, in which social relations between individuals belonging to different cultures must represent a mo-

ment of communication and mutual knowledge rather than highlighting barriers and discrimination. This encounter of different cultures happens in a strategic moment, in which one helps the other in a logic that goes further than a mere volunteering, because both sides of the relationship take advantage by the situation, an advantage that can be immediate (the person who is helped) or postponed (the person who gains credit for his help, credit that can be “used” later on). In this perspective the relationships created by being members of a time bank are symmetrical, thanks to the existence of a third party, the bank itself, that ensures that the help offered or received will be “balanced” later. This breaks the binomial needy/charitable, that often characterize “intercultural” initiatives, as well as certain forms of volunteering itself. Furthermore, the members of a time bank find something in common, the cooperation as principle of collective well-being, without having to compromise their specificities - in a broad sense their cultures – because these specificities, expertise,

abilities, cultural knowledges, are valued as currency (through the transformation in time made available to others) in a time bank.

# Band'Arte



## Brief description of the activity

Band'Arte is part of a show of musical projects developed by individual performers, bands or DJ's, resident and / or native of the municipality of Amarante and at least 16 years old.

## Band'Arte

### Topics, objectives and methodology:

“Live, Feel, Love Your City” is the Band'Arte slogan that aims to privilege the new talents of the local community.

This show aims to promote musical culture within the community of Amarante, while boosting the work developed by the artists of the municipality. It is also based on the promotion of the spirit of competitiveness, conviviality and sharing of experiences among the participants.

### Band'Arte aims to:

- a) promote musical culture within the Amarante's community;
- b) boost the work developed by the country's artists;
- c) promote the spirit of competitiveness among the participants;
- d) promote interaction among the various participants, encouraging the exchange of experiences;

### Duration:

Each performance must have a duration of 1h.

The show itself has a duration of 1 week.

### Costs:

Band Art is event promoted annually by the Municipality of Amarante, and applies artists, to shops of food and beverage, clubs, public spaces and other participants.

All the cost related to the organization, materials, coordination and locations are covered by the Municipality.

### Tip:

Try to find a promoter for the initiative to be able to cover most of the costs. You could contact an NGO, a cultural center, your municipality or other institutions interested in promoting cultural exchange in your city. Remember to have a clear plan and proposal to present to your potential promoters.

**Location:**

In the center of Amarante, spread around local shops, bars, clubs, restaurants and public places.

**Materials:**

- Instruments
- Concert facilitation (speakers, stage, microphones, lights, etc.)
- Staff needed and eventual specific skills required
- Production team (contact bands, contact potential partners/places to make the concerts)
- Audio team (for setting up the audio and the speakers)
- Light team (for setting up the lights for the show)

**Participants involved:**

Individual performers, bands and resident DJs from Amarante, over 16 years old. If under the age of 18, the partici-

pants must present the proper authorization from parents or tutors.



## Steps:

### Before

The promoter of the initiative will be in charge to open the application for performers, bands and DJ's. Once the promoter publishes the results of the selection, the planning and promotion of the initiative must begin.

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First, determine what the financial goal is. Will it be a for-profit concert or for charity?

Some items to consider in the initiative planning and **budget** are as follows:

- How many bands/groups will perform
- The venue rental fee
- How the venue makes money vs. how you make money
- Staff/security costs
- Production costs, sound system, lights, engineer
- If there is a ticketing company, what percentage do they take?
- Advertising costs
- Printing posters and flyers
- Cost to manufacture merchandise

### Global plan:

- Come up with a list of venues and contact information
- Rank them in order of how well they fit the artist's performances
- Choose the date and time wisely
- Factor in total costs, demographics, size, and relationship with promoter
- Know what you want before approaching venue/

promoter

- Be prepared to show your marketing plan
- Pitch your event
- Confirm date and budget

### **Set partners and sponsors:**

- Consumer Brands
- Clothing Brands
- Non Profit Organizations
- Equipment
- Beverage Companies
- Screen printers
- Press Partners
- Social Influencers

### **Street marketing**

- Old fashioned flyers and hanging posters
- Online street team marketing – digital flyers
- Contests and incentives for street team
- Spotify QR reader code can be printed on anything (sticker, business card size takeaway, etc). The code can lead back to a playlist of music from the artists that will participate in the activity.

### **During**

1. In the dynamization phase of Band'Arte , the six individual performers and/or bands and the six DJ's selected will perform 3 times each in 3 different locations.

### **Performances:**

- The first 2 performances will be in the selected commercial establishments and the Individual art-

ists and / or bands must be in acoustic format.

- The third performance will be on an outdoor stage.
- Each performance must have a duration of 1h.

### After

1. Each of the six individual performers and / or bands selected will be awarded with a voucher worth xx euros for the purchase of musical instruments.
2. Each of the six selected Dj's will have as a participation prize a voucher worth xx euros for the purchase of musical instruments.
3. In addition to the participation prize, individual performers and/or bands will also be entitled, at the expense of the municipality of Amarante, to record in studio two original songs.

### After the performances and initiatives:

1. Clean the place that welcomed the event. Make

sure you leave it in the condition you found it.

2. Plan an evaluation meeting with all the parts who have supported the initiative (volunteers, stakeholders, associations, etc.).
3. Ensure the clean-up operation was effective
4. Arrange for all equipment and materials to be returned to their proper places
5. Complete any financial transactions resulting from the event
6. Send thank-you messages to sponsors and volunteers. Use the same social network channels, press releases or articles in local newspapers to publicly thank the participants, sponsors and volunteers.

### Plan an evaluation

You may consider: who came? whether the audience was made up of the people you targeted? whether they enjoy the event?

In order to measure this data, you could send after the event a questionnaire to all the participants.

Plan evaluation also with the promoter and all the stakeholders, associations, volunteers that supported the initiative.

### **Dissemination:**

1. Share the results of the evaluation using the same social network channels, press releases or articles in local and national newspapers
2. Share videos and pictures of the initiative using the same social network channels
3. Invite all the participants of the initiative (Staff, volunteers, community, etc.) to share the publication in their own social channels

## **Do's and don'ts**

- Ask the promoter for their local press list. They will probably be happy to share it with you if they know that you will be helping with the promotion. And this shows them you know how to plan a concert.



## Innovative aspects for the promotion of interculture

508 Founded by Amarantino's musicians, performers, producers, and educators in 2015, Band'Arte is a cultural arts organization committed to empowering the community through performance and production. The people and artists at Band'Arte have worked with organizations and musicians from around Europe and specialize in a variety of styles.

Band'Arte works extensively with young people from Amarante with fewer opportunities giving them the freedom to perform their songs. This initiative played an essential role in boosting courage, inspiring participation and fostering a sense of community.

## Possible follow-up and link with other activities

Band'Arte is a follow up Thematic Jam Session and Music and Dance workshops, because many artists and musicians could be selected after the implementation of the two activities to be part of Band'Arte.

## Video, links and external resources

<https://www.bandarte.pt/>

# Arroces del mundo



## Brief description of the activity

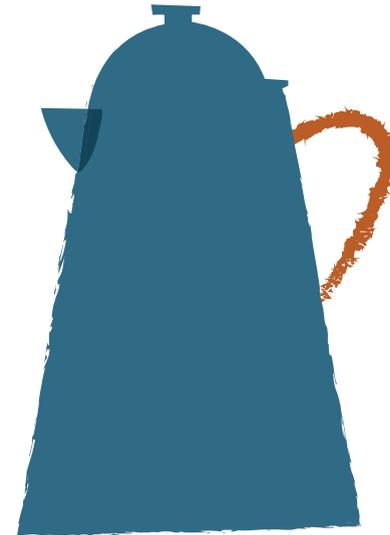
Arroces del mundo is an intercultural, popular, participative and self-managed festival that aims to promote interculturality and the interrelation between different people and social organizations.

The activity takes place in June, outdoors, and consists in occupying the plaza of the San Francisco neighborhood with a common purpose: cooking rice. Different associations and groups register to participate in the activity, and when the day comes, they settle in the square, with stoves, pots and knives, to prepare a dish whose basic ingredient is rice. It is not by chance that the proposal is to cook this food: San Francisco is home to people from very different geographies, but we can affirm that rice is present in the food habits of many cultures. Each of them has its particular way of preparing the rice dish, has a recipe linked to its origin, and in the day of Arroces del Mundo, all those ways of cook-

ing rice become a reflection of the cultural diversity of the neighborhood. It is a practice that reflects multiculturalism, and does so in a collective way: all registered groups cook so that all people who come to the square that day can take a plate from one group or another, share what has been cooked eat at large tables that bring together people of all kinds.

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The Barrios Altos Group Coordinator does not receive a subsidy from any public or private institution to carry out the activity. It operates through self-organization and the freedom and autonomy to launch its own messages. The financing (for tables, chairs, communication, infrastructure to carry out activities) is obtained from the voluntary contributions of the organizations that make up the Group Coordinator, from other groups, from the inscriptions and from the sale of T-shirts, badges, etc.



## Arroces del mundo

### Topics, objectives and methodology:

Celebrate the diversity of neighborhoods and make visible their intercultural richness

The main tool is the food and the act of cooking, in which the different ingredients and recipes are visible depending on the culture. Cultural activities are also organised, to expose local artists' work

Generate a space for meeting and exchange of knowledge from different cultures and backgrounds

Food is a useful tool for this, as sitting at a large table with people you do not know and sharing food leads to the sharing of stories that arise through it. Promote social cohesion in the neighborhood and coexistence.

The tool to promote social cohesion and coexistence is leisure coupled with the demand. It is about having a nice and fun day where you can meet people and cultures different from your own and also share with those people food and social de-

mands that concern us all.

Take the public space and live the streets

This is done by carrying out all activities in the street, from the preparation of food, to children's workshops, musical or dance performances, etc. Make people feel theirs that space they are occupying and generate an awareness of responsibility and care of our neighbourhood.

### Duration:

A whole day, from the morning, when people start cooking until the afternoon. Activities are organized during the morning and the meal hours.

### Costs:

It is a self-managed event: no subsidies or contributions of public money are received.

The people who work in the event (coordination, production, carrying out activities, graphic design, etc.) are volunteers.

Revenues come from donations, group registration for food, and the sale of merchandising (T-shirts, aprons, badges, etc).

The total budget is around 9.000€.

The expenses of the activity are:

- Poster printing
- Merchandising material
- Stage and sound equipment
- Rental tables and chairs (5.000€)
- Fences rental
- Insurance

**Location:**

In Bilbao, the location is Plaza Corazón de María, the biggest square in the San Francisco neighbourhood.

This celebration needs to be organised in public spaces, so a big plaza or big public area is necessary.

**Materials:**

- Tables and chairs to have lunch
- The kitchen tools (pans, cookers, etc) are brought by each participant
- Infrastructures that are necessary to carry out the activities scheduled during the day (technical sound equipment, tents, stage, etc.)
- Materials to sell and raise funds: T-shirts, aprons, pins, etc.

**Communication:**

- Social networks
- Posters and flyers
- Mailing list
- Press release

**Setting:**

- Plaza Corazón de María, in San Francisco (Bilbao).

- All the activities are done in the square, in the open air and are accessible to all the people who want to participate: cooking, eating, music, dances, etc.

**Staff needed and eventual specific skills required:**

It is recommendable to have a team with people from different organisations.

**Participants involved:**

It is an event open to all kinds of people: neighbour, organisations, etc.



## Innovative aspects for the promotion of interculture

Nowadays, Arroces del mundo congregates more than 3.500 people from very different origins that live in Bilbao.

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It was not allways like that. At the beginnig, 16 years ago, the participation was not that big, the participants were the organisations behing the event, and a few neighbours and local business. Little by little, it has become the biggest reference for intercultural celebration in Basque Country.

Arroces del mundo is a party, but it is also claim. It is a day to occupy and recover the streets of our environment through cooking and through activities organized around it throughout the day. It is also a day of denunciation of the degradation and marginalization suffered by the Barrios Altos as a result of institutional abandonment. It is a shout to celebrate diversity, to de-

pend the coexistence and interrelation between people and groups of diverse origins.

Throughout the morning cultural activities are organized to celebrate the richness of the neighborhoods: concerts, dances, a parade. A rice contest is also organized.

## Video, links and external resources

**2018:**

<https://www.youtube.com/watch?v=JtQdXLJpTfg>

**2017:**

<https://www.youtube.com/watch?v=vFMYcB0Ftjg>

# Speak social



## Brief description of the activity

This replication model is very similar to a social franchising model - a structured form of transfer and replication of knowledge and experience of successful cases of organizations, applying the principles of commercial franchising to promote the common good and generate social impact.

## Speak social

### Topics, objectives and methodology:

SPEAK is a linguistic and cultural program built to bring people closer together, a crowdsourcing language and culture exchange between newcomers and locals that breaks barriers, promotes multilingualism, equality and democratizes language learning. Anyone can apply to learn and/or help others learn any language or culture, including those of the country where they are living.

Language groups at SPEAK are diverse and inspiring. Throughout this learning process, participants get to know other people, learn and explore common interests, break prejudices, misunderstandings and promote comprehension as well as cooperation. SPEAK also has events open to everyone aimed at creating a bond between participants and where there is room for dialogue, celebration and friendship.

Groups are built around thematic-based sessions, where participants explore topics relevant to their daily life while sharing their own experiences with the group.

Some of the topics covered in the language group can be seen on the next page.

## Speak social



Greetings and presentations



Festivals and traditions



Family and relationships



Weather and seasons



Jobs and workplaces



Clothing and shopping



Countries and nationalities



Body and health



The city and transportation



Home



Food and restaurants

## Steps:

- **Partners:** Find partners early on. There are two types of partners: 1) Space partners - offer space for events and language groups; and 2) Communication partners - communicate SPEAK to a specific audience. They are both key for the success of your SPEAK. Example of partners: libraries, city halls, pubs, corporations, charities, universities, schools and much more.
- **Team:** You should have a team. You will need help and you will increase probability of success if your founding team has at least 2 persons. Yes you can start alone but experience shows it is painful. If there are 2 or 3 of you, it is mandatory that everyone commits fulltime.
- **Funding:** The goal is that each SPEAK becomes financially sustainable as an independent venture. But to commit fulltime in the beginning you

will need funding. The funding strategy varies from grants, loans, crowdfunding, equity, to friends and family.

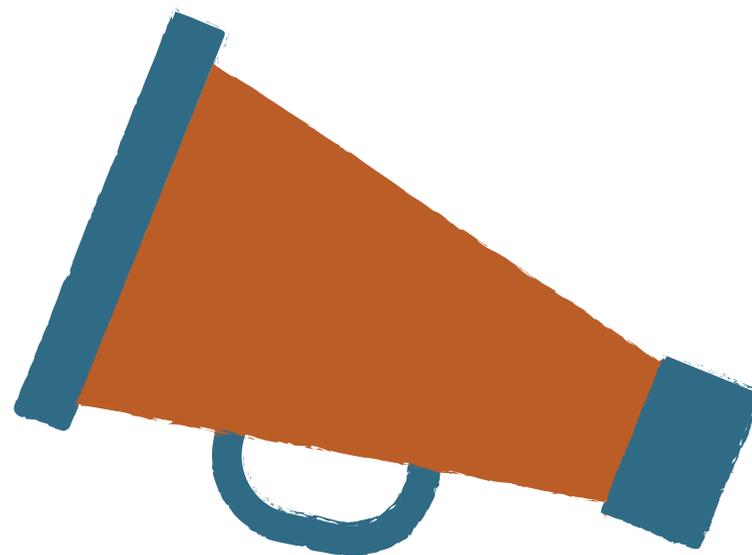
- **Legal Structure:** It is better that you establish a social enterprise (if applicable in your country) or NGO and that your founding team is in full control of your SPEAK. Having said that, there are other ways to start.

During the onboarding process, your team will participate in an 8-hour training program that covers all the areas of running SPEAK, plus access to materials that detail all our internal procedures and to the platforms that we use to get in touch with our community and manage our backoffice. In addition to that, your team will have regular calls with our team to assist you with any questions there might be, during and after the onboarding process.

## Video, links and external resources

[https://www.youtube.com/watch?v=7Pkb6\\_Ek3aY](https://www.youtube.com/watch?v=7Pkb6_Ek3aY)

<https://www.speak.social/en/>





# International work camp ~ Street theatre



## Brief description of the activity

The Stage on the Street: All Inclusive Work Camp meets the purpose of the Amarante Youth House educational project as it fosters inclusion and enhances the active participation of young people, particularly those with fewer opportunities, including young people with disabilities. This Work Camp is based on the cooperation and real teamwork of young foreigners who join the technicians and users of a particular institution such as Cercimarante (residencial and daily care centre for disabled). The street theatre organized annually by Cercimarante has been in existence for over a decade. However, since Cercimarante established this partnership with AMC Amarante Marão Clube (project partner from Portugal ed), the quality of its work has increased substantially and has been increasingly recognized throughout the community. This is because over the course of 12 days, the help of the Work Camp, a foreign youth group is especially valuable in building the sce-

narios that make the plays performed truly magical. Without our support, Cercimarante's human structure has no capacity (lack of time and human resources) to ensure the level of quality that has been already achieved. Apart from the construction of the scenario, the support offered by the Work Camp participants is also very important in the implementation of the play as, for example, if we think about entering a stage or performing a dance, it is of fundamental necessity for some users to have the support, both emotional and practical, of the Work Camp participants, who usually accompany them throughout the play.



## International work camp ~ Street theatre

### Topics:

- Cultural heritage
- Solidarity
- Cultural dialogue
- Fight against prejudices and stereotypes

### Objectives:

- Support the local community, namely the Cooperative Cercimarante, an institution linked to young people with disabilities, in the preparation of the Street Theater, in response to their needs (in particular, in the coordination of the play and in the technical and logistical issues) and, at the same time, adding value to an activity by introducing innovative and differentiating elements;
- Promote the preservation and protection of cultural heritage at international and local level;
- Promote human rights and values of tolerance and re-

spect;

- Develop the autonomy and self-esteem of young people with disabilities;
- Encourage contact of young people with fewer opportunities with other young people from different cultures;
- Encourage the personal and social development of young volunteers through non-formal education activities (group dynamics, dramatic expression, role-play, etc.), creating an enabling environment to combat any kind of prejudice and stereotypes regarding young people with disabilities;
- Provide young volunteers with the knowledge of a new social and cultural reality that will allow them to combat any kind of prejudice and stereotypes.

### Methodologies:

- Group dynamics (various games that allow participants to meet and get to know each other, building a cohesive

group through intercultural learning);

- ICT tools (especially in what regards the dissemination of this activity);
- Cultural and leisure visits (to emblematic places of Portuguese culture);
- Dramatic expression (as the elected methodology as it allows the approximation between the two groups of young people (local and foreign) involved in the activity).

Dramatic expression is an excellent strategy for working on the intercultural dimension and, at the same time, social inclusion of young people as it allows the use of nonverbal language; it allows young people to act not only like themselves but also as others by interpreting and wearing a different skin (which teaches them how to put themselves in other people's shoes – empathy). It offers an opportunity for disinhibition and to travel to other worlds, encouraging a more positive attitude towards other cultures, a decisive factor that leads to a bigger tolerance towards diversity. In terms of attitudes and values,

they develop the capacity for accountability for their actions and make a commitment to change and social transformation, increase their interest and openness to cultural diversity, valuing cultural and social differences.

#### **Duration:**

The work camp has a duration of 10 days (with a duration of 5 to 7 hours each day)

#### **Costs:**

The Portuguese national youth body IPDJ gives funding for this work camp.

Research about ways to receive national or municipal funds to carry out work camps.

Generally the costs are related to:

- Volunteer trips: at their own cost
- Health insurance for volunteers
- Volunteer's Accommodation and meals (breakfast, lunch

and dinner): at the cost of the organizers of the Work Camp

- Material for creating the scenario: about 1000 € (if the work camp is not funded by a program, ask the municipality for funding, local authorities, NGOs, etc.)
- Local transport: ask your municipality or institution that you are helping to have facilities in this area

**Location:**

Working phase: at Cooperativa CERCIMARANTE

Play: at Amarante's main square

**Staff needed and eventual specific skills required:**

- 3 Work camp coordinators with experience in leading groups and theatre.
- 4 support people to support the coordinators in the working groups (volunteers)

**Participants involved:**

From 10 up to 15 volunteers from all over the world.

## Steps:

Sequence of works/activities to be done for Street Theater Production (scenarios, rehearsals, dissemination, image, clothing):

- 1st phase of work: construction of scenarios and production of wardrobe;
- 2nd phase of the work: rehearsals with young people and production of the sound/image for the street theater;
- 3rd phase of the work: actions to promote the street theater;
- Day of the Street Theatre: dress rehearsals, performance, support, assembly and disassembly.

Key experiences participants are involved in:

- Visibility Activity and Film/Debate on Tolerance and Respect Values (Experiment #1)

- Intercultural Night and presentation of different countries and cultures (Experiment #2)
- Fair Trade and Solidarity Workshop (Experiment #3)
- Yoga Workshop (Experience #4)
- Bombos (drums) workshop organized by the participants of Cerciamarante's Bombos section (Experience #5)
- Change Your Glasses Activity (Diversity Dynamics / Human Rights Manual COMPASS) (Experiment #6)

## Innovative aspects for the promotion of interculture

This work camp is the celebration of intercultural exchange through solidarity and creativity.

People with different backgrounds and realities meet to produce together a final product that enhances the

local culture and incorporates the cultural baggage of international volunteers.

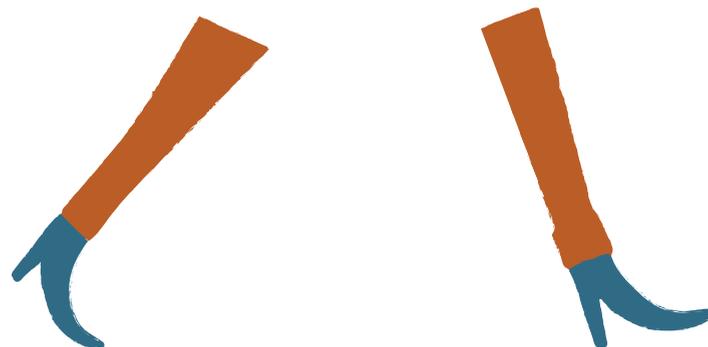
## Possible follow-up and links with other activities

This activity can be implemented after Cultural forum, Forum Theatre and before What makes me, me?

## Video, links and external resources

[https://www.youtube.com/watch?time\\_continue=4&v=uNEVAWaw\\_20](https://www.youtube.com/watch?time_continue=4&v=uNEVAWaw_20)

<https://www.facebook.com/Cercimarante/videos/691242814621964/>





# Auzoko Zaporeak



## Brief description of the activity

Auzoko Zaporeak is a project of cultural research and production around gastronomy that seeks to claim back cultural diversity and promote the transmission of knowledge between people of different cultures and generations through food. Through a tracking and collection of recipes from different geographical and cultural backgrounds that can be found in the neighborhood of San Francisco, the goal of Auzoko Zaporeak is to make visible and celebrate the cultural diversity of the territory by using the common language of food.

## Auzoko Zaporeak

### Topics, objectives and methodology:

The values that are present in this project are diversity, in view of sustainability in cities; equality between people of different genders, origins or socioeconomic situations; the intergenerational transmission of knowledge; the enhancement of domestic knowledge; responsible consumption through the valorization of the local commercial fabric; the interrelation between people and the creation of alliances to pursue common objectives such as coexistence; the promotion of healthy consumption habits to boost the health and well-being of the young population.

**Objective 1.** Promote the interrelation between people and the creation of alliances to pursue common objectives such as coexistence.

**Method 1.** We firmly believe that the path to coexistence comes hand in hand with the creation of spaces where people of different origins and conditions can relate as equals.

Our recipe book wants to be a photograph of that diversity, where one participant's culture can be represented side by side with other cultures with which they coexist everyday.

**Objective 2.** Enhance the value of diversity as a wealth.

**Method 2.** We believe in diversity as a wealth and we want to share that belief. We believe that an editorial support – such as the cookbook- can be an important contribution to people, cultures and conditions that are normally underrepresented in the identity construction of our city and our territory, by broadening the spectrum of how we see ourselves.

**Objective 3.** Contribute to the promotion of equality between people of different genders, origins or socioeconomic situations.

**Method 3.** Sharing knowledge as equals, generating spaces where all participants feel that they have something to contribute with and also something to learn, regardless of their

origin or situation, or precisely because of it. Sharing recipes, sharing knowledge about food (which is a knowledge we all have) is a tool for achieving this.

**Objective 4.** Promote the transmission of knowledge between people of different generations: focusing in young people as a priority for the project, so that they can be part of the chain of transmission and reproduction of knowledge.

**Method 4.** The knowledge linked to cooking is often transmitted from the oldest to the youngest, from generation to generation. In contexts of cultural diversity, this culinary knowledge is accompanied by a large range of stories, the cultural heritage inherent in cooking and food. We want to achieve this by involving in the creation of the recipe book both young and old people, as well as through workshops where the recipes collected are put into practice.

**Objective 5.** To value the knowledge related to who's in charge of household activities so that everyday practices,

such as cooking, belonging to the private sphere, take public space and generate debate.

**Method 5.** Discussing and sharing relevant stories linked to a historically feminine practice such as cooking contributes to highlight the importance of this knowledge and its cultural and identity burden. We believe that this cookbook can contribute to look at the domestic work of cooking, chopping and feeding, that so many women in our lives do, as an act of heroism. A call to admire the gastronomy beyond haute cuisine and its masculinized context.

**Objective 6.** Promote responsible consumption through the valorization of the local commercial network.

**Method 6.** Talking about the different ways of eating in the different geographies of the world and in our neighborhood leads us to put our attention in the places where we can acquire the necessary ingredients to make the dishes, and that we cannot find anywhere in our native communities. It is a

way to draw attention to the commercial wealth that exists in our neighborhood, to encourage and take care of it.

**Duration:**

9 months, divided in different phases.

The first will last 3 months, and will consist of research and collection of recipes in the neighborhood.

During another 4 months we will organize cooking workshops with the participants in the recipe book, to share the food and stories linked to it with more people.

The last phase: 2 months. The layout and edition of the recipe book will be prepared: we will do it with local young artists who can make illustrations to accompany the recipes, which will also be accompanied by photographs that have been taken during the workshops.

**Costs:**

To have an idea on how the activity is structured, here are the costs of the last edition of Auzoko Zaporeak organized in Bilbao:

2 people coordinating the whole project: 1.400€

Publicity and diffusion - 1 person communication work: 400€

Publicity and diffusion - posters: 200€

Cooking workshops - material (food): 500€

Cooking workshops - fees of the person cooking: 500€

Publication - design 1.500€

Publication - fees of the illustrators 1.500€

Publication - printing: 1.500€

Total amount: 7.500€

**Location:**

City or neighbourhood.

**Materials:**

- **Collection of recipes:** PC to record and transcribe the recipes. Photographic camera to portray the cook, the place where the ingredients were purchased and the manufacturing process.
- **Gastronomy workshops to share knowledge about cooking, experiences and cultures:** Photo and video camera to document the workshops. Kitchen and dining equipment and utensils.
- **Elaboration of the recipe book in web and physical format with designers and artists:** PC and digital media to prepare the web file. Graphic design and layout software and printing and stationery equipment for physical publication.

**Staff needed and eventual specific skills required:**

2 people coordinating the whole project: communicative skills. Friendly approach to the people being interviewed. Skills

with recording tools and computer.

1 person in charge of publicity and diffusion. Skills in social media management.

**Participants involved:**

People being interviewed to share their recipes.

Some of these people who want to offer a workshop about how the recipe is made.

People attending the workshop.

## Innovative aspects for the promotion of interculture

As we do with food, this project promotes interculture in a very natural way: mixing elements, stories, ingredients, flavours...



# Credits



FYCIC is a project of Cantiere Giovani in partnership with Aventura Marão Clube, Društvo za razvijanje prostovoljnega dela Novo mesto, Asociación cultural Espacio Plaza Sarean.

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