INSART Manual
Youth integration through art and interculturality

INSART - Art Jeunes Insertion
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www.insart.eu

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Organisations who contributed to the manual

CESIE / *editore*
Italy
► *www.cesie.org*

Élan Interculturel
France
► *www.elaninterculturel.com*

BERLINK
Germany
► *www.etnmanagement.eu/berlink*

Merseyside Expanding Horizons Ltd
United Kingdom
► *www.expandinghorizons.co.uk*

Facebook - *www.facebook.com/insart.projet*

Twitter - *#INSART*

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1. Introduction

Art as resource and a tool for personal development

The socio-economic integration of young people from Europe remains one of the greatest challenges of this current time (in January 2016 the unemployment rate among young people under 25 years old in the European Union was 19.8 %, compared with 7.8% of unemployment people aged between 25 and 74 – according Eurostat). On the basis of the results of the INSART project, this manual shows how an artistic journey and an intercultural approach can contribute to the integration of young people in different way from more classical methods of integration.

Thanks to the INSART project, financed by the European Commission as part of the Grundtvig programme of the EU Lifelong Learning Programme, approximately seventy European young people from migrant backgrounds were able to participate in artistic workshops in four European countries (France, Germany, United Kingdom, Italy).

The artistic practice allowed young participants to: understand more about their internal resources develop their self-confidence and acquire new skills, which are useful in job search.

This manual provides an overview of this innovative methodology. The basis of which is a specific artistic theory (that of "Real path/ Imaginary path" and "The active principles of art", see Section 2). This theory was used during the artistic workshops, each using a different form of art: photography, dance, visual art and theatre. Through case studies, Section 3 illustrates these workshops as well as the outcomes for the young participants and the artist-facilitators. All the workshops are divided into different phases: there is firstly the creation of the group, then the interpretation using the different art form "The active principles of art", followed by the public presentation and finally the evaluation. These phases are described in concrete form as resources

for trainers in Section 4 – Trainer's guide. Finally, the main documents which were used for workshops and bibliographical references are included in the last section of the manual. (Section 5)

This manual aims to spread the INSART methodology across Europe. It is a source of inspiration of training for potential trainers, organisers, educators and artists who focus on working with underprivileged young people, who would like to apply the principles of this guide to support their integration.
The manual is available in several languages (French, English, German, Italian) and can be freely download on the website of the project www.insart.eu).

Happy Reading!

2. The INSART project

The context and the objectives of the project

In Europe, more than 5 million young people of less than 25 years old are unemployed, that is on average 19.8%. The unemployment rate of this age group is increasing, by about 50 % from the beginning of the crisis and it is becoming particularly worrying in the countries in the South of Europe. In Spain, 45 % of these young people are unemployed, in Italy 39.3 % and in France 25.9% (According to Eurostat in January 2016).
These unemployed young people are seeing and have seen their economic situation deteriorating. In 2014, 31.6% of young Europeans aged 16 to 24 years old were facing poverty or social exclusion, a rate which amounted only to 24.5 % for the whole population (last available data – according to Eurostat). This age group therefore is becoming poorer and more excluded.

Youth unemployment for under 25 year olds represents a real waste in terms of human resources. Furthermore, the experience of being unemployed can have disastrous consequences on some young people such as: an inward-looking attitude, a loss of confidence and motivation and social exclusion. Also, combined with this is the danger that unemployment can lead to delinquency.
Young people who leave the school system early and who have little or no qualifications are the most likely to face unemployment, and often come from a disadvantaged social background and/or from the immigration.
The term NEET "not in Education, employment or Training" was created to indicate a section of the young people belonging to a new sociological category. Most of the time, young people from this category have a low level of qualifications and come from a disadvantaged social background.[1]
On top of this, these young people who have experienced social

[1] European Commission (2015). EU Youth Report 2015. Luxembourg: Office Publications of the European Union

difficulties and who have not been able complete their education sometimes have not acquired a sense of social understanding and this can be a barrier for them in their social integration and their job search.

Services which support the integration of the very young are sometimes poorly adapted and don't always take into account the social and cultural origin of young people. These services are, in general focused on career goals. However, before being able to think about a career and commit to an active job search, a young person needs to know clearly what their needs and desires are in order to have a positive enough view of themselves to feel capable of reaching the career aims to which they aspire. This phase of maturation of a career path can differ in length.

Some young people, and particularly those who were not academically successful, need to re-evaluate themselves and believe once more in their abilities, which have often been underestimated due to unsatisfactory school results. This can be translated into a lack of motivation from these young people who then become unreceptive to classic support services which are offered to them.

On top of this, sometimes artistic workshops offered to unemployed young people don't allow them necessarily to reflect upon their aspirations and also don't contain, a social and intercultural approach. The artistic practices offered don't take into account social or cultural differences.

Further to this context is the lack of a global strategy for the integration of young people from disadvantaged social backgrounds and/or from the immigration backgrounds, the INSART project main aim is: to make sure that our target group will have the best possible chance of professional integration.

To this end, the INSART consortium decided as specific objectives:

- To motivate young people from disadvantaged and/or immigration backgrounds so that they can access employment more easily;
- To reinforce their self -confidence and to give them responsibilities by creating an artistic project which is relective of them;
- To Develop their key skills (More specifically: learn to learn, social and civic skills, the spirit of initiative and entrepreneurship, cultural awareness and expression);
- To contribute to the acquisition of a social skills;
- To allow them to decide to a new direction: resumption of study, vocational training or choice of a job;
- To turn their social and cultural characteristics into an advantage;
- To allow them to better integrate in society so that they consider themselves to be valued citizens and to distance them from criminal activity;
- To allow young people, who in some cases, have never been out of their, to venture out of their social environment, to widen their horizons by participating in an international event abroad or outside their usual environment;
- To allow the young people to open themselves up to European culture.

Regarding trainers of adults and educators, to train them in new tools which support integration through:

- The presentation of the methodology used in the project which is based on an adapted socio-artistic

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pedagogy, and, on elements of intercultural psychology which allow a better understanding of their target group;

- Give trainers the necessary intercultural skills so that they can better understand their target group and manage multicultural groups. Give them tools so that they adapt their training according to the culture and the origins of their target groups so that they can acknowledge and value these characteristics;
- The creation and delivery of this manual gathering case studies regarding our target group and their specific problems as well as the methodology used in the project.

At the end of the project, the expected results aimed for are:

- To provide young people who are the most vulnerable and the most the affected by unemployment with a tailored programme to best support their integration into the labour market and society;
- To give young people who have participated in our workshops, more resources to overcome their barriers;
- To offer young people a different type of training from those provided by mainstream support services;
- To take into account the cultural and social differences of young people during the delivery of the workshops.

The methodology of socio-artistic intervention to young jobseekers

Our methodology

In European society access to work constitutes the privileged and almost 'exclusive' path to social integration. However, the same societies no longer offer employment to all the working age population,

in particular to those characterised by low levels of education or certain sociodemographic characteristics.[2] Young people who have left the mainstream education too early and/or who come from very disadvantaged social and/or immigration backgrounds and who have little or no qualifications, are the most prone to unemployment. To put another way, these young people who have experienced social difficulties, - are marginalised - and are scarred by past experiences which hinder them from becoming integrated into society and finding employment. This stigmatisation will trigger negative behaviour such as an introspective attitude, loss of confidence, motivation and social exclusion.

The ambition of INSART is to offer an artistic methodology as a real tool to help self-realisation

The ambition of the INSART project is to offer a methodology of artistic mediation as a real tool to help self-realisation and to be able to bring out internal resources of those who don't think they have any. This methodology is aimed as much to the people in positions of research into vocational guidance as to educators, trainers, councillors involved with them.

The purpose of this manual is to make the link between the two methodological strands of the project: on one side the approach linked to the artistic mediation developed by Werner Moron and offered by the Paracommand' arts team of Workshops of Contemporary Art, and, on the other side, the intercultural approach, in particular the applied intercultural psychology. Here, we begin with a brief introduction to artistic mediation and an intercultural approach, to lead us to explore the different stages of the methodology of artistic mediation of Paracommand' arts and the possible connections with the intercultural

2 Bourguignon, D., Herman, G. (2005) La stigmatisation des personnes sans emploi: conséquences psychologiques et stratégies de défense de soi. Recherches Sociologiques, 53-78

psychology.

Artistic mediation

Artistic mediation - educational practice involving artistic creation – has become an important new artistic specialisation. Whilst artistic mediation is fashionable, it is also a new practice, thus still in development: different paradigms coexist, methodological strands and skills of the practitioners vary in approach and delivery. Added to this diversity in terms of methodology is a linguistic and cultural diversity: in English the concept «art mediation» is little used, and we speak more about «community arts», «participatory arts».

A point of commonality in this diversity is the desire to share the experience of art - more particularly the experience «of making» art («share the gold» to quote Werner Moron) with people who, usually, are less sensitive and\or aware of it.

And from this point the ways separate. The French notion of artistic mediation seems focused around a particular purpose which isn't art; the art becomes a «media» to achieve something else. This idea relating to the exploitation of the arts is far from being insignificant and uninformed.

Gardner (2008)[3] warns us against the desire to justify art through something else, against the arguments such as "arts make us wiser, kinder, better "etc. … He accepts that there is a risk not to find objective proof for such an argument, but he also calls into question the efficiency of such an approach. If we want to develop skills outside of art, such as logic, spatial coordination, writing etc. we will always have more chance of success by targeting these skills directly rather than indirectly through art. He encourages us to use an approach «art fair» which examines the arts more precisely and directly when trying

3 Three lessons from Harward Project Zero In: Evaluating the impact of arts and cultural education.

to estimate impacts.

While respecting this recommendation, let us move on to artistic mediation, to explore its potential and to understand where mediation can and cannot lead, while remaining honest: we think about achieving a certain transformation.

"Artistic mediation (…) brings to art a journey of self-transformation. Art brings to therapy, the aim of representing, in a subtle way, the main themes of the human condition. Creation - act and result - can bring about a significant transformation within the creator."[4]

What are therefore the transformations which we can honestly expect, and explore throughout this artistic process? According to Lopez-Fernandez Cao (2002), any immersion in artistic creation has the potential to achieve competences linked to the management of feelings, doubts, decision making and, individual working as well a collaboration. To understand the importance of the latter, Deasy borrows the metaphor of "hard fun "which describes experiences of learning which require the most commitment and most understanding. According to Deasy, shared experiences of "hard fun" are particularly suitable to reinforce the empathy, the tolerance and the commitment of people towards the others.

Independently of expected results in advance, it is essential to approach our task with an open mind: instead of forcing applied general questionnaires to measure the development on some level or other, Gardner and Winner[5] recommend the exploration of interactions and mental practices ("habits of mind") which develop throughout these interactions.
Furthermore, the debate is not only about the "artistic transfer" but the entire process and the structure of interventions. So, during our

4 Jean-Pierre Klein, INECAT http://www.inecat.org
5 Harvard Project Zero : the first fourty years In : Evaluating the impact of arts and cultural
education

development of the methodology we had to explore questions linked to several aspects:

- *The place of the final production in the program: does the intervention involve the creation of an individual work for every participant, a complete piece, of artistic value?*
- *The role of a public presentation of works: Does having a public screening of the films add value to the experience of participants? What is the benefit of sharing the results?*
- *The role of the non-formal teaching and the group dynamics in the process: Should the creative process be individual and autonomous or can the non-formal teaching and group dynamics facilitate the experience?*

We will broach these questions in section four through the practical experience of our workshops, after a small detour to explore our second methodological strand, intercultural psychology.

The intercultural psychology

If anthropology was well informed on the impact of culture on the way we think, feel, and act, the discipline of psychology, affected by the illusion of universal has more time to develop this reflection. Now we can talk about "intercultural psychology" which consequently, can involve three different approaches:

- *One focused on the comparison of the phenomena and the psychological functions between people of different cultures;*
- *Another more often called " cultural psychology " which examines the impact of culture on the development of psychological abilities and characteristics, the impact of these factors are thought so powerful that it would make it impossible to compare;*
- *And a third which observes intercultural contact, that is dynamics of encounters between people of different cultures.*

In the three perspectives we can distinguish theories and clinical

approaches (preoccupied with malfunctions/abnormalities and their solution) and theories inspired by social psychology which question experiences, perceptions, answers of people without abnormalities. Furthermore, the intercultural approach draws upon different psychological trends: the trend of cognitive psychology, social psychology, the self- dialogical approach etc.

INSART project was committed to working with young people who find themselves in difficult economic and professional situations. At the time of preparing the project, our hypothesis was that such a definition of our target group would automatically put us in touch us with young people who came from "disadvantaged backgrounds" - that is of suburbs, with less comfortably off families and those who themselves, their parents or grandparents could possibly come from other countries. The question of the particular origin wasn't at the core of our attention. More than the search for cultural factors and models from possible countries of origin, what seemed important to us was the consideration of identifiable intercultural dynamics resulting from the experiences of the experience "of strangeness", of "visible minority". Thus if we talk about intercultural psychology, it is especially in context of this third approach, that of psychology of intercultural contact, intercultural situations.

a. Intercultural situations and their impact on the individual

At the development stage of the project, some members of the team were concerned by the idea of dedicating our project to "disadvantaged" young people or "from immigration backgrounds". Their concern in reality came from a fear of "stigmatising" or "categorising" people according to socio demographic characteristics. However there are some challenges which have to be confronted by most of people involved in a process of intercultural mobility - whether it is international and/or social mobility. It is very important to take into account that these challenges are linked to situations in which people find themselves and not to personal internal characteristics, just as to

be "migrant" isn't a personal characteristic but rather a situation they are in. (Matarasso, on 2013).

Thus to guide our methodological reflections we suggest focusing on two typical scenarios in which often young people, who are unemployed, without training, find themselves.

► Affiliation to a "different" cultural group

From a practical point of view cultural difference can involve the need to modify behavior on many levels - as an example without making an exhaustive list:

- *Learn a new language (or new accent) shared and recognised by the receiving society (dominant society) and new styles of communication (direct/indirect, formal/non formal, more or less corporate, more or less expressive etc.);*
- *Get used to a different management of time (polychromic vs. Monochromic), to a different management of the space;*
- *Learn various rules of social organisation (role of the hierarchy, status, class).*

Taking into consideration, all these differences and modifications are not insignificant: when an individual is confronted with different codes of politeness, he is immediately assessed by others as 'impolite' rather than as a person ' not familiar with these codes '. Moreover, we can be led to learn behavior which is a contradicting to our own values. As a result we can use the term culture shocks to describe situations where cultural differences appear, and we note that these culture shocks become "self-shocks" (Cohen-Emerique). The process of intercultural adaptation thus requires the ability to negotiate between ourselves and others, but also within oneself. (Am I courteous or not? Do I keep my old values or should I adapt to the new ones? Etc.)

► Be considered as member of minority, depreciated groups

Researchers of social identity have demonstrated that the simple fact of categorising people in different membership groups implies that we have different attitudes towards others. A demonstration of this dynamic is persistence of prejudice and acts of discrimination. Several authors have studied psychological consequences of negative prejudice and the stigmatisation on groups who experience it. Camilleri (1990) mentions the concept "of negative identity": a result of internalisation of stigmatization from others, an individual will take ownership of the reality imposed upon him by others and the value which is associated with it. Mass and Cadinu (2003) report that one of the most underhand effects linked to the stigmatisation is when those facing stigmatisation are lead to affirm negative stereotypes which exist against them by their behaviour, which therefore, legitimises the basis for their this   This cycle of the interiorised and legitimised judgment can have a direct impact on the behaviour of people. Seligman (1975) talks about the learned helplessness to describe the behaviour of people who get so used to consecutive failures that they no longer look for solutions to new problems, even if there could be a viable solution to the problem.

In short, the challenge of our project is to develop a methodology which can serve to:

- *Develop dialogical capacities: develop the ability to learn cultural codes of the main society and to enagage with people who are different from us;*
- *Demonstrate a way out of learned helplessness and depreciated identity, while facilitating the awareness and value of one's own internal skills and resources.*

b. The contribution of the perspective of intercultural psychology to enable the recognition of one's own skills

Before being able to think about a professional pathway and making a commitment to active job search, a young person needs to know clearly what their desires are and they also need to have a positive enough perspective of themselves to feel capable of achieving the professional goal to which they aspire. They have to believe again or for the first time in their own capabilities.

One of the most effective psychological theories to strengthen the personal capacities of groups of victims of stigmatisation is the cognitive approach. This is based on a very clear and concrete premise: the way we dread certain events (cognition) directly determines how we feel about this subject (feeling) and the way we are going to act (behavior).

This approach involves the following cognitive behavioral dynamics:

- *The more we concentrate on the potential peril of a situation ("there is no work"), the less we focus on our own resources ("I will never be accepted …"), the more likely we are to experience negative feelings such as fear, shame, anger, and as a consequence, more we shall be susceptible to the development of disfunctional behavior such as flight, aggressiveness or paralysis;*
- *On the other hand, the more we concentrate on our own resources ("I am good at IT"), the more likely we are to better manage our feelings, to become motivated and as a consequence, to come up with proactive and effective responses answers (for example, start the process of looking for a job or training).*

According to the American psychologists Lazarus and Folkman (1988) in the first case it is a matter of cognitive evaluation of the type "threat", which equate to an untypical reaction, and in the second case, of the type "challenge", more in line with typical functional behavior. The

more young people manage to identify and develop skills, the more chances they have to see the steps of job search as challenge.

The interaction between thought/feeling and behavior produces an effect of positive reinforcement by increasing motivation and allowing action.

Another characteristic of the cognitive approach is the stimulation of creativity through the exploration of dreams, desires and imagination of the life you wish for. This perspective is at the same time compatible with and complementary to the artistic methodology of the project "real path/imaginary path". During this creative process, we give participants the artistic tools so that at the end of the five days of the workshop each participant can create an individual artistic work, which will correctly represent their dreams, their experiences, their journey. Each final piece of work will be realized thanks to the use of psychosocial resources such as collaboration, planning, the management of time and space, and creative capacity. Through cognitive - behavioral techniques, it is possible to help young people to identify, to accentuate and to reinforce human skills and to build a more robust sense of well-being (Padesky on 2007).

Added to this, another approach on which we can base work in the same area is Positive Psychology (Seligman, on 2000). This theory presents techniques which go beyond dysfunctional aspects or related to the limitations of a person to focus on the identification and the reinforcement of their capacities and existing behavior as well as building others. The aim of this approach being to develop a satisfactory quality of life.

In the following section, we are going to explain a possible way of integrating the perspectives of intercultural psychology with artistic mediation.

How artistic mediation helps to bring out personal internal resources? What does the perspective of the intercultural psychology bring?

The approach of artistic mediation developed by Werner Moron – at the centre of the methodological pillar of the INSART project - is based on the following stages:

a.   Welcome of participants

Any workshop begins with a first meeting between artists and participants. The two potential challenges in this first meeting are on one side resistance, as a consequence of the institutional surrounding and the other the representation of what is art or an artist. Both have as a result a certain barrier, a lack of or refusal to participate, to open up to the experience. To overcome this the facilitator must be able to establish an atmosphere based on mutual recognition and the freedom to participate, but how can we do this?

The facilitator has to be capable of reducing barriers to the participation

Perspective of the intercultural psychology

Most of the time participants are not familiar with the professional or cultural environment of artistic mediation workshops: they do not have previous experience of artistic involvement, Perhaps they have never participated in non-formal education, and sometimes they do not even have experience of formal schooling or similar training. This feeling of unfamiliarity is potentially very large and requires some cultural learning similar to adapting to a new country.

David Diamond (2007), director of "Theater for Living" reminds to us that often in a workshop the starting point for the facilitator is in fact the end point for participants. The facilitator must, based on this, be aware of their expectations towards their participants and whether they are capable of reducing barriers to participation, to facilitate the understanding of what will occur. Several tools can being incorporated into the workshops which can help this process:

- *The group dynamic: the relationship between participants and between participants and facilitators can offer a security which can balance the feeling of uncertainty, even anxiety aroused by new ideas, which are out of the ordinary;*
- *The games: tools which also facilitate the creation of the group. Games help to create a relaxed atmosphere and help to "deregulate" the group of its usual routines;*
- *Work on expectations and "rules" of collaboration: collective work to understand common working and the role of each in this work.*

These three tools are usual elements of non-formal pedagogy which can be integrated easily with artistic mediation.

b.   Introduction of the "real path/imaginary path"

One of the basic principles of Paracommand' arts is that participants have to come to the workshop without having of specific idea of what they want to make. Above all, the idea of an art work must not have formed in their mind. The best situation is when that happens during the workshop. The reason for this wish is that lies in the previous experience of the manager: when

The dreamed way allows to plan to alternatives in situations and to help to go out of the determinism

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confronted with the task to create a work of art, most of people look for to the artists the works and the schools which they already know for an idea,: "I would like to make something in the style of Picasso… or something a little more post-impressionist ".

It spoils the integrity of the game where there is a question to link artistic creation with ones own personal real-life experience. The proposal is to create an authentic piece of work which begins to form during the workshop.

The first day, participants discover the method of the "real path/ imaginary path" developed by Werner Moron and which establishes the foundation of the method of Paracommand' arts. Every participant receives a booklet entitled "Nations-Moi", which is a personal file to be filled in during the consecutive sessions of the workshop. This booklet is in reality a list of interrogations regarding existential questions such as origins, idols, future projects, influences, etc. the participant is invited to answer these questions in two different manners. First, in the most objective possible way, by giving a detailed description of elements linked to the question. The answer can be written, drawn, painted or copied from digital images, etc. In the first stage, it is a question of remembering objective details, in an ordinary way, without transforming them nor interpreting them, and without showing any creativity (" Especially, don't make any art! ". Such was the instruction given by the artistic director).

The following stage invites the reader to answer again but by transforming freely the response. The imaginary "path" allows the participant to tell the story again but in a way which is pleasing , by introducing a lie, a wish, a modification….

To begin this work we suggest beginning with this question: "what are your oldest and most specific memories?"

The booklet "Nations-moi" opens up a dialogue between the objective and the subjective - the real-life experience and the imaginary - but also between a variety of voices including various experiences of life which questions in the booklet bring out: who has influenced you? Who are the heroes of your culture? Which places have left a mark on you? The idea of Nations-moi is exactly to reveal this diversity of voices.

"Nations-moi" means that each of us is an individual … but also a nation, with their own borders, culture, rules, a small nation with its own personal history and its external relations. A small region which negotiates its solitude or its relations with the other countries which are so mysterious and so similar to us all at the same time. A region which gets dressed, which inquires, which wants to be a member of a bigger society, which wants to change society. A region which has to make an in-depth study of its roots, his origins, to go as far as possible. (Introduction of the booklet by Werner Moron 2011).

During the workshop, the participants are asked to keep returning to this booklet. In reality, the answers given in the booklet are used as the anchor point of the artistic project which participants develop throughout the workshop.

Perspective of the intercultural psychology
The dialogical capacity is a key element of intercultural skills: it involves the capacity to engage in interactions in a creative surrounding (Fogel on 1993), that is to allow yourself to leave previous positions and to change through interaction. The work on the "real Path/Imaginary Path" provides an opportunity to practice and develop this potential dialogue by inviting participants to make an objective and neutral description and then leave the objective framework by adding an imaginary element. The Imaginary Path also allows participants to plan alternatives in situations, and so to help to get away from determinism which can be negative, an can even bring about learned powerlessness.

Real PATH – Imaginary PATH

"What could have existed before the reality?

What would the reality have been without us?

What would we have become without the reality?

Where does the reality go?

Where are the borders of the imaginary and the reality?

What did the imaginary bring to the reality?

*Can we consider the outline of a dream outside
of unmovable lines the reality?*

*"Reality Path/Imaginary Path " it is a horizontal project,
not even a project, It is a foundation, sociocultural
that precedes any action. "*

REAL PATH   IMAGINARY PATH

" Real Path " is a work of observation, the most neutral possible, of its sociocultural environment. It is a work of introspection, a realistic light projected on our everyday and contemporary life, that allows us to realise that we are a part of the world, that which is particular us has already existed in the history of men. "Real path" has to be made alone. We observe not a global reality as other observers do, but a path which is our own in this reality which begins with ourself. It is then a question of "turning into a reality" that which we observe, distancing oneself by playing the one

"Imaginary path", is a symbolic readjustment from what we actually saw. "Imaginary path" can be undertaken alone also, or in a group. It is the desire to transform, to explore, to build, to delete, to add, to campaign for a more human reality, more anchored in concrete desires, more human. It is to see the world without the sentimental or cultural prism. It is to rewrite imaginatively, with what comes to us when we let go: a street, a family, a school, a room,… It is to recreate your universe from the drawn, written, photographed, danced, sung

who doesn't know what it is and on the other hand, by having examples of the way the others saw them. To discover, rediscover what "is", and "was", to realise that, as soon as we become self-aware, we are in the need and the presence of others. We collect by means of some words, images, sounds, gestures, movements, commitment, archives, elements which illustrate this path. Thanks to this work we are going to know what we want to keep or not, to know where we come from and to gain strength or, in a bad case, to know how to counterbalance and head towards our ambitions.

memos of your "Real Path ". At this stage of reaction ("Imaginary Path"), in this precise place of the reflection (the imagination), we let ourselves go on paper, on memo, in flavors, in images. In brief, we experience an intense letting, a dance, a very specific act which a certain market would call art, and that we shall call "humanity".

"Imaginary Path", is to throw oneself into the social sphere through expression knowing that there is a public and that an expressed dream can become a commentated, criticized reality, taken up by a society of people who come see the show, to hear the debate. The expression of a dream will become the inspiration of a professional network that really needs to lead its industry claims for recognition, a respected status, a sound infrastructure and a cultural policy consistent with what is contained within their governing rules and policies Real path/Imaginary Path is closely linked to the concept of the active principles of the art.

Active Instruction intended to make appear imagination © WM (Werner Moron)

c.   The active principles of art[6]

Werner Moron talk of the "active principles" of art: like the ingredients which are really part of in medicine and which are responsible for their effect, art, or rather the various artistic forms have their own active principles. The task of Paracommand'arts is to give people the opportunity to be immersed in these active principles so that they obtain the effects from them and so that they are lead to change. To become familiar with the active principles of dance, for example, participants will be usually led through an empirical discovery of the body, space, movement and rhythm.

In the photo workshop, participants are invited to experiment with the interaction between light and time which creates the images on photosensitive paper.

As in medicine, the art also contains active principles which lead to the change

Perspective of the intercultural psychology
The immersion in active principles involves the acquisition of specific language of the particular form of art, in this case, theatre. However, to keep this metaphor, it is about learning a language which prioritises the spoken and real-life language rather than grammar. Too much focus on technical details distracts attention away from the really important questions. Experimenting with these active principles also involves a dialogue between a cognitive experience and a sensory experience, between what I think about dance or photography and the actually experimenting with dance or taking a photo. The aim of the discussions and debates, it isn't so much that participants gain knowledge about photography but rather so that they are able to play, communicate with the tools of photography and of use them as a means to create a work of art from " Nations - Moi".

6 For more details on the principles of arts see the links in Section 5 of the references.

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d.   Identification of the "word"

Once the participants have experimented with the " real path " and the "Imaginary Path ", we ask them to find a word which represents, to them, both paths. It can be an action, an adjective, a noun, that does not matter. The aim is that this word can condense and express the process so far. This stage of identification of the "word" is essential to continue the artistic creation. When the word has been chosen by the participants, they will need to take ownership of it, integrate it and move from a cognitive approach to it , to a more sensory one. From there we invite them to express this word, "their" word, in different sensory and physical manners: they can dance it, write it in space, sing it, express it through their body, live it. This word will be the creative base for the sound track of a piece of work such as a short film, or of the creation of an artistic object, or a choreography, it will be its title, its spirit.

e.   Artistic support for the development of the work

The workshops of Paracommand' arts are usually based on the collaboration of an experienced artistic team. First of all, there is an art director who is, naturally, in charge of the general organisation and, in particular, in charge of the support of the artistic projects of the participants which they will develop throughout the workshops. Then, there are artists who specialize in the specific art forms used in the workshop.

Perspective of the intercultural psychology
This collaborative practice which includes several artists offer two important advantages:

The new theories of the cultural learning accentuate the practices of collaborative learning: while carrying out activities together with "experts" t the "novices" can develop their skills.

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In these situations the artists are the experts not only of the artistic activity but also convey the cultural codes of the dominant society - codes that young people from different backgrounds may not be familiar with.

🌈 *By collaborating with the participants, the artists give value to the ideas of the participants. This validation or reinforcing is fundamental for young people who have had little previous experience of gaining positive feedback.*

f.   Finalisation and presentation of the work

Many practitioners of artistic mediation feel obliged to choose between focusing on "the process" of workshops or the "result" and this distinction is so marked that some go as far as distinguishing these two elements of intervention: those motivated by the esthetics and those centered on the users ("aesthetically-driven" vs. "User - driven" interventions - Van Erven 2014). At first sight Paracommand' arts focus on the product. Indeed, every workshop offered must end in an artistic production, preferably an individual one for every participant. The medium used depends on the workshop in question, but generally every workshop is recorded on video (the performances, dances etc. are filmed).

The work is not insignificant; it is not about a "by-product" of the workshop, a product which we hardly notice because it was created in a "sociocultural" process. Quite the opposite: the work must be considered as a full artistic work - and moreover has to satisfy requirements of artistic quality. For Paracommand' arts it is the work which awakens and directs the process of creation, thus the work cannot be taken out of the equation.

Finally, the final work must be presented to the public. Paracommand'arts workshops end with a public presentation of the works, in a place which is appropriate to the sharing of art (not a "social" place). Van Erven (2014) recalls the ethical aspects to be considered if the participant chooses to share the results of such workshops in public.

Perspective of the intercultural psychology
To realise an artistic work in a five day workshop without having worked previously with the given artistic form is a real challenge. To manage this, participants have to learn to master a new language (of photography, dance etc.), to learn to collaborate with team-mates so that they can contribute, learn to manage and to share resources (t artists, cameras etc.). This involves learning to structure time, to pay attention to each other, to manage feelings, etc. For many participants, learning such things are rather unusual.
Indeed the psychological seems to promote the process perspective for participants - enabling them to reap the benefits of the cognitive, emotional, relational developments during the workshop - the emphasis placed on the finalisation and the presentation of the work gains a specific importance in the context of the INSART project. If the work serves as an opportunity to encourage the participants to collaboration with the artists, the lack of finalisation of the product of this collaboration would render the relationship empty. Besides, especially for young people who have repeated experience of failure, of rejection, the finalisation of the work can be a used as a form of self-validation, which can help to break the circle of "learnt helplessness" (Seligman).
The exhibition of the work only reinforces this validation and gives their investment the recognition it deserves.

Conclusions

In the beginning, we identified a number of tensions, even contradictions between the artistic mediation approach proposed by Paracommand'arts and the recommendations of intercultural psychology. Contradictions that revolved around the individualistic attitude of artistic mediation, universalist ideology and the emphasis on the production of a work instead of the process to name a few. Nevertheless reflection on the method of artistic mediation step by step has given rise to the possible synergies between these approaches. Artists and actors involved in the artistic workshops, will be able to provide evidence.

3. Artistic workshops: 4 case studies

This section illustrates in detail four artistic workshops which took place between August and October, 2014. The Artistic workshops formed the core of the INSART project and allowed the partnership to implement the project methodology and observe concrete results on the young participants.

Main characteristics of workshops:

- Four different workshops, one in each partner city: Paris, Berlin, Palermo, Liverpool.
- Several artist facilitators and four different artistic forms: theatre and the creation of a film in Paris, photography in Berlin, dance and movement in Palermo and visual art in Liverpool.
- The participants were recruited through online advertising, partner networks, brochures etc. They were young people between 16 and 25 years, often from a background of immigration.
- The workshops all had an end product: a performance, a video or an exhibition.

In the following pages, every workshop is described by means of an objective outline and one or several testimonies from the facilitators artists or participants, sometimes in the form of videos. This section helps to understand how the artistic workshops were created in the various geographical and artistic contexts. In the following section (Section 4), a guide for the trainers accompanies the descriptions on the creation of a workshop INSART step by step.

Small inventory of the artistic workshops	
France - Paris	Theatre and the creation of a film
Germany - Berlin	Photography and illustration
Italy - Palermo	Workshop on movement
United-Kingdom - Liverpool	Visual Art

FRANCE, PARIS: A THEATRE WORKSHOP AND THE CREATION OF a FILM

Created by Elan Interculturel from 6th until 10th October 2014 at the "Maison des Métallos " in Paris

EDUCATIONAL AIMS

The aims of the workshop were identified on two levels:

1. Artistic aims:
   a. Work on the putting participants at ease, on their presence in front of a camera, a look
   b. Develop improvisation skills
   c. Create sound with the voice, the body together .
   d. Compose a soundtrack with input of other participants
   e. Collaboration with a technician on the sound for the finalisation of the sound track
   f. Basic notions on the use of a camera
   g. Development of a scenario, to come up with a story from a real-life experience/personal experience.

2. Educational/intercultural aims:
   a. Develop collaboration skills: to be open to others, learn to collaborate, to listen to others
   b. Awareness and enhancement of one's own experiences of life and its ones own skills and abilities.
   c. Management and structuring of time, management of feelings.

TARGET AUDIENCE

The workshop addressed young people between 16 and 26 years, unemployed, currently not undertaking training. 6 male participants participated in the whole of the workshop.

DETAILED DESCRIPTION

► *Stages of the artistic activity*

a. *Games: to create and bond the group, to give participants more self-confidence, to improve their confidence towards the others, to know their fears, doubts, to learn how to overcome them them, improvisation - work on feelings, presence, facing confrontation, games   to develop feelings, to detect bad gestures - nonverbal communications /unintentional physical imitations (morning of the 1st day).*

b.	"Real Way /Imaginary Path", improvisations from the stories, summarize in one word (afternoon).

c.	 Begin to improvise without words to free oneself from realism, non-realistic physical language, begin to explore abstraction, to find the main element of the stories, the repetitions (2nd day).

d.	The beginning of the work on sound tracks: write a song in a language other than French, establishment of the sound from the word of each participant, in chorus with a conductor, who is the main character of the film, recording of the all the ideas, chosing the ideas (3rd day).

e.	Work on the staging the stories of the participants. Creation of images and movements for the development of films on the basis of their thematic proposal (for example theme of the war to inspire an image or a movement which expresses anger, etc.). Using music, to present to the artistic video director, explain the angles of composition (the shot , reverse shot, the high-angle shot and the low-angle shot). Using reflections and camera effect, recording of the 1st movie (4th day). Meetings to finalise the work to be done. Thinking about on the movie set, finding suitable locations.

f.	Parallel working on films movies - finding locations, shooting, recording films and sound. Seven short films from the workshop can be watched here: www.insart. eu/les-videos/.

► **Duration of the activity**

5 days of workshop + post-production for movies.

► **Equipment Used and logistics (space…)**

To link the artistic project to the stories/real-life personal experiences of the participants we used the booklet "Nations-moi" developed by Werner Moron and the Paracommand' art. Other equipment needed: sound equipment and a camera, editing tools.

► **Number of involved people and their background (volunteers, employees, partners, etc.)**

Artistic team:

- 🌈 A actor as main facilitator trained in the theatre of the oppressed.
- 🌈 A sound specialist for the co-construction of the soundtrack with the participants.
- 🌈 A video director for the shooting of films.
- 🌈 Two assistants for logistic organisation and to participate in the film when required.

► **Used Methodologies**

- 🌈 Methods for collective working: games to develop collaboration, confidence, team building linked to the methodology of Boal: the "theatre of the oppressed". To start with these kind of activities is fundamental to create a good atmosphere and the give participants the confidence to move outside their comfort zones.create sound tracks for the filmss: all the participants offered sound proposals (made with the voice or the body) relating to the subject of the films of the other participants;
- 🌈 Drama/theatre exercises, improvisation to develop stage presence.

► **Practical Advice for implementation of the activity**

Spend time at the beggning of the workshop to create a group, in "de-mechanisation" using theatre based games.

We recommend a maximum of 8 participants - a larger group will make it difficult to be able to guarantee the production of individual movies for each participant.

Be sure to stagger attendance of the artists , plan when you need the specialists in sound, image etc...
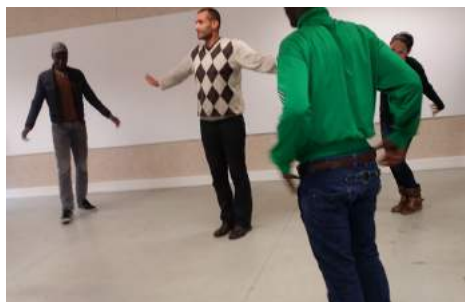
Be careful not to impose, not to be too directive, your suggestions must remain as open as possible, participants must to have the freedom to refuse.

ILLUSTRATED DESCRIPTION OF THE ACTIVITY

Games, exercises to get know each other to leave behind normal daily routines.

Work on the personal stories with the " Nations-moi" booklet.

Improvisations and explorations around the subjects of each participant.

Choral compositions using the the ideas of the participants.

Work with the sound technician to finalize the sound track.

Understanding how the camera works.

Shooting of films.

Assist in the production of the films of others.

EVALUATION OF THE PILOT WORKSHOP

► **Competences developed throughout the activity personal or professional skills acquired by the participants**

a. Improved ability to interpret communication styles (verbal, para verbal, nonverbal), confidence in ones own capacity to communicate, using verbal and not verbal expression;

b. Develop the ability to collaborate: be open and helpful to others, learn to collaborate, to be attentive to others;

c. Be aware of and value one's own experiences of life and one's own skills and personal resources;

d. Management and structuring of time, management of feelings.

► **Main obstacles Encountered**

The juggle between the wish to be a little directive, be attentive to wishes and to proposals of the participants and at the same time have in mind the need/the desire to finalise the films of each of the participants at the end of the five days.

► **What we preferred in this workshop? What surprised us? What would we do differently?**

Favorite: highlighting significant personal experiences and transforming them into a piece of artwork.

Surprised: the capacity of abstraction of the participants and their ability keep the essence of the real-life situations while making them more abstract and symbolic.

To do differently: communication about workshop, the aims and potential benefits of which were not clear for many of the participants , especially the young women from the target group. This is the reason why the workshop was carried out with 6 exclusively male participants instead of the planned mixed group of 12.

CONTACTS OF THE ARIST- FACILITATORS

NAME	MAIL
Mounir Othman (Actor, facilitator)	nirmou80@yahoo.fr
Emanuel Louis (Sound)	emmanuelouis@gmail.com
Ivan Gonzalez (Actor, video)	fieljuan@yahoo.es

Assessment of the artist Mounir Othman on the workshop "Déclic-Art" of October 6-10th, in Paris

The first question which came to me after the session in Liège [the INSART training for the artist facilitators] is how can I adapt the the concept of the "Reality-Path/Imaginary path" for myself. In order not to just copy and past what we did in Liège (it would have been totally artificial, awkward and therefore unsuccessful).

How to link this method to who I am, my feelings, my own tools, the exercises which I use? But also how to transform them, to adapt my tools so that I can use them in with this method?

These questions were the basis of my preparation. I did not have much concern about the target group with whom I was going to work. I am used to working with people who are experiencing difficulties.

My doubts were focused on my ability to support these people to produce a piece of work from their real Path/imaginary Path.

A few weeks before, I talked with Cécile, my first concerns were about engaging a group of 15 people. I didn't know how many people were going to participate in the introductory workshop on the first day.

The first day, I arrived half an hour before the beginning of the workshop. At the designated start time of the workshop, there were only 3 people. 45 min later, there were 11, 8 men, 3 women. I notice that they all black or Arabic ethnicity. Children of immigrants or immigrants themselves from Africa and the Maghreb. It makes me question: in the Paris region, are black and Arabic people more affected by poverty, disadvantage, hardship? If yes, why? Do they suffer structural racism?

The objective of this first day is to create a climate of confidence and kindness. Therefore I used cooperative games from the "Théâtre of the Oppressed". They are simple games which participants to meet each other, and which allow them to laugh together. This also helps get to the heart of the subject, without hesitation. Soon after, we did an improvisation exercise, and we worked on being relaxed in front a public audience. The aim of this first morning also was to prepare them to recount a memory, which is personal, in front of the others. Also to put it them at ease so that they feel that it it is a workining space, a friendly environment, where they will not be judged by others.

In the afternoon, there were 8 remaining, 7 men, 1 woman. We did the real Path.
I tried to remain faithful to the method Werner taught us in Liège.

The stories come rather fast. The stories are varied. One of the participants even tells the story of how he had his arm amputated. However, the imaginary path phase, was more difficult. One of the participants, the one who told his amputation becomes completely blocked, he wants to change the story, but doesn't know what to choose. Others worry about how it is going to be staged. I tell them not to worry about the stage direction

for the moment and not to limit their imagination to the fact that they think of what is possible, in terms of direction. The imaginary paths start to emerge. They make for beautiful listening, and a there is a great deal of respect shown to each of the participants by the others.
Then comes the choice of the word from their story.

After which, I ask them to each stage their story. They can use the other participants as the actors, but they are themselves the film directors of their story, it is they who give the directives. Firstly a spoken improvisation. Then, I ask them to stage their story but without words. From this moment, beautiful things emerge.

The method of work which I used is this one:

🌈 At first, I know well that if I make them attempt things that are too abstract, I risk losing them, and not seeing them again the next day. In this case I choose to ask them to play their imaginary path in a realistic way. Then I stop them from speaking. Then I am going to ask them to write down every feeling which come to mind. Then, little by little to look for less common physical postures, more unusual for them… And so step by step arrive at more abstract forms.

🌈 For their stories, I ask them at first to tell everything, with maximum details. Then I suggest that they delete elements little by little, so that they find the main part, the heart of their story. This heart can be a small detail of their narrative, either a movement or a word which showed itself in the improvisations.

During the five days of creation, I was always mindful to resist the temptation to make films they way I would. Films which would be specific to my point of view. But, at the same time it would be unrealistic and impossible to expect everything from them. They needed to be supported to build their work. Then comes the main question: how to support them without managing them. How to try to put aside the images that I had formed of such or such story not to impose them. All the time, I tried to propose things to the participants, and to never impose. And when they occasion comes that my proposals refused, I reminded myself not to insist. It is hard not to be irritated, but out of respect for their creativity, it was essential. During the week, these questions concern me, there Did I do too much make in their place? Is what they propose really a good idea?

The second day, they are only 7. It will be the final group. Unfortunately for the project but fortunately for him, one of the participants is stopping because he was taken onto a training course. There remains 6. A real pleasure to work with them. Open to the work that we had to carry out, and available for others as well. At no time did I feel that somebody was uncomfortable in the group. No bad atmosphere, interesting people, with incredible life journeys. Working with this group was very easy and very enriching.

The work with Manu was great. Where I had gaps, in particular in singing, it was a real help, he received the participants one by one to make them work.

For the work of the sound track, I proposed them to work in a choir. I wanted that they have moments of personal creation, but also collective creation. The principle was: the person whose story it is detaches from the group. He proposes the word of his story to the rest of the group. Each is going to produce a sound which is inspired by the word. Everybody makes his own sound at the same time. And from there, I propose to the person to whom the story belongs to be the conductor. He can ask one to increase the rhythm or the volume of the sound, another one to

decrease, even to stop. If he thinks that a sound is missing, he can add it.

In these moments of collective creation, each showed the a real enthusiasm to help in the work of another one.

As I said earlier, all the participants were of foreign origin, or had migrated. I told myself that this was a wealth to exploit. Thus I asked them to write a small song in a language other than French. Some used this proposal, others wanted it to be in French…

The work with Ivan, using the camera, was also enriching. He was also a real strength in making of proposals. He explained to them what he could do with the camera, for the editing. They were able to make a choice.

At the end of this experience I felt quite satisfied. I saw 4 of the 6 participants again for a showing of their movies, they were rather proud of what they had produced. As for me, that is the important thing. I like the movies which they produced. They are not mine, I hope to have been fair in my role: a guide, a support for the work which came from them.

GERMANY, BERLIN: A WORKSHOP OF PHOTOGRAPHY AND ILLUSTRATION
Created by Berlink from 27th until 31st October 2014 in Flutgraben in Berlin

EDUCATIONAL AIMS

The objective was to give to the participants at the same time self-confidence and a basic experience in the field of the photography, but also to make them understand that the photography isn't something static, that it can be the base on which we can create a new world from our imagination.

TARGET AUDIENCE

6 participants, minimum age 19- max 29
Countries: Poland, France, Italy, Louisiana, Guatemala, Greece
Type: 5 females, 1 male

DETAILED DESCRIPTION

► *Stages of artistic activity*

1. Knowledge of local areas
2. Methodology of «Real Path/Imaginary Path»
3. Photography (basic)
4. Illustration (practical example)
5. Final Model: superposition of photos and illustrations

► *Duration of the activity*

5 days in total, 7 hours by day.

► *Equipment Used and logistics (spaces)*

Cameras or telephone with camera, pencils, felt-tip marker, drawing and tracing paper.

► *Number of involved people and their background (volunteer, salaried, partners, etc.)*

An apprentice of BERLINK helped both organisers artists during the workshop.

► *Methodologies Used*

Adaptation of the "Real Path /Imaginary Path" to the methodology of photography and illustration. The integration was made in both directions, we therefore decided, at first, to explore the local area and to try to deepen our knowledge of the city.

With some photographic exercises, we learnt how to make choices, how to isolate a subject from it's context and in this way to use the imagination to describe the world which surrounds us. The participants then used this exercise to include the "Real Path/Imaginary Path" in their images.

With the help of Darkam (professional illustrator) we firstly familiarised ourselves with the tools at our disposal (paint, felt-tip markers, pencils, how to draw humour and feelings, how to put stylise an idea), then we worked on the way of linking them with the word chosen by every participant.

The last day was taken up putting them all together, use a photo as a base to develop a work using the tools of drawing/painting, as well as the tracing paper to add the imagination to the reality of photography.

► *Practical Advice for the implementation of the activity*

🌈 Throughout the whole of the activities, take time to let the participants use new tools/technologies then try to apply "Real Path/Imaginary Path";

🌈 Don't put too much emphasis on technical questions of photography, give only some advice, main rules and let them play with it;

🌈 Do not explain the outcome of the workshop, let them work day after day with various tools. Use the last day to make a summary of the path followed from the beginning to the end and what you expect from them;

🌈 Try to use all of the tools and methods to reflect the game "Real Path/ Imaginary Path". Always begin with something real and suggest to them to change it to an imaginary vision;

🌈 Example of basic elements of photography to be used: Gordon Ratio's rule, to isolate the elements of color (for example: red), to isolate the elements which together have a specific form (for example: triangle), to make a photo with a single element which can describe the place where you are;

🌈 In the practice of the method "Real Path/Imaginary Path", let them play with their word, to try not to let them focus on their word, but find the sense of it, to find other meanings and how they are used in reality; give them the time to be alone and to experiment, oversee them from time to time and to look at what they find and improve.

► **Skills developed by the activity/personal or professional resources acquired by the participants**

- The self-confidence
- The management of time delays and regularity in the field of the work
- Basic knowledge of the local areas of the city and the capacity to describe them to others
- An understanding of the basic rules of photography and their application
- The use of the imagination to change reality.

► **What was the most difficult?**

Before beginning, we were very worried by the timetable, worried if all the practical information and the exercises which we had given to the participants were going to be finished. The practice shows that it is impossible to control everything. It is important that each has participant has their own space / time to understand and make their own choice.

Whilst people react to different in ways to information, the main role of the artist organiser is to oversee what they are doing, to help them to find a way to achieve the tasks, to follow them at their pace without forcing too much on the original idea.

Some participants can get distracted or isolate themselves: do not force them to follow rules, but find a good way to bring them back to the rules of the group. If they need to leave, let them do it, but maybe by giving them an instruction for the next day; if they need to smoke or to get a breath of fresh air, propose them maybe a general break, so that it is more natural.

► **What is the thing that we preferred the most in this workshop? What surprised us? What would we do differently?**

I learnt how to deal with various personalities working on the same task, how to integrate them into the workshop and also how to wait that for what happens.

Time is the important lesson which I learnt. Take time, wait, do not force events and people to follow me if they are not ready. It is not important to achieve a perfect task, but that each participant takes time to feel and to be happy with what he/she makes.
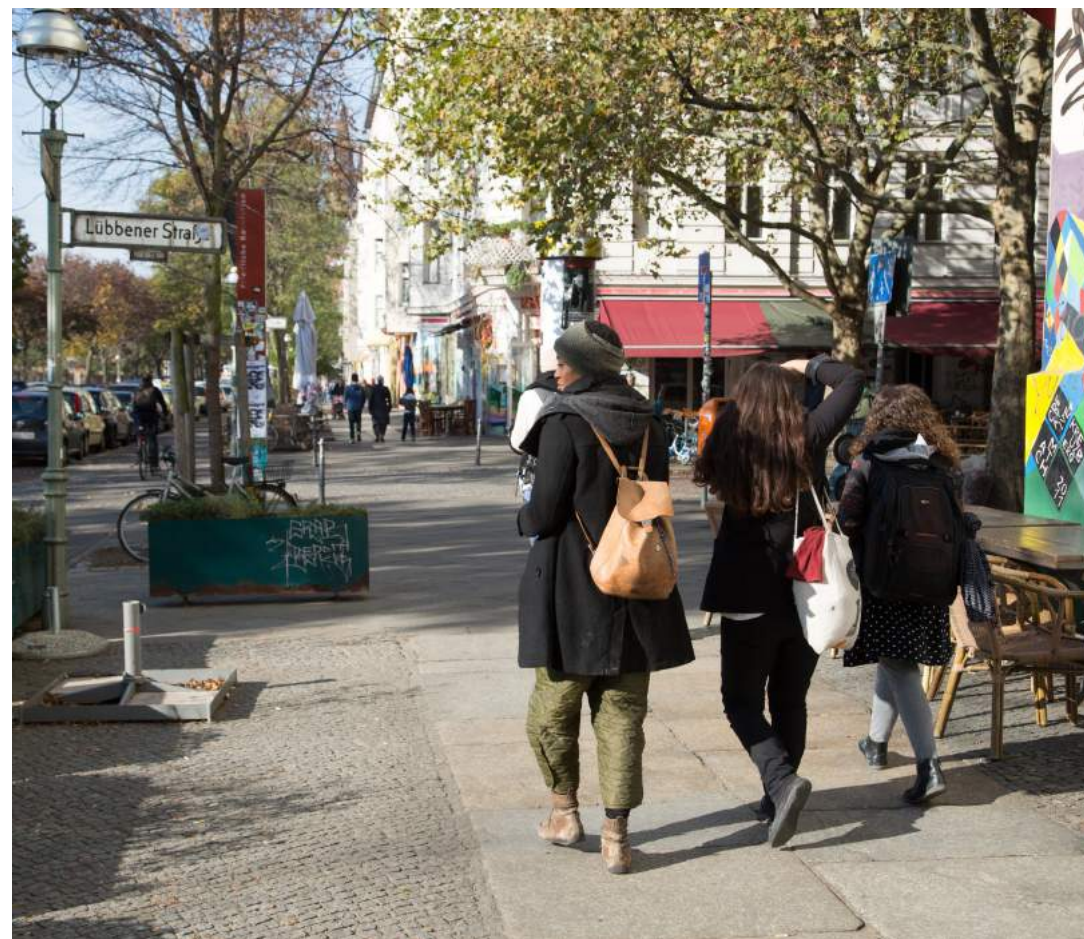
NAME	MAIL
Dario-Jacopo Laganà	darioj@norte.it
Darkam	darkamarcadia@gmail.com

# Subjective feelings of the artist Dario J. Laganà on the workshop of photography and drawing of Berlin

These notes were written during the workshop in Berlin, developed with the help of the artist Darkam.

They are not intended to be a support to the manual alone, but a key element of the manual worker of INSART, with suggestions, feelings and advice to develop a better feeling with the participants and a better understanding of potential problems and some advice on the how to solve them.

Here is the outline of the method " Real Path/Imaginary Path " applied to the INSART workshops:
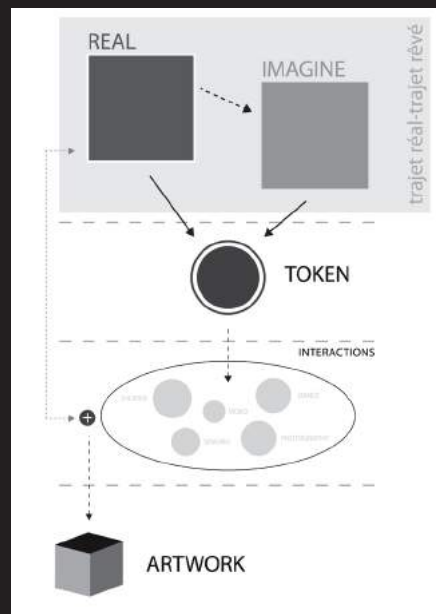
To work with a new group of people means creating a confidence circle. You are a foreigner and they are foreign to you. It is important that they feel comfortable; you will spend five days together, thus it is necessary to give them food, drink, things which must be available all the time.

It is necessary to give them breaks between the sessions, to give the time so that they relax. If you see that the participants are tired, it is enough to change task. Begin with an introduction to the project that you are going to do TOGETHER, give them some possibilities to choose. Do not consider the project set in stone.

Divide the group in groups of two so that they can introduce themselves in private. Give them some time. Then ask every person of every group to present his partner (and ask them to add a lie in the story). This phase is important because it is the basis for the creation of a link for every person and to create the beginning of the "Real Path/Imaginary Path", which is the methodology at the origin of the workshop.

It is necessary to tell to the group that there are tasks which they wish to do, and others that are necessary. The facilitator has to be a member of the group. He does not have to give of orders, but be the one who helps them to achieve their tasks. It is necessary to work always with small tasks. If you can, create an atmosphere of shared confidence, you have no obligation to explain the meaning of every task, leave them, that they can follow you.

The participants are generally going to react in various manners to the tasks which you propose to them. Try not to force them to adapt themselves too much to others, but make them understand what is important to you. If a task is more difficult, do not let them take too much time.

Try to understand the various capacities of each and the problems without pushing them.

If the participants like their tasks and enjoy doing them, do not stop them just because they exceed the allowed time. It may be that the project will take another direction, even more beautiful on the basis of this moment.

As described in the booklet "Nations-moi", let them tell you a story about the city where they live, what was their first experience in the city. The participants can tell their stories to the others. Then ask them to create a new imaginary story based on their previous story (" Real Path/Imaginary Path "). Ask them at the end of the day to come the following day with a word which can summarise both stories, the real and imaginary story. Do not influence their choice, do not tell them what you are going to do with this "keyword", just ask them to choose a WORD. You are going to do the same thing, with your story, your imaginary story and your WORD.

YOUR CITY

Integration is a two-way street, you have to move towards a new direction, without waiting that others do all the work.

A possible approach can be to ask every person where he lives in the city, what are the places of there that they frequent.

Make a map and go outside to explore it, by asking each participant to take you to their place and to explain it a little.

Photography is a media, a way of reaching a stage. Sometimes we are convinced that we have to explain too much or we consider the photography as art. It is necessary to try to understand what are the various camera types and the skills. It is necessary to give simple proposals to the composition of photos of beginners (you do not have to give a lesson of photo). The participants play with forms, colors, perspectives. They must be free to do it. You have to follow the participants who have difficulty and give them some advice. Do not forget the participants who already have some experience with photography. They have to explore more in detail or learn new things.

Give them tasks and ask them to bring a picture for every task for the next day, so that they have to choose them. To choose is important (if they do not do it, it is not a problem; they can choose them with you the next day). Ask them to locate forms, colors or to isolate subjects to look at the world in a different way, so that they can choose what they want in their pictures.

At this stage, tell them to explore by asking them to focus only on their WORD. They will need a visualising of ithis one in a picture.

It is a very difficult task, to visualise this one on the basis of a WORD which maybe is not very simple to visualize, thus help them in speaking with them and by explaining that they should not visualize literally the WORD, but also something regarding their WORD. You do not make any art, you just have to describe the world around you. Ask them for which forms this WORD could have and then let the group look around alone for a while. Give them a meeting place and leave them, so that they are free to be alone and to take their photos. From time to time go to see them and ask them to show what they have done, give them advice without forcing them to follow your idea.

A NEW MEDIA

Consider that the photography is one of layer of a more complex artistic work and try to mix it with various types of media.
To work alone for five consecutive days can be very hard and therefore you to share this process with

another artist you trust can be more enjoyable, but also can help to reach a better final result.

Talk about it with the participants from the beginning, tell them some things about the new artist who will come, present the person in a pleasant way, tell them what he/she does and why you are happy to work with them.

When the new artist arrives every participant will have to introduce themselves with their WORD.

The new artist will not know where from the WORD comes. Ask the new artist to introduce with a story of the city and to also choose a keyword. He is a member of the group, not an outsider.

Now, it is his/her turn to play with you all. Try to construct in advance exercises that he/she will develop with the participants to introduce them to his/her media, to certain more exercises which are developed for their level

and will make them have fun. It is important that the new media begins without a link with the project and the WORD, so that the participants are free to develop new skills.

The second part will be focused on the WORD. The exercises of the new artist will focus on the fact of playing with his/her media and the WORD, so that they begin to focus on the end product.

Before leaving, you can begin to reveal to them what the end product will be. It is important to begin to tell to them what is going to take place in the last two days of the workshop, so that they can return home, and to think of what they want to see in the final artistic work. Although until now, we did not talk about a product, it is important for you and for them to have one.

It is important for you because you want to show a result. What it is is not so important, but it has to be a full stop, a purpose. They

have to have the idea of a circle, which began on the first day and which ends with their product. Do not think in terms of artistic products, their result has to be a beautiful work of art, but in the sense of a link between the reality with the world of the imagination, a real result of their path and their imagination, something which began as a simple story of theirs which comes from the city of which ends with an end product from their internal world, through different layers.

LAYERS

As we chose the drawing as additional media to photography, we spent the last two days using the pictures representing the WORD as base to add to it some layers by means of drawing (and some transparent paper).

At first, began with some exercises which focus on the way in which photography can be the base of their imagination and how this

imaginary world can be develop without limitations.

At first Darkam (the host-artist) only asked them to draw the main lines of their image on a layer, to color them, then to imagine for example what would have been able to take place if their action had been under the water, or full of plants and so on and so forth.

It is important to show to them various perspectives, various approaches and skills, to give to them a range of possible tools to then use in their final work.

Ask them to collect all the examples which they have done until now, to begin again from the beginning, to think of their original story, how this story changed into its imaginary version, how they chose their WORD and the different possible worlds which they created with photography and drawing. Speak with each of them and ask what is their idea, how they want to produce it and if there is something

else that they want to explore. The facilitator has to act as a support of their work, for their choices. If the participants need practical support (to make a new picture, to draw something that they are not able to draw, to involve the skills of others...) the facilitator has to be part of their experience, without forcing them, but by proposing various options and by brainstorming with them.

CONCLUSIONS

Use the last day to work only on the end product. It is necessary to make the participants understand that this end product will be what people look at and what will be shown. People do not know where the story or the background these products come from but will consider at them just as a proof of their work.

The facilitator has to help those who need help. It is always necessary to think of understanding the key points and the weaknesses

of each, of trying to be inclusive and not exclusive (either in the tasks, or in the group), not to force the participants, but to try in any case not to let to them follow their weaknesses. It may be necessary to bring them a out of their comfort zone but without over stretching them.

The idea at the origin of the workshop is to follow the plan. The participants do not have to know every stage of this: all the intermediate stages can beings modified according to every participant and various possibilities.

It is fundamental to have a flexible way which relates "Real Path/Imaginary Path" to the final work, with various stages.

It is always necessary to use the contrast between real and imaginary as a tool to change the perception, to make sure that the participants take go out of their comfort zone, and have a different point of view and new methods of interaction.

From a more practical point of view, It does not require cameras for each of the participants. It is possible to make the workshop with only one camera, a tripod and a remote control. If you want, and if they also want, you can try to teach them something about photography, but do not consider yourself as a teacher of photography in this case.

Finally, you can decide to create the workshop in a room, let the participants play with portraits instead of going outside, working with created real and imaginary worlds by painting on their portraits, ask them to work together to create various portraits and be a part of the work of somebody else.

ITALY, PALERMO: A WORKSHOP OF MOVEMENT
Created by CESIE from 6th until 30 October 2014 in «Atlante» Theatre, Palermo

EDUCATIONAL AIMS

To create a process to experience movement and non-verbal expression which can give to every participant a means of knowledge and self-awareness as well as learning to listen to others in their own cultural context.

TARGET AUDIENCE

- 17 participants from 17 to 26 years old
- 7 girls and 10 boys with different origins: Senegal, Mali, Gambia, Somalia, Italy, Ukraine, Bangladesh, Guinea and Iran.

DETAILED DESCRIPTION

► *Stages of the artistic activity*

The content of the workshop was organised in three main stages:

1. Creation of the group through activities to get to know each other, to become familiar with the other participants and with the workspace;
2. Exploring ones relationship with oneself and with others through movement, freeing creativity through improvisation in movement;
3. Creation of the final performances, videos of which were published online here: www.insart.eu/les-videos

► *Duration of the activity*

35 hours divided into two or three meetings of 4 hours a week.

► *Materials Used and logistics (spaces)*

Workshops took place either in a small theatre in the city centre in Palermo (www.teatroatlante.org) or outside, in a park. Materials Used: a computer, speakers, papers and coloured pencils, wooden sticks, veils and diverse fabrics.

► **Number of people involved and their background (volunteers, employees, partners, etc.)**

An artist and a volunteer who gave logistic support.

► **Methodologies Used**

The approach used was a combination of methodologies of expressive artistic therapy, contemporary dance, theatre of the oppressed, and the methodology "Real Path/Imaginary Path" of Werner Moron.

► **Practical advice for the implementation of the activity**

- Dedicate a lot of time at the beginning of the workshop to the creation activities of the group;
- Help the participants who display difficulties to become integrated in the group;
- Use various materials which stimulate the variety and the curiosity of the participants;
- Alternate dynamic and funny activities with other more relaxing ones;
- Use techniques of movement which are easy to learn and to repeat by every participant after the end of the workshop.

ILLUSTRATED DESCRIPTION OF THE ACTIVITY

The creation of a "house" with wooden sticks imagined by the participants.

The creation of a "house" with wooden sticks imagined by the participants.

The open air movements through which the young people tested informal communication and shared experiences and new skills.

Creation of a choreography based on the exchange of giving and receiving.

EVALUATION OF THE PILOT WORKSHOP

► **Skills developed by the activity/ personal or professional resources acquired by the participants**

The workshop brought out the following skills of the young people:

- *The capacity to express themselves through the body despite the linguistic difficulties;*
- *The capacity to interact with people of other cultures;*
- *The capacity to express their own culture through dance;*
- *The respect for the rules of the group;*
- *Knowing how to express disagreement if an activity was not liked.*

► **What was the most difficult?**

The duration of the workshop was rather short. On one side, this allowed us to create continuity, by giving intensity to the workshop, without losing the young people. On the other side, it would have been easier to work with more time together, as much to allow for better preparation of the performances, as to work on the follow-up of the performances themselves.

► **What we liked best about this workshop? What surprised us? What would we do differently?**

The main advantages of the workshop were:

- The meetings concentrated into a limited time frame allowed us to create

a routine and to achieve a very intense experience, while avoiding the risk of losing the participants;

- The intercultural element gave to the young people the opportunity to meet people of the same age with other origins and social backgrounds;
- The age of the target group also established a point of strength because the 16-25 year-old young people enjoy having new experiences. They have conventionally fewer prejudices and get involved more easily compared to adults.

A lot of attention was dedicated to the recruitment phase of the young people. It was very important to meet the young people in advance. This allowed us to make ourselves known, and to give them the time to think about their desire to participate or not. Besides, this allowed us to have only people who were really interested participate.

The work on creativity and on the capacity to interact with new realities as well as the acquired awareness of places or situations in which we can feel appreciated or not, created a motivational mechanism among the young people which will help them in the process of social and professional integration.

CONTACTS OF THE PARTICIPANTS-ARTISTS

NAME	MAIL
Soad Ibrahim	soad.ibrahim@cesie.org

Subjective feelings of the artist Soad Ibrahim on the workshop INSART of Palermo, Italy

In this video-interview led in October 2014, the artist Soad Ibrahim talks about her feelings on the workshop of physical movement and dance of Palermo. The video lasts five minutes and is in English. You will find below the contents of the interview. Happy viewing!

You are the artist who led the artistic workshop of Palermo which took place between September and October of this year. It was very intense with 17 young people. How did it pass?

It was fantastic, a very positive experience. I would have liked that the workshop lasted longer.

What was the reaction of the young participants when you made the various activities? What did the workshop consist of?

It was a workshop of physical movement, while combining traditional dances of the origin country of the participants. We also worked on the knowledge of the body, communication through nonverbal language and through traditional dances.

How was it for the boys and the girls to dance together?

It was extremely easy and very interesting for me because in comparison with the participants of the other workshops - men especially from western countries, it was much easier to work with African young people who felt comfortable to dance and to express themselves, as well as to involve the others in the dance.

What you think that this workshop brought to you from a professional and personal point of view?

Above all, I had the confirmation that movement is the ultimate instrument to overcome barriers to communication. Verbal communication brings many difficulties and barriers, in particular when we speak different languages, while through movement we can reach a more concrete and deeper communication.

What anecdote can you tell us that struck you or was a surprise during your work with the group?

At the end of every workshop, the participants did not want to go away and continued to dance together using their music, teaching each other, exchanging movements. It was very pleasant for me, knowing that it was my aim: To make physical expression through movement something natural for the participants.

What was the impact of the workshop on the development, self-confidence, skills and the aims of the young participants?

The workshop had a big impact on the participants. They acquired various skills which are useful in job search, like the relationships with others. There were skills that they will use in their real lives, like speaking Italian for the young people from immigration backgrounds and English for the Italians. Besides, they learnt to express their own culture, not to be seen only as "migrants" or "Sicilians". They are also more aware of where they come and what they can share with the others of their own culture.

What activities did you lead in the workshop?

We did a lot of activities. These can be united in three main phases:

1. The creation of the group through nonverbal communication and the physical movement. About this, I would advise other artists or facilitators to dedicate a lot of time to interacting with the participants to create the group.

2. Expression through nonverbal communication and the creation of interactions of dance and relationship between the participants.

3. The preparation of the final performances, based on the previous activities. These performances were very spontaneous because the group had worked hard during both previous phases.

Comments of the participants of the artistic workshop INSART of Palermo, Italy

Video-interview led in October 2014

We asked to some participants of the INSART dance workshop in Palermo to express their feelings and to give their opinions to the workshop itself. This video (version in English and Italian and available subtitled in French) collects extracts of their comments.

It was fantastic to learn new ways to dance here in Italy, because I was only used to African dance. To dance with girls was a challenge for me but everything went well.

Sanaa (Gambia)

I learnt new type of dance during the activity that we did when all the participants danced on to music of their choice. Besides, the workshop gave me the possibility to improve my knowledge of English and French, as we were in a multicultural context.

Chiara (Italy)

It was great to dance with all these people from various countries.

Sanou (Gambia)

Maybe because of the interaction with other cultures, I really liked seeing what the differences were with the other participants. I noted that these differences were not the real differences. We were all like a big family in this workshop. I felt at home.

Giuliana (Italy)

I would tell people who did not participate that the most important benefits of the workshop were the mutual respect, the sharing of experiences and the deep understanding between participants.

Noemi (Italy)

I would have wanted that the workshop lasted longer. It was very good and it helped me to have more trust and be more open, not be afraid of showing the real me . I got to know about other countries and cultures. This workshop will also have an important impact for the future integration of the participants from immigration backgrounds.

A participant

UNITED KINGDOM, LIVERPOOL: WORKSHOP OF VISUAL ART
Created by Sola Arts from June to October 2014 in Liverpool

OBJECTIVES/LEARNING GOALS

- *Develop creative abilities and experiment creatively*
- *To ask questions about identity and cultural identification and encourage reflection*
- *Explore the local environment and increase the sense of belonging*
- *To support mental wellbeing*
- *To promote intercultural dialogue and facilitate integration*
- *Develop social skills and language*
- *To explore spontaneous image making that can inform planned artworks*
- *To support peer network and friendship development*
- *To introduce or reinforce the connection with the local creative structures*

BENEFICIARI

27 participants. 11 males 16 females. Ages: from 16 to 29
Countries: Somalia, UK, Pakistan, Iran, Russia, Belorussia, Sudan, Eritrea, Ethiopia, USA, Sierra Leone

DETAILED DESCRIPTION

► ***Stages of the artistic activity***

1. 3 young participants ("Champions") were chosen by the artist to ensure an active role in supporting the activities of the artist and the link between the artist and the group members.
2. We created a collage collaboratively. Each drew quickly on A4 paper a body part of another participant (mouth, right eye, left eye, nose, ...). We then integrated all the designs and created a portrait of a "unified person".
During the workshop we have experienced the following activities:

- Based on the methodology "trajet réel- trajet rêvé", we asked ourselves about the last five years and five years into the future; We then selected a symbol of what we like, what we do not like and what is important to us;
- We shared what our journey is for us. We used mono-printing and collaborative collages to express our identity and create a collaborative visual storytelling;

- Finally, after reflection on the choice of tools and concepts that work, we used different symbols and explored the imagination based on the story to create a narrative about the future and the past through collages.

3. Outdoor activities conducive to contemplation and creation. Change context allows to change perspective, to promote communication with oneself, others and the environment, and stimulate the experience of public art in a social context.
4. Planning of final works, free choice of techniques to use acrylic paint, paint on canvas, watercolors, audiovisual.
5. Creation of works.
6. Creative Assessment and identification of the exhibition.
7. Exhibition

► **Duration of the activity**

25 Meetings. 2 hours each meeting. 2 all day visits out.

► **Equipment used and logistics (spaces…)**

Pencils, pens, paper, glue, magazines, printing ink, sellotape/masking tape, computers, digital arts software, digital camera, video camera, video, brushes, paint, black and white prints, our bodies
Areas: indoor or outdoor.

► **Number of people involved and their background (volunteers, employers, partners, etc.)**

1 Artist (Community Artist)
1 Youth Worker
2 Volunteers

► **Methodologies used**

The approach is based on of offering a range of creative skills initially in order to stimulate creative inspiration among the participants, («Trajet réel/Trajet rêvé», developed by Werner Moron) to provide opportunity and experimentation without a focus on the quality of the work as an outcome was initially provided.

The activities were based on an individual work, pair and group work. Collaboration between people who did not know each other was encouraged. Some activities were conducted outdoors, in nature, in places suggested by the participants and the artist.

► **Practical advice for the implementation of the activities**

- *Flexibility: Adapt to the needs of the group and planning of the group;*
- *Organise long visits outside if possible to budget an overnight experience as this would be effective;*
- *Encourage participants to make decisions and take leadership roles;*
- *Focus on small groups;*
- *Propose different creative approaches to offer a wide selection;*
- *The choice of an artist with an immigrant background (positive model of integration is likely to have a greater understanding and empathy to the experiences of participants);*
- *Budgeting transportation costs for participants.*

GRAPHICAL DESCRIPTION OF THE ACTIVITY

A starting point

Work created by the young people

Developing a sense of place and belong

Evolving and moving on through an intercultural creative discourse

► **Skills developed during the activity/ personal and professional compentences acquired by the participants**

- *Teamwork and sharing*
- *Creative and imaginative thinking*
- *Self-expression through art*
- *Communication skills: speaking to a group, introduce themselves, speak English, develop active listening and asking questions*
- *Empathy towards others*
- *Know and feel comfortable in the surrounding places, use public transportation*

► **Main barriers faced and successful elements**

Main obstacles

Language, transportation costs, restrictions and actions of the job centres, age, low self-esteem, difficulty in attending regularly for some participants, poor mental health/wellbeing, finally, low flexibility on the part of the Home Office agency (mandatory meetings for participants who are asylum applicants impacting on their participation in the project).

Successful elements

Peer network development between participants, skills development, linkages between different cultural, social and community engagement, increase opportunities, social awareness, language skills developed, group identity established, cultural activities further, self-reflection, creative voice developed.

4 participants achieved employment or further studies during the project and 2 continued onto full time higher education in the arts, 1 participant became a volunteer at SOLA ARTS afterwards, 1 participant used SOLA ARTS as a case study for a college essay in community arts after the project, several participants have maintained contact with the Artist and SOLA ARTS since the main project was completed

► **Lessons learned through the activity**

As Practical advice for the implementation of the activities but also:

- Project delivery should not exceed 3 months to not weaken commitment of the participants;
- Need a pre-session with participants to establish a relationship of trust;
- Creative evaluations should be held, 2-3 sessions, if participants have difficulty in written and spoken English;
- Individual, pair and group work activities are essential for the development of a cohesive group;
- Conducting sessions in an artistic workshop can inspire participants;
- Outdoor activities are challenging and stimulate the creative inspiration of the group;
- Nature is a positive force in intercultural reflection;
- The inclusion of an art therapist enables a greater understanding of vulnerable situations and people with mental health problems;
- Work with a youth educator who knows the needs of participants;
- When we cannot rely on key local partners supporting youth participation, it would be useful to provide a longer time for building confidence and knowledge of the individual needs of young people.

CONTACTS DE L'ARTISTE-INTERVENANT

NAME	MAIL	WEB SITE
Adele Spiers	*adelespiers@yahoo.com* *sola_arts@yahoo.co.uk*	*www.solaarts.blogspot.co.uk*

Subjective interpretation of the pilot Sessions
Artist - Adele Spiers

I have produced a film, which is accompanied by the following piece of writing to express my observations, impressions and experiences of the INSART Liverpool project. The film consists of a video of a pathway to the river Mersey and the river itself, the in particular the waves. An image that I created to represent the evolution of the project, the young people and their evolution through the creative experience - as I experienced it.
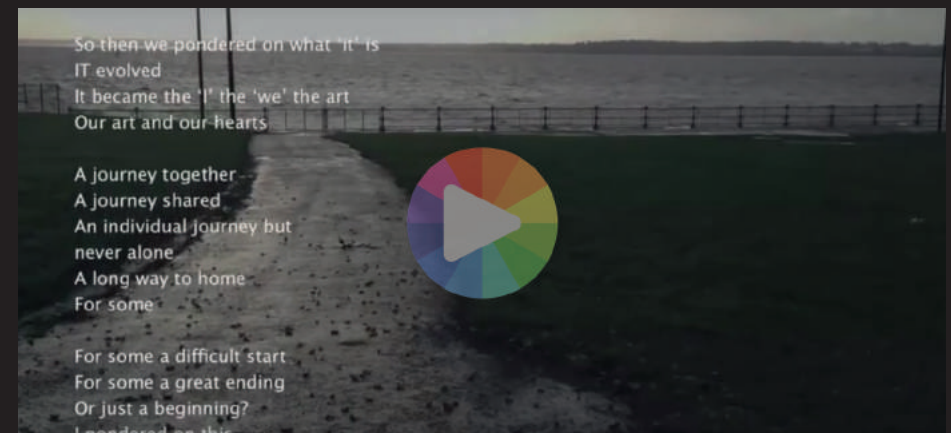
INSart started
INSide art
INSide the heart
INSide an art space – we met
For an INSane creative experience

It started but what was 'it'?
I started then we started to explore, experiment, connect,
reflect, create, shape
Ourselves, each other, our art

But what did we start and when will we know?
An opening of the heart? An INSide experience out?
We started 'it' together

So then we pondered on what 'it' is
IT evolved
It became the 'I' the 'we' the art
Our art and our hearts

A journey together
A journey shared
An individual journey but never alone
A long way to home
For some

For some a difficult start
For some a great ending
Or just a beginning?
I pondered on this
And wonder as the ending is not
And the beginning happened to continue an evolving
That I wonder, I ponder when they know and feel the changes
If this project made a change, a space, an opportunity
And yet I see 'it' evolve within them

Meeting, sharing, talking,
Making leaders, giving control
Guiding, leading young people
They control their art voice
The art also controlled them
The art- methods

We all met- togetherness was key
Together we sat- in a circle- seeing each other
Hearing each other breathing, moving, present
I sat sometimes
Not often
Sitting in a circle

Cycles of image making, thoughts
Recycling and retrieving
Absorbing the new and sharing the old
methods, self, skill, knowledge, experience

Art making in complex dynamics
My dynamics
Their dynamics
Our dynamic
Voiced through art

So many people
So much thinking
Reflecting
Connecting
Expressing but not avoiding
Each other
Ourselves
Our self

Lateness of young people
Of the ending

Of the exhibition

And time- it took
Time
Time to develop
Time to learn
Time to share
Time to experiment
Time to understand
Time to absorb
Time to be-
Ourselves-
Together

Time controlled us and we controlled time
Sometimes people
were on time
Some were always on time

Individuals and groups we all filled the space- together
One dipped out and their group dipped together
Some stayed present and strong and unique and individual
Some became individualized
Connected
Create
A new group
A new identity
Others maintained
Their identity through their own community

So it got complex but
So magically expressive
With questions and metaphors
Speculation and imagination

So what is 'it'?
What is I?
What is we
Got complex

Questions
Creative- questions

The journey of the project
Like to waves up and down
Ever changing
The constant it evolving

Water- movement
People- energy
Ups- downs
In- out of commitment
Of the young people
Of the water ebbing and flowing in the Mersey
At Formby
In Dibbinsdale
Of the seas that brought us here

Strong waves- weak waves
Ease-difficulty in creativity
In being present

Peaks and calms of the Mersey
Creative energy- reflection of the young people

The waves hitting the shore line- a concrete wall of land
The young people
Many
Arriving on the shores of England
To a concrete wall
Of connection

Of community that stays indoors
Of limitations by government and ability
Of the Jobcentre imposing, restricting, not recognizing the
learning
Of the project
Of value

The concreteness of land-ing in the UK and
Process of security- safety
Expressed
Creatively

The waves explore the shore
Riding along it
Searching for a space to break free
And so the young people
Came to the sessions- to the UK
Hitting the ground running
exploring their limitations and opportunities

the waves evolve- reform
the young people emerged- their selves- reshaped
their 'it' emerged
Through creativity

Not an easy journey for some
Including me
Some-times
Liberating for others
For me to see them liberating, liberating was liberation
Creatively

Like the waves enduring
So some held on
Rode the waves
Of the project

Of the creative journey
Like it was their calling
Like the tide and the shore
The Mersey

They came back again and again
Creating a new
Artwork
Each time
It evolved

Others created waves
Made and dispersed

All continued evolving

The journey
The thoughts
The experiences
All shape our selves, our self

But
Like the waves hitting the shore
We don't always see the impact until years later when the land
has changed
After an ebb and flow of a mass and each individual droplet of
water
Perhaps
We don't see the shaping of the young people
Some
We will
We do
See
Know
Some
Of the new

Created within them
By them

Shaping their artworks
Final pieces
Chosen
images
dreams
desires
hopes
losses
memories
aspirations
Expressed

Differences
Of religion, opinion, division, limitation, hesitation
Mutual
Love of art, each other, exploring, learning, developing,
progressing through knowing
And not knowing

Shared psyche, space, place, faces, embraces and laughter
Being together
Finally discovering the 'we'
Knowing better the 'I'
Through the 'us'

Understanding and being understood
my anthem returns
the methodology
From Liege
Recycled
Reshaped
Absorbed by the young people

My word
TRANSCIENCE
Still stands- strong
Here
We were all and still are
Transitional

So what did we start and when will we know?
We took our INSide experiences out
Outside experiences emerged within us
We started
Together
A journey
Together
A journey
Shared
An individual journey but never alone
You'll never work alone
Along the Mersey
Now our home
For now
For some a difficult ending
For some the ending opportunity for a new start
Through art
Through INSart

I ponder on this
And wonder as the ending is not
I ponder when they know and feel the changes
If this project made a change, a space, an opportunity
I saw 'it'
Evolve within them

For them to know the 'it'
CreativITy
Is where 'it' began and will continue evolving from…

4. INSART sessions – Trainer's guide

This section includes a guide for trainers, artists' facilitators, social and other workers who would want to replicate our artistic workshops. This section describes in detail all the stages of the creation of an INSART workshop, the training of the group in the final performance, including the evaluation of the workshop. In addition, this section includes a description of the INSART methodology applied to four forms of artistic expression (theatre, photography,dance and visual art).

a. Welcome to the group

The welcoming of participants, the creation of a warm atmosphere, the establishment of stable group dynamics are essential stages for the future artistic creation. In this way, we offer you a series of activities which are easy to implementy and very effective for the establishment of a motivated group.

► Activity 1: "Will contact"

The purposes of this first activity are:

- To discover and take ownership of e the space which surrounds the participants;
- Give an initial contact with the other participants of the group;
- Learn the first names of each in a playful and interactive way.

In order to do this, first the participants are invited to walk around in all the space of the room, silently, by paying only attention to the details, on shapes of the place. To avoid a unique circular movement, we suggest to them changing direction every three steps. Secondly, the participants , who keep moving are invited to be pay more attention to

their peers by greeting them however they want during their meeting in the space. This greeting is made face to face, with or without physical contact. It is up to them to choose. Once this first meeting carried out, we add to this instruction the introduction of its first name. In this way, every meeting allows them to greet a person, to introduce themselves but also to get to know the first name of the person they have met.

Finally, the organiser asks the participants to recall a typical workday and to imagine which pose would best reflect their activity. After this time of reflection and at the signal of the organiser, every participant stands still and takes the pose which he/she finds the most representative of his job. The organiser makes a tour around them and puts into groups the poses which seem similar to him. Then, a group of statues will stay in one place while the others observe and try to gues which job or action it is. The statues stay quiet until there are no more proposals when they each give their activity. All the groups do this to include all participants.

At the end of this first exercise, the participants gradually took ownership of the place which they have been allocated and got to know and the people who surround them in a playful atmosphere and which favours personal exchange.

► Activity 2: "Circle of names"

The aim of this second activity is to learn the first name of the members of the group by using the body and movement.

The participants are invited to form a circle in the space of the room. Every participant in turn is going to say their first name accompanied with a gesture that he/she chooses and to waits for the group to then repeat it in echo. The organiser makes them repeat this excercise two or three times and then introduces a new rule. namely, a person takes their place in the centre of the circle and in order to be able to get out of the centre, they must call somebody by giving their first name and gesture. Then, the organiser has to ensure that all the participants are called.

► Activity 3: "Communication through sticks"

The objective of this activity is to initiate the beginning of the link between the participants, through an essentially nonverbal communication and to continue to stengthen the group.

To carry out this activity the organiser has to have a stick (bamboo cane) fort each participant and preferably a some sort of musical device.

Once the sticks are distributed, participants are invited to form pairs and to be connected of hand to hand by means of their sticks. At first the organiser invites them to strike this new pose silently, to move slowly in the room, and to experiment movements from the top of body while paying attention not to drop the sticks.

Secondly, the organiser suggests appointing one participant as a guide and one to be guided; the first one that must take care of the second who closes their eyes always in total silence. The music can be a facilitative tool in these surroundings to support the participants and encourage the desire to move. At the end of a few minutes the roles are reversed so that each participant tries both roles in this exercise.

This proposal ends with the whole group, in a debriefing about the feelings of each participant, preferences between the roles etc.

► Activity 4: "The big stick"

The purpose of this activity is to put emphasis on the need for mutual listening for cohesion of group and for success of a common task. it encourages interpersonal cooperation.

To carry out this exercise the organiser has to have two long sticks (2m). Firstly the organiser invites the participants to form two equal groups of at least eight people, they will each form two rows face to face. Then, he invites all the participants to raise their index fingers horizontally at the level of the line of shoulders and to bring them together with the

person who faces them. Once everybody is ready, there should be a straight line of index fingers on which the organiser will put the stick. Then, the instruction to both groups is to simply put the stick gently on the floor. Everything is allowed (speaking, moving etc.) except taking hold of the stick. What is frequently observed at the beginning of the activity is a certain chaos caused by the unexplained climbing of the stick. However it becomes more co-ordinated, often with the appearance of a leader within the group or when a strategy emerges within of group.

When both teams have managed to put the stick down, we ask them to explain what the successful process was, what problems they faced and the strategies they used to succeed.

b. Practical application of the method «Real Path/Imaginary Path»

To continue with the theory of the "Real Path/Imaginary Path" previously analysed, the participants are invited to create their artistic works in any artistic form from an imaginary story even a dream and from a word which summarises their story. This process begins with the objective answer to one or more questions. One of the possible questions to ask to the participants is: "What are your oldest and most precise memories? ". We invite the participants to answer this question by writing for fifteen minutes. If by chance there are participants who cannot give the answer written in English, they can make it in their own language or by asking for help from somebody. It is important that the answer is written down to leave a record and to allow us to share these texts through proofreading. Indeed when the answers are written we read one by one without comment. When we have heard all the stories, we give the following instruction: answer once again but by changing something. Some of the participants asked us the question: "What kind of change?". We can change any element of our story as we had complete freedom to transform the story as we want to. And thus the procedure is repeated: time is given to individual writing and then each participant reads one after the other the new version

of their story without comment. Thirdly we invite the participants to summarise both stories with a single word as a kind of title which will accompany the participants throughout the creative process.

c. The active principles of art

When the participants found their "keyword" and have an idea of the story which they want to represent, artistic activities are organised by the facilitators-artists to transform these stories into forms of art. The following is how to implement it using four different forms of art in a process which will bring a change in the story chosen by every participant and also in the participants themselves.

1. The active principles of theatre and the creation of a short film, according to the workshop of ELAN (France)

In our "Déclic-Art" workshop the participants delve into the active principles of theatre through improvisation exercises which help to understand the workings of the type of theatre that is used in the
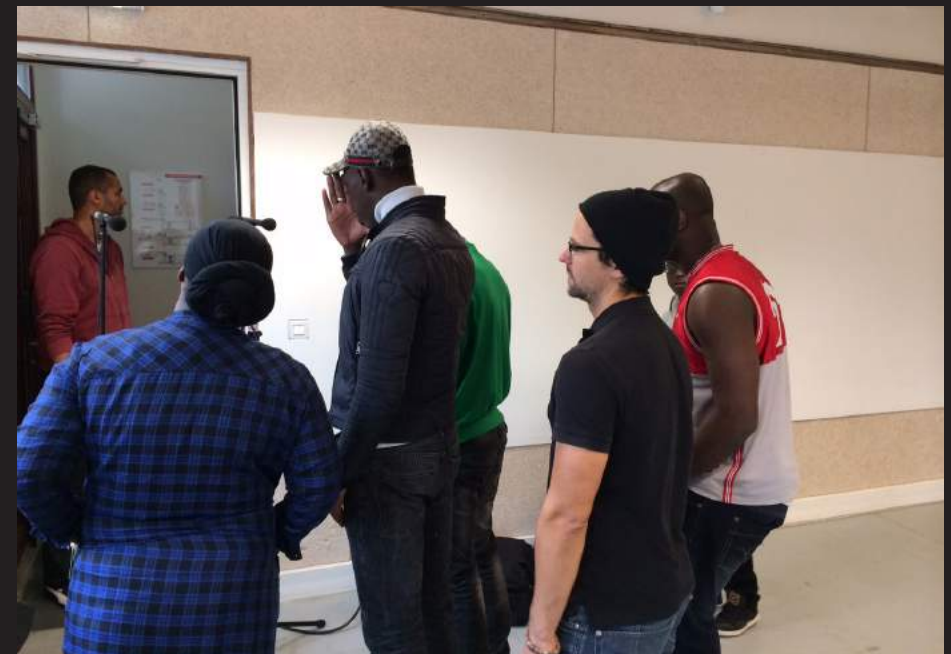
workshop: it is not a question of reading and of staging texts. We work on feelings, presence, confronting looks. We develop observation skills and use games to explore feeling; we learn to recognise false movements, these present as nonverbal elements of communication in our communication.

After the warm-up activities , every participant is invited to imagine how to organise their own scene, the one that was created through the "Real Path " and the "Imaginary way". Then, we invite the participants to create groups of three or four people to share and improve together all the imagined situations. Alternately, every director presents his first improvisation. Other participants receive instructions on behalf of the narrator who becomes also director for this experiment. Besides, the "guest" participants can improve the scene with their ideas and improvisations. Secondly, with the aim of beginning to bring out deeper and more symbolic elements of the stories, the facilitator suggests replaying scenes but without words. Every scene is played and observed by the rest of the participants and the facilitator who can ask questions as well as give proposals "to clean up" any unnecessary elements, that do not bring anything and thus to make the scenes more powerful.

The creation of soundtracks

At first, we experiment with the transformation of the "word" chosen by every participant (the title which come out the " Real Path /Imaginary Path ") using sound. Each participant tries to create a sound with his own body (by rubbing, by claping hands, tapping feet etc.) to obtain a sound which reflects this word. If necessary, the facilitator invites the young people to reflect: how can we make sounds? This allows to open up the realms of possibility beyond voice. Sounds are repeated by the whole group to take on the sounds of each other. To begin the introduction of the composition, we link these sounds: conductors decide which sound to take first, the second, the third etc.
The next stage is to invite the young people to write a small song based on the word chosen from their story. This one can be in English or in

their mother language. Then, the young people are invited to make a chorus. The aim is: the person whose story it is remains separate from the group. They propose the word from their story to the rest of the group. Each one will produce a sound which is inspired by the word. Everybody makes his own sound at the same time. And then, the person whose story it is becomes the conductor. They can ask one to increase the rhythm or the volume of their proposal and another one to decrease, even to stop. If they think that a sound is missing they can add it. It is a moment of real collective creation, where every young person showed the real energy in support of the work of the others. In a later stage with the support of the sound engineer, the young person finishes creating their soundtrack. They could add it the song created earlier based on the word of r their story.

The active principles of the video

To create their films the participants are given a brief introduction to the camera by video artist: shot, reverse angle, high-angle shot, low-

angle shot, questions of the light and of time are concerned. They discuss together what the camera can do to make effects. They look at and analyse together the first recording to review these concepts using a real example. This therefore needs the involvement of a video artist also. It is important that they can put themself at the disposal of the participants to find technical answers to questions, ideas that are not expressed and formulated in a technical and professional manner formulated choice of the filming locations, way to create certain effects, etc. Every young person, when they are wearing the director's" hat, shares with the rest of the team his vision of the shoot reagrdsing his short film: the set, the places (outside or inside), costumes and other details. The rest of the participants are encouraged to give ideas to improve it.

2. The active principles of photography and drawing, according to the workshop of BERLINK (Germany)

In the Berlin workshop, the artist Dario J. Laganà worked with photography, either as an autonomous work of art or as a basis for interactions with other media. Digital photography is an instant media, the participants can take photos and see the results at once. To work with the method of the "Real path/Imaginary Path", we first need some simple tools to let the participants focus on the elements which we want to use later. As it is not very easy to have a homogeneous group of people having the same skills in photography (or we cannot take as read that they have skills in photography), the basic idea is to focus on simple exercises of composition. At the same time, it is very important not to leave the most qualified behind, to identify them and to give them different exercises or more specific knowledge in photography.

Activity 1

To isolate the subject in photography is one of the most important tasks because that helps the spectator to read the image in the way as the photographer would like. It is necessary to begin with simple exercises: ask the participants to look just for a color, then for a specific geometrical shape (made through the light, the lines, the streets or real forms found in the environment which they explore), or a motive; then explain how use the clarification to isolate the subject of the background. Teach them to compose an image with few elements. Then, when you have good results, ask them to use the same attitude to research their "word" in the "Real path /Imaginary Path ". Give them

some advice on the way of thinking: "how do you want to visualise your word?". This helps the participants to understand the place where they are, to share their knowledge with the others and to learn something new from other participants, not only from the trainer.

Activity: ask each of them to lead all the group to a specific place in the city in which relates to their personal life or to places that they know and which they want to share with you. Ask to the group to take photos of the place as described above. Use these places to ask them to do more exercises of photography, so that they can practise.

Influence: use the photography as basis to create a mixture of more complex support.

Activity 2

Having taken some photos and having printed them, place transparent papers on top of them. Ask to the participants to visualise an imaginary world over the given image. You can invite a professional illustrator to work with them and create new worlds from the real image or you can develop different exercises. After some attempts, you can ask them to use the image made for the "Real Path/ Imaginary Path" and create a mixed media for them, by thinking of the original story from which the WORD came and to place an imaginary layer on top of the image. Minimise the shapes of a given image, to be capable of reducing at least the important elements. Sometimes when we look images, we have the feeling that there are too many elements; eyes are disorientated by too many possible distractions. Ask them to identify the minimal shapes. This will help them to focus only on the important elements of the image.

Activity 3

As for the influence, ask them to suppress the image behind and to describe what they see on the transparent paper from the layers of use of the transparent paper where they drew only the basic shapes of the image. Let them draw imaginary elements on it, so that they will realise

that the image can be considered as a starting point for new works of art (as the real part is the point of the imaginary in the " Real Path/ Imaginary Path" in the beginning of start).

3. The active principles of dance and body movement, according to the workshop of CESIE (Italy)

In the INSART workshop in Palermo, dance was the artistic form used by the artist. Its interpretation of dance includes elements of therapy-dance, modern dance and traditional dances of the Mediterranean region and bases itself on the idea that dance is an intrinsic body language through movement of human nature. The artists role during the INSART workshop was to help participants "to reconnect" in the active principles of dance (Gravitational forces and anti-gravitational, weight, space, rhythm, contact and relation), through movement to find new individual ways of expression and commmunicating with the others.

The gravitational forces and anti-gravitational

These two strengths cross our bodies. The participants focus above to find their own strength, their centre and to fill completely their physical space.

Proposed activity: Lay the participants on the ground to make them explore the impact of the force of gravity on their bodies. All their body has to be completely touching the ground. Then, guide the participants to move little by little according to an opposite strength which contrasts the gravitational force. Once standing, the facilitator-

artist can explain to the participants that our bodies are as trees, well planted on the ground due to the force of gravity but also with a top part of the body (as the branches of trees) which follows an anti-gravitational strength.

Weight

The weight can be explored by the participants through "reliable» exercises which allow for reinforcement of the group.

Proposed activity: divide the participants into small groups. Every group has to form a circle. Every participant alternately puts himself in the centre of the circle and keeping their feet well planted on the ground, he drops his physical weight on the others around him. The others have to push him slowly inside the circle. This activity creates a dynamics of contact which leads the participants of every circle to move together according to forces of gravity and anti-gravity, to sway, like seaweed in the sea.

The space

Space in dance has multiple aspects which can be discovered using various activities.

Proposed activities: (1) make the participants move aimlessly inside the space which we have at our disposal according to movements which have direct or indirect directions. (2) Make them discover and create the "kinesphère" (the space around every person) of the participants and put them in contact with others. (3) Define the body contours of the participants and the space which they occupy using small

sticks: the participants are all in a large circle. A person spontaneously takes their place in the centre of the circle in a position which they choose. Then, all the participants in their turn place sticks on the person in the center who has to remain motionless and try not to let the sticks fall. Finally, little by little the participants take their sticks again and another person can go in the centre of the circle and the activity can be repeated. (4) To arrange the participants in a circle or in one or several lines. The participants have to dance together and learn to remain inside the circle or the line.

Rhythm

This element provides an opportunity to improve the the unity between the participants and of makes them discover their cultural diversity.

Proposed activities: (1) Arrange the participants in a circle; move them in the same rhythm and teach them one or several choreographies of a specific rhythm. (2) Make the group explore the rhythms of the various countries using the percussions.

Contact and relation

All the discussed active principles also contain elements of contact and the relationship. The relational aspects of the dance can be amplified during any activity through physical or visual contact.

Proposed activities: (1) to divide the participants into small groups of two/three people. Inside every group, the participants have to massage each other. (2) The participants are all standing and arranged randomly in the room. The facilitator-artist gives several sheets to the participants. They have to dance by moving the sheets slowly through the space. (3) Divide the participants into groups of two. In each group, the participants have to dance together without breaking their eye contact.

4. The active principles of visual art, according to the workshop of Merseyside Expanding Horizons (United-Kingdom)

INSart Manual Adele's input re Active Ingredients
I believe that the active ingredients important to creating images and personal development through this are;

🌈 **Rhythm** - *Developing the connection with your own rhythm and using the rhythm of the materials to help you work with this to find pleasure and internal confidence.*

🌈 **Materials** - *Exploring and identifying with a range of medium and creative materials and through this developing inner confidence and the ability to play with self-identity and explore the world around you in order to find your sense of belonging and purpose.*

🌈 **Sensual experience** - *Connecting with the art materials to explore your senses and connect with emotions and through this develop self-expression and emotional articulation resulting in balanced sense of self.*

🌈 **Interconnection** - *Being able to be and work with others, negotiate and understand your own chosen personal boundaries and how you choose to work together or take your own space.*

🌈 **Time** - *Having time to be playful and develop your imagination, reflect on your actions and needs and ultimately time to allow the artwork to take you somewhere new. Time to explore, investigate and reconnect with yourself and your environment. Time has its own rhythm and is one of the most important active ingredients.*

🌈 **Open mindedness & letting go** - *Being able to free your mind of pre-conceptions is the key to being able to play and develop your imagination, which then allows for personal development through re-integration of the 'self' to create a 'new' revised version of ourself. Open mindedness from others allows a freedom to engage in this process and a building of trust in our environment to experiment with identity.*

🌈 **Sharing** - *Through sharing creativity you can be inspired and inspire others and change can evolve. Creative sharing can give you confidence and enable an exploring of potential because you enter a public 'space' when you share.*

🌈 **Trust** - *Creativity develops trust within yourself and with others.*

🌈 **Framing & purpose** - *It is really important that you know what the opportunities and limitations are in the making space and that there is an opportunity to have a choice over the purpose of the creative making. By having a purpose or goal there is a framing in itself for the process you engage with. Limitations in creativity can also enable inspire and allow us to let go but if not 'handled' well will restrict and oppress creative expression.*

For each "active ingredient" share with us your strategy to handle it. What activity do you propose?

There is no one way to deal with each ingredient independently. I believe and work with the premise that all active ingredients are equally as valuable and may be experienced simultaneously, both consciously and unconsciously. I do not feel it is helpful to separate out the active ingredient into differing approaches but rather prefer to focus on the fostering and nurturing of a space that feels safe and supportive, with a range of materials and a framing which can allow for investigation and experimentation.

The facilitator needs to have the active ingredient of empathy, open mindedness and an ability to reflect and respond to the needs of the participant(s).

Also important is space for the people engaged in the making process to have a voice and ownership over the process, make decisions about planning and have a real experience of empowerment through mutual understanding and negotiation with the facilitator. However, there is also a need for the facilitator to create a supportive frame. This in turn creates allows for the safe space and initially at least to provide some direction and variety of guidance in order for the participant to be able to latch onto medium, theme or connectedness within the creative process.

Proposed Activity: Group Scribble

1.   An activity that can start this process off is called a 'group scribble'. It is where a very large piece of paper is put in the centre of the space, on the floor or on a table. There is a range of materials to use such as pencils, paint, clay, chalks, pastels, plastercine, papers & glue and pens.

2.   At first everyone stands around the paper and has one minute to add a mark or series of marks on the paper. They use the same medium eg starting with pencils. The facilitator chooses which medium.

3.   Then everyone moves to the left one space so that they are now in front of a new part of the paper and again they have a minute to add something to that previously made mark(s) by the other participant or to add something in a new space on the paper in front of them. Again they all use the same medium, perhaps this time chalks, but different from the previous time.

4.   This continues until everyone has moved round the full piece once. As the turn increase, the facilitator offers the choice of medium to use to the whole group and different people have choices over which material is chosen. Eventually the whole group makes choices together about the medium to use.

5.   Then the time frame is increased to 3 minutes and this time people can go anywhere on the paper and use any material as per their own choice. This continues several times, each using a different part of the paper/previous marks and different choices of medium as before.

6.   The result is a mass of marks and images that develop through this to inspire the imagination.

7.   Then the paper is put on the wall and in small groups (3-4 people) the participants identify unusual or familiar objects or find narratives within in the image. Participants come back together and share this with the rest of the group.

8.   Eventually the group identifies several common images and these are agreed and cut out of the large paper to become new objects that can be the starting point of a new creative process.

d. Conversation between artist-participant

The INSART workshop with its diversity of origins gave the artists an interesting challenge to build a relationship with the group.
Below, we propose two activities which were used in the workshop of Palermo. Their purpose is to accentuate the uniqueness of every participant, they are relative to the cultural, social origin, etc. Furthermore, these two activities aim at reinforcing relations between participants and between the participants and the artist. The first activity is based on dance but any type of artistic expression can be used in its place.

1. Creation of a choreographed dance which brings together the movements of traditional dances of the various countries of the participants

Divide the group in small groups composed of people from various countries if possible. In each group, each of member is requested to make one or several movements which represent his culture. Then, every group creates a choreography based on the various movements presented previously. Finally, every group presents the result of this choreography in front of the rest of the group and all the participants learn the various choreographies.
After these performances, the participants get together in circle to comment verbally on choreographies, on the movements and on the stories on the basis of these movements.

► *This activity allows the artist to get to know better the real-life experience of every participant and allows the participants to get involved while rewarding their cultural differences through dance in this case.*

2. Outside activities

Another way of accompanying the group is to lead it through the area where we are, to walk in the city and its gardens, to make them discover nature and to create an informal setting which is necessary for the participants in their process of mutual discovery.

► *This activity allows the participants to indulge in non-formal playful moments where their personalities can emerge very spontaneously, while allowing the participants to feel part of the group and the artist to interact better with them.*

e. Public presentation of results

In an INSART workshop the artistic works have to end in an artistic production in preference individual. The artistic works are an important part of the creative process and require a high level of quality. This is assured by a process of co-construction: the more quality requirements there are, the important the role of the artists and the art director will be an the more they risk being directive. When it is films and short films, the work of post-production will be delegated to the artistic

team who will follow the instructions of the participants and will finish the work in their absence. To highlight this paradigm of co-creation, movies (or other) are signed by the participant, the director and the artistic team. It is important to specify the implications of the choices of post-production of the participants also on the choice of the artists-participants, and their time commitment in, effort, artistic contribution as well as their style of intervention.

In the end, the final work must be presented to the public. Such a public presentation accentuates the investment of the participants and the artists in a subjective but also symbolic way: it is often the public presentation which confirms the production as "art", in putting them in "art ". It is therefore about a necessary step to deconstruct the usual divisions of power between those who have the right to create artistic productions and those who have the right to receive them in a more passive way.

At the same time it is not a question of forcing these presentations at all costs. On this matter, Van Erven (2014) warns to us against the risks of public presentations: to giver the public a show with amateur actors, in situation of vulnerability can sometimes generate more damage than the good. An imperfect presentation can become another failure in the life of people who are already facing difficult situations, by making the participants a pawn in the in the identity of the artists. And besides, such a presentation can reinforce stereotypes concerning artistic practices using the non-professionals in particular the idea that these shows can be received only as social interventions and not for their aesthetic quality. After all, the question of sharing with the public will be a choice which the facilitators will have to take with all the ethical and aesthetic considerations and especially with t sensitivity about what can and has to

> Sometimes the most important to be shared it is the process of creation or still just the fact of taking a moment to listen to the process of some and others.

be shared. Sometimes the most important thing to be shared is the process of creation or still just the fact of taking a moment to listen to the process of some of the participants.

f. Evaluation of the workshop

On the basis of the method "Real Path/Imaginary path ", the following tables present two evaluation methods which we can use jointly while encouraging the young people to work together and to support themselves mutually in their creativity. At the same time, this method urges the participants to cross the creative possibilities of each of them and to explore the use of image and the camera by supporting them in the search for shots where they feel the most comfortable.

BEFORE THE INSART WORKSHOP	
The method name	Video interview
Target audience	Young people from 18 to 30 years old
Equipment	• One camera • An inside and outside space
Time	5 minutes for each participant
Aim	Supply the participants with space to express in order to share elements of their real-life experience and their identity to be able to work on these themes throughout the workshop.
Description	• Video interview Prepare a set of questions to ask to the participants:

Where do you come from? What do you like? What are your leisure activities? For how long have you been in this country? What languages do you speak? What would you like to show about yourself?

The artist-speaker will ask to the young people to go to a separate place in order to film images of themselves and to answer the questions about themselves.

One of the participants having some knowledge in audiovisual and the facilitator will ask each of the young people to tell a story according to the questions. They will help the participants to express and to decide how to be represented in front of the camera and how to express their answers. The participants will have full freedom to express themself.

Every participant will have 5 minutes to decide on the way he will be filmed. Then, he will be filmed without a trial.

The filmed videos will be seen by the group during the second or the third session so that the participants can think about various adaptations of their production.

AFTER THE INSART WORKSHOP

The method name	Sticking: «My process, our journey» and video interview

Target audience	Young people from 18 to 30 years old
Equipment	For sticking: • Image of a road A3 for every participant • Six small images of empty road signs for every participant • Equipment for the sticking: some glue, scissors, old newspapers, some paper to be recycled, papers of different textures, stickers… • An image of a sign for every participant • Pencils, pens. For the video interview: • One camera • An inside and outside space.
Time	Sticking: «My process, our journey»: 15 minutes for each participant For the video interview: 5 minutes for each participant
Aim	Identify the new resources and the skills that the workshop brought to the participants. Notice the capacities and the skills developed during the experience of the workshop on the personal and professional plan. Reconnect in the local reality. Make future plans linked to the experience of the process.

• Sticking: «My process, our journey»
Every participant will receive the image in black and white of a road, an image of an empty sign, 6 images of road signs on each of which they will write a key -word which will symbolise a stage of their journey through the project. They will thus be invited to stick road signs during the journey on the image in the order which they wish. In the image of the sign the participants will write a name which best represents their journey. They can either colour in the image leave it in black and white.

• Video interview
The last phase of the evaluation is established of a video realised in the end of the workshops where the participants will be invited to choose 6 questions in which to answer among the following ones:

What did the the project give you? Did this experience inspire you? Was the project for you the opportunity to analyse your objectives of life? How? What would you change this project? What themes did you explore? Did you acquire new skills or did you developthem ? Would you like to share other aspects?

One of the participants will film the participant answering the questions that they has chosen have chosen. The answers can be expressed by words or if preferred by the participant by different artistic ways.

The participants can choose to answer individually or in a group. The participants can look behind the camera and choose how to be filmed and will have at the most 10 minutes to prepare the shooting if they are in a group.

5. Acknowledgements and resources

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For the active principles of art: links Vimeo for the videos:

- Principes Actifs de la danse
- Principes Actifs de la musique
- Principes Actifs de la performance

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Appendices

Evaluation form of the INSART artistic workshop on behalf of the socio-artistic organisers, finalised by Juan E. Marcos (In charge of the external evaluation).

Evaluation of the INSART artistic sessions for the artists-participants

Please, read the questions carefully before answering.
The evaluation which we organised has to allow the consortium to think about:

- 🎨 What the results of the experimental sessions are;
- 🎨 To which degree the experimental sessions prompted changes for the socio-artistic organisers and for the participants;
- 🎨 Identify sensitive areas or to how to improve the preparation and/or in the progress of workshops;
- 🎨 How much did the approach of socio-artistic intervention and of intercultural psychology bring additional elements/tools for the success of workshops.

Your comments and impressions will remain **anonymous** and the information presented will be used only by the f evaluation team.

Individual Impressions
(Choose an option by item)

Please mark on a scale between 1 and 5 (1 = not at all, 2 = rather no, 3 = I don't know, 4 = rather yes, 5 = definitely)	1	2	3	4	5
I am satisfied to be a member of this project					
I developed new resources					
I developed skills					
The participants have the feeling to have changed after the workshop					
I believe that the workshop allowed the participants to develop skills to promote their integration. If 4 or 5, which skills?					

According to you, what were the most significant aspects (positive or negative) of the workshop?

According to you, what was the most complicated aspect in terms of organisation or the progress of your work as socio-artistic organiser/ coordinator of the workshop? How did you overcome any difficulties?

At the level of the workshop

Please mark on a scale between 1 and 5 (1 = not at all, 2 = rather no, 3 = I don't know, 4 = rather yes, 5 = definitely)	1	2	3	4	5
The recruitment of the participants was easy					
It was easy to unite the participants					
It was easy to explain why we used the art as methodological approach					
It was easy to include the learnt resources.					
It was easy to work with the target group					
It was easy to evaluate the results of the workshop					
It was easy to communicate with the participants in spite of the different languages (if necessary)					

Please, add comments (positive or negative) and\or comments which reflect your feelings about this module:

Have you any other comments to share?

THANK YOU VERY MUCH!