IDE 3.0

EMPOWER IDENTITIES
explore the potential of creative learning
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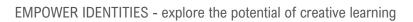
Toolkit

Project Partner

KulturLife
GERMANY

Inter Aktion
AUSTRIA

MOBILIZING EXPERTISE
SWEDEN

DRPDNM
Društvo za razvijanje prostovoljnega dela Novo mesto
SLOVENIA

Content

EMPOWER IDENTITIES - explore the potential of creative learning

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PREFACE

The use of arts can have a positive impact on the well-being of migrants which can be a determinant of successful social integration.

(Fitzpatrick, F. (2002). A Search for Home. Art Therapy, 19(4), 151–158).

About the toolkit

Funded by Erasmus+, EMPOWER IDENTITIES – explore the potential of creative learning (hereafter IDE 3.0) concentrates on performing and visual arts that support creative learning to strengthen resilience and to foster social inclusion.

We believe that the understanding of culture is an essential factor in the process of integrating people with a refugee or migrant background as well as youngsters with fewer opportunities into the host society (as both target groups face similar problems in terms of social inclusion). Art and theatre offer a platform for people from different backgrounds where they can exchange ideas and where mutual understanding is made possible.

Therefore, we brought together partners and experts from Austria, Slovenia, Sweden and Germany to collect creative art methods used across Europe. These methods push multiple intelligence related to the fact that individuals share different identities and ways of learnings and address well the needs of intrapersonal and interpersonal persons.

For whom?

The toolkit addresses youth workers, youth organizations and NGOs, working with migrants and refugees and / or youngsters with fewer opportunities and aiming to support the integration and social inclusion process with the use of art and culture.

Why?

The link between integration, art and culture is still underestimated, although inclusion and culture are dominant topics in a wide range of debates. Art can contribute to community cohesion, structural integration and social change. It can break down language barriers, promote self-esteem and facilitate the expression of emotions and processing of traumatic experiences. These needs were made even clearer by the global pandemic and more urgent to tackle.

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Aim

With our project, we want to set an example of successful social inclusion through creative learning and performing and visual art methods. Using art methods in formal and non-formal environments is a sustainable concept of social inclusion, leading to common European values and the prevention of discrimination.

Additional information

To learn more about the project and access all project resources, visit

https://kultur-life.de/projekte/ide-3-0-empower-identities

CHAPTER 1:
Developing understanding and building empathy

The need for social inclusion goes a long way in building and empowering the citizens of a country. It is about feeling accepted within your local community and contributing one's skills and perspectives to society in a meaningful way. Extant research has proven how significant it is to support individuals to feel well connected and valued within an organization and address any form of social exclusion people face daily. On the one hand, participating in society and having a reliable source are crucial determinants of wellbeing and powerful predictors of positive outcomes following trauma exposure. Integration and social inclusion work together since people depend on work, study, and training to equip themselves in societies and alleviate poverty. When discussing social inclusion and integration, some concepts need to be addressed to understand the discipline. These are some of the terminologies used in social inclusion and in the IDE 3.0 project:

➢ **Refugees** – These are people who have fled war, violence, persecution, or conflict and have crossed an international border to find safety. Refugees have a right to international protection.

➢ **Youngsters** – A young person, usually an older child. The program for a youngster is generally between the ages of sixteen and twenty-five.

➢ **Migrants** – Migrants are people staying outside their country of origin, who are not asylum-seekers or refugees.

➢ **Integration** – The practice of uniting people from different races to give people equal rights. People who manage to adapt will be considered part of the society.

➢ **Inclusion** – The policy of providing equal access to opportunities and resources for people who feel marginalized, such as those who have physical or mental disabilities and members of other minority groups. Inclusion is based on the principles of fairness and cooperation. It accepts everyone as they are. Heterogeneity is understood as normal.

Building empathy aims to prevent instances and attitudes of xenophobia, racism, and intolerance through a complete package of orientation, integration, and inclusion measures based on non-formal education methods, leading to empathic attitudes of EU citizens towards

diversity in general. According to Henry Kohut (1977)[1], empathy is the oxygen-breathing life into the relationship between an individual and others. It is the capacity to understand and feel what others are experiencing from within their frame of reference (Council of Europe). Empathy perceives, understands, and responds to others and life events. In this way, empathy "colors" the ethical framework transmitted through family and society, enabling each person to create their progressively own nuanced filter through good or meaningful actions.

Current situation in Europe

In the next chapter we want to give a short overview about the current migrant situation in the participating countries looking at the number of migrants and refugees and also at the policy in the countries.

Sweden

Sweden in 2015 recorded the highest intake of refugees of 162 877 applications for asylum, primarily from Syria, Iraq, and Afghanistan. The country has been a great safe place for most migrants. Due to this, national immigration control and refugee integration models encountered an "exogenous shock". In the literature on policy change and resilience, such shocks and external pressures are associated with change. Hernes (2018)[2] has shown that all the three Scandinavian countries changed policies in a restrictive direction following the so-called refugee crisis. This includes stricter regulatory guidelines and restrictions on refugees' access to social rights. However, while the direction of change is similar, the countries chose different policy instruments to pursue their goals, thus showing traits of path-dependency.

The temporary measures chosen in an intense time have become more permanent. Three years later, the new red-green government declared an extension of the interim measures from 2015, but with the extension of rights to family reunification, non-convention protection arises. The argumentation was: "More countries must take a greater responsibility. Swedish reception of refugees must be sustainable long-term" (Löfven, 2019)[3]. Also, in the area of integration, the government declaration shows signs of ongoing path change: Enforced activation measures and, not least, the introduction of compulsory language and social knowledge requirements for citizenship – thus making an end to Swedish exceptionalism in yet another field (Midtbøen, 2015)[4].

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[1] Kohut, H. (1977). The Restoration of the Self. Madison, CT: International Universities Press.

[2] Hernes, V. (2018). Cross-national convergence in times of crisis? Integration policies before, during, and after the refugee crisis. *West European Politics*, *41*(6), 1305-1329. https://doi.org/10.1080/01402382.2018.1429748.

[3] Löfven, S. (2019). Regeringsförklaringen [Government declaration]. Riksdagen 21st January 2019. https://www.regeringen.se/tal/20192/01/regeringsforklaringen-den-21-januari-2019/ Last accessed 11.02.2019.

[4] Midtbøen, A. (2015). Citizenship, integration and the quest for social cohesion: nationality reform in the Scandinavian countries. *Comparative Migration Studies*, *3*(3). https://doi.org/10.1007/s40878-015-0002-y.

In 2018, Sweden and other UN countries adopted a world-first global migration agreement, which aims to improve legal migration possibilities and facilitate for countries that receive migrants.

Germany

Since 1950 the most migrants came by means of a recruitment agreement that the BRD made with different countries such as Italy, Turkey, Morocco or formerly Yugoslavia. After the second world war there was a huge lack of workforce, so BRD and the DDR made recruitment agreements with different countries. The DDR mainly with Vietnam, Cuba, and other socialistic states[5].

Between the years 1987 and 1999 Resettlers migrated to Germany. Since the 80s another big group of migrants are refugees from different countries where ongoing conflict don't permit them to live there.

Since the foundation of the EU also EU-Citizens from other EU countries are migrating to Germany[6].

In the year 2015 there was a huge refugee wave as a result of the ongoing war in Syria.

So, Germany is since the last decade a traditional immigration country although it isn´t perceived as one[7].

In the year 2021 the most people with a migrant or refugee background came from Turkey followed by Poland and Syria[8]. Mostly people from Syria, Afghanistan and Iraq came to Germany for Asylum. In total there are about 11.4 Million foreigners in Germany. Foreigners are considered as people without the German citizenship[9].

Also, the migration from European countries is a big part of the migration in Germany. In the year 2020 63 % from the immigrants came from other European countries[10].

One of the biggest groups according to the age are young men between 18 and 25 years[11].

Regarding the actual situation in Ukraine the EU foreign affairs representative Josep Borrell expected about five million refugees.

Austria

In the beginning of 2020, from the entire population of Austria, 16.7 % were immigrants, making roughly 1.5 million citizens (23.7% if counting the people whos' both parents have been born

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[5] Geschichte der Migration in Deutschland | bpb.de

[6] Wer kommt, wer geht? | Migration | Zahlen und Fakten | MEDIENDIENST INTEGRATION (mediendienst-integration.de)

[7] Geschichte der Migration in Deutschland | bpb.de

[8] Ausländerstatistik: 11,8 Millionen Ausländerinnen und Ausländer zum Jahresende 2021 - Statistisches Bundesamt (destatis.de)

[9] Statistiken zu Migration und Integration | Statista

[10] Wer kommt, wer geht? | Migration | Zahlen und Fakten | MEDIENDIENST INTEGRATION (mediendienst-integration.de)

[11] Asylbewerber in Deutschland nach Altersgruppen 2022 | Statista

outside Austria, making a quarter of the country's population immigrants of the first and second generation).

Only in 2019, around 150 000 people moved to Austria, regardless the lower numbers of incoming refugees in comparison to the previous years. The large number is due to the central European position of the country, and its wealth and social policies. From the 1.5 million people, around 200 000 are from German origin, then follows Romania with approximately 123 500, Serbian 122 000, Turkish 117 000, Bosnian 96 000, Hungarian 87 500, Croatian 83 500, Polish 64 500, Syrian 51 500, Afghanistan 43 600, and others.

In February 2021, there were 2 611 asylum seekers living in Styria the region in which InterAktion is active, out of which 531 were school children, 59 of them were minor unaccompanied refugees.

InterAktion has been working with young refugees since 2016. Working with unaccompanied minor refugees (UMR) from Syria, Afghanistan and African countries, gives InterAktion an insight into their everyday struggles and needs of this target group.

Slovenia

In 2020, 36 110 people immigrated to Slovenia and 17 745 emigrated from it.

Compared to 2019, the number of immigrants was 15% higher, and the number of emigrants 17% higher. At the outset, it is important to mention that integration is a two-way process, that not only immigrants must integrate but also the local population. We see integration in several areas, linguistic, cultural and economic.

Integration programs offer learning of Slovenian in both formal and informal environments. It is possible to learn Slovenian individually and in groups, of course the user decides depending on his/her needs. Language learning is, of course, conditioned by the extension of the residence permit. Today, in the process of family reunification it has become a mandatory condition, and perhaps due to systemic pressure, language learning is becoming even more difficult.

Empowerment through Creative Learning and Art

To understand better how Creative Learning and Art can be used as meaningful tools to empower refugees and migrants in the process of social inclusion, we also need to understand the underlying concepts. In this chapter we want to discover the importance of social inclusion, how it can influence resilience and how we can link it to Art.

Why is social inclusion important?
An example from Austria

In Austria asylum seekers are often placed in small cities, many of them without access to a public school, with little or no access to additional educational and job opportunities, which would positively impact the process of cultural adjustment. Most of the asylum seekers are involved into activities in trainings aimed at acquiring sufficient knowledge of German and basic knowledge of Austrian society, culture and politics together with other asylum seekers, refugees or immigrants. They have little or no contact with their Austrian peers. Some are

active in sports associations, however, after the training is done, there is hardly ever a chance to get to know each other, let alone to build a friendship. Others, who have already concluded their basic training and have acquired enough German skills to be able to look for a job, depend on the unemployment agency and the labor market. This means that while their peers can enjoy their free time, holidays or simply take time to either acquire new skills, start to study or take a year off as they can rely on their parents to financially support them, asylum seekers or refugees often do not have the freedom to choose which job suits them best or whether they would rather pursue additional trainings or volunteer in associations and NGOs etc. For many organizations, this also makes them an unreliable target group for specific activities.

Cultural adjustment is a process that happens over a long period of time – between two and five years - and is best supported by peers. However, the formation of a friendship is possible with:

- proximity, which means being near enough to see each other or do things together.
- repeatedly encountering the person informally and without making special plans to see each other.
- opportunities to share ideas and personal feelings with each other.

Taking the mentioned facts into consideration, for our target group it is a challenge to reach all three aspects and create natural and friendly atmosphere, where friendships can happen. To support the target group in this process, organizations working with young refugees need to be aware for the challenges the group is facing, be flexible in terms of organizing activities and planning in advance and have to look for opportunities to establish good conditions for the development of friendships between the local population and the refugees, which would afterwards result in a lasting peer education for the refugees and would build better base for their successful integration. Moreover, youth workers should be aware of the fact that refugees do not access mainstream youth services due to lack of awareness of what is available and a lack of self-confidence. This requires development of new strategies to reach as many as possible such as approaching providers of services for refugees and asylum seekers and developing partnerships. Youth workers and youth organizations need to adapt to the target group, analyze their needs and develop activities, which would meet those needs. It can be very demotivating for some organizations or youth workers if the group is not reliable and if participants do not attend activities regularly, however, one should keep in mind that it is essential to give the target group the opportunity to join when they can, try to find a schedule, which as many as possible could follow and encourage them to share their views and ideas, while creative new activities or projects.

How can creativity help strengthen resilience?

Let us first take a look on the term resilience. What is resilience?

Resilience is the ability to bounce back from challenges by adapting to change. It is a skill to be developed and that needs to be practiced. Resilience is looking at a problem and thinking creatively about many possible solutions rather than fixating on the worst-case scenario. Having resilience reduces stress, anxiety and depression.

An important part of resilience is problem solving. The significance given to a problem also plays a role here. Is it seen as a threat and insuperable obstacle, which should be avoided by all means or is it seen as a challenge, an adventure and an opportunity for further development?

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For resilience we need certain resources:

- positive self-perception

- positive temperament

- high level of cognition

- high level of social competence

- active coping strategies.

Following points are resilience-promoting pillars:

o Optimism: problem is seen as an exciting challenge

o Acceptance: accepting the situation, separating emotions from facts

o Solution orientation: attitude, that there will be a solution, dealing with consequences, planning concrete actions

o Change of position: leaving the victim role

o Taking responsibility: looking for one's own share in what has happened

o Networking: using already established networks to talk about what happened and getting new ideas and suggestions, gives you the feeling of not being alone

o Future planning: dealing with different possibilities for action, going through different approaches
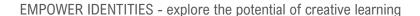
Secondly, we will have closer look on the definition of creativity. What do we mean by creativity?

Creativity is the ability to think and act in an imaginative and visionary way. This includes motivation, self-confidence, willingness to make an effort, perseverance, frustration tolerance, and problem-solving ability. Creativity is located in the cerebrum which is mostly responsible for abstract thinking. It encourages positive emotions that can unlock our inner resources for dealing with stress and uncertainty. It can be associated with divergent thinking, self-awareness, and expressiveness. One form to show creativity is art and theatre. They create a platform to exchange ideas and mutual understanding is made possible in this context. Art also breaks down language barriers, promotes self-esteem, facilitates the expression of emotions and processing of traumatic experiences. Creativity gives us a way to express emotions and process traumas that we otherwise couldn't.

But now, how can creativity help to strengthen resilience?

During creative activities feel-good chemicals (endorphins, serotonin, and dopamine) are released in the brain. These positive emotions reduce stress and thus help in dealing with problems, difficulties, or new situations. When we're engaged in everyday creativity or pleasurable situations, our brain produces Alpha waves which are associated with relaxation and mindfulness[12]. This relaxed state can help supress obvious ideas and solutions and so

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[12] Jeffrey Davies (2020): How Creativity Builds Resilience in Times of Crisis. Research suggests resilience can be developed through creative practice. In: Psychology Today. URL: https://www.psychologytoday.com/us/blog/tracking-wonder/202006/how-creativity-builds-resilience-in-times-crisis

encourage us to open our mind to new ideas and experiences. Creativity can be helpful as a culturally sensitive dialogue because it allows us to think in a more elastic fashion and does not depend on verbal communication[13].

Things you can focus on to build resilience: competence, confidence, connection, character, contribution, coping, and control. Engaging in creative thinking and activities will give you the chance to develop those individual attributes. Usually, we think and act in routines for new tasks, difficulties, or problems we need creativity to find a solution. The more creative a person is, the easier finding solutions is, the more resilient a person becomes[14].

Creative processes enable us to see the root of a problem or see a situation in a different light, to make connections between seemingly unrelated phenomena and gain new perspectives this strengthens the resilience. Engaging in a creative endeavour gives a person time to illustrate their feelings and negative emotions in a way they might not be able to verbally and so in-turn giving them time to examine and process their trauma/hardship etc. in a new light. This is great for recovery in short-term and also helps to build long term confidence, competence and character, which will lead to more resilience in the future.

Thus creative exercises have the possibility to strengthen resilience.

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[13] Benoit Greindl: Creativity and Resilience. The resilience institute. URL: https://resiliencei.com/wp-content/uploads/2015/06/Creativity-and-Resilience1.pdf

[14] Elnat Metzl and Morrell Malissa (2008): The Role of Creativity in Models of Resilience: Theoretical Exploration and Practical Applications. In: Journal of Creativity in Mental Health 3 (3). URL: https://www.researchgate.net/profile/Morrell-Malissa/publication/239314986_The_Role_of_Creativity_in_Models_of_Resilience_Theoretical_Exploration_and_Practical_Applications/links/58bcb280a6fdcc2d14e59380/The-Role-of-Creativity-in-Models-of-Resilience-Theoretical-Exploration-and-Practical-Applications.pdf?origin=publication_detail

CHAPTER 2: The World of Artists

In this chapter, we would like to focus on art that has a purpose and aims to create social change by introducing artists whose art we describe as socially engaged and who, with their works and projects, draw attention to certain themes, observations and problems tackling social issues, political activism and community collaborations. Aiming further personal development and informal learning as well as community development and cohesion.

Example of an international artwork

"The Walk" is an international, innovative public art project that started in 2021 and brings together artists, major cultural institutions, community groups and humanitarian organizations from different countries in support of refugees.

Little Amal, a giant puppet created by Handspring Puppet Company, is the heart of "The Walk", produced by Good Chance Theatre (London, UK) under the artistic direction of Amir Nizar Zuabi and producers Stephen Daldry, David Lan, Tracey Seaward and Naomi Webb.

Representing thousands of children who have fled war and persecution (many separated from their families) and who need access to education and social inclusion, Little Amal is walking 8.000 km across Turkey, Greece, Italy, France, Switzerland, Germany, Belgium, and the UK with the urgent message "Don't forget about us".

"At this time of unpredictable global change, "The Walk" is an extraordinary artistic response: a cultural odyssey transcending borders, politics and language to tell a new story of shared humanity – and to ensure the world doesn't forget the millions of displaced children, each with their own story, who are more vulnerable than ever during the global pandemic."

The Walk has been implemented by a community of artists and supporters across Europe and celebrates the power of art and community to make change.

Read more: https://www.walkwithamal.org/

Socially engaged artists
An example from Novo Mesto, Slovenia

Novo Mesto is not known as a place that would invite artists to artistic activities. Just as there are not so many socially engaged artists in Novo Mesto, however, Novo Mesto is rich in small movements of groups of people who are socially active.

These are some of the following examples:

1. Simulaker Gallery

The main program of the Simulaker Gallery is intended to present modern, current productions in the field of visual arts and social engaged artistic movements.

The mission of the Simulaker gallery, which operates within the LokalPatriot institute, is to create an open space for the presentation of all genres of contemporary visual and intermedial art and original photography in order to raise awareness in many fields of art, culture, and social events. It offers a platform for the presentation of authors from the local, national and international space, creates connections between art institutions and artists, and occasionally serves as a presentation of other cultural events.

https://www.facebook.com/GalerijaSimulaker/about/?ref=page_internal

2. Bostjan Pucelj (photographer)

Boštjan Pucelj is a Slovenian photographer who was born in Novo Mesto and still lives and works there. He is known for creating his art at the intersection of conceptual and classic documentary photography. His work focuses on exploring social issues and fragments of the world that are often overlooked. In his work he portrays Dolenjska and Bela Krajina regions.

https://mgml.si/en/match-gallery/exhibitions/374/bostjan-pucelj-sketches-from-america/

3. Irena Yebuah Tiran (singer and social activist)

Irena Yebuah Tiran is a Slovenian opera singer of Ghanaian descent. With her work she wants do advocate for more tolerance. She believes music can change a person's attitude a lot because it brings people together.

https://sl.wikipedia.org/wiki/Irena_Yebuah_Tiran

4. Klara Magic Luenai (dancer)

https://www.youtube.com/channel/UCxflupWZbvJKESe3keQvGlw

Klara Magic Luneai is a Slovenian dancer and photographer. For her, creativity and art mean freedom in a world where the people are not free. She also works as a professional Youth worker and volunteer with underprivileged youth.

CHAPTER 3: Art Methods

In the following chapter there will be presented some Art Methods which can be used to strengthen resilience in young people.

Art Method 1: Creative Writing (storytelling)

Title	Creative Writing (storytelling)
Short description of the method	This workshop aims encouraging participants to share their stories, while giving them guidelines and a direction. It enables them to express themselves better by first defining the main and secondary character/s with their daily problems but also "superpowers", in each time and surrounding, that they also very well describe and fit the characters in.
Target group	Marginalised youth, students, migrants, young people in general
Group size	5-10 (up to 25 for the original method)
Duration	2-4 hours (4-5 for the original method)
Material needed	Papers, pens, flipchart for the presentation of the Story telling arc

External resources	For small groups and short workshops not needed, but more info available for different approaches online Example 1 https://writers.com/the-art-of-storytelling Example 2 https://www.domestika.org/en/courses/3321-the-art-of-creative-writing-learn-storytelling-techniques
Aim of the method	Creative writing (Storytelling) is a method helping us reflect on ourselves and learn a lot about the other too.
Impact on target group	Becoming aware of the differences and variety of the cultural backgrounds in our society, open minded and creative.
Learning outcome	The benefit of it is developing understanding, respect, and appreciation of the others, either as individuals or representatives of a certain culture or community. Self-reflection and realisation of our identity, as it defines who our heroes are, what our problems and obstacles in life are.
Step-by-step description	Firstly, a short introduction to the "story telling arc" is given, explain the basic elements of one story, how it develops and resolves, using examples from Hollywood and book, asking the participants if they recognise some of the elements from a book or a movie they read/saw. Then we give a task to the participants to define and write on different pieces of paper the main character and the secondary ones and write specific characteristics, the place, specific (if) conditions, time, then we ask them to randomly change their pieces with the other participants, and only to keep the one from the main character. The participants then get completely new environment for their "hero" and the stories take a different direction from what they envisaged, the culmination often being a different one they imagined in the beginning. The entire scenario sometimes they had in their head changes, and the new "superpowers" are not applicable in the new surrounding of the main character and the time. This is where the creativity plays a big role, and the participants come up with new solutions, often surprising to themselves what they were capable of imagining. They are asked to write a plot for the next 45 min (some need more and some less), but 1 hour the most, to keep all of them present and engaged. *Considering the group and the individuals taking part, the exchange of information on the characters and time and location did not take place, as most of the stories turned to be reflecting the personal struggles of the participants, problems they wanted to share with the world or simply put it in words on paper. The most important part of this workshop in fact was sharing of the stories for those who wanted to, but also hearing of the stories of the others for those who thought they are alone in feeling depressed or

	unsatisfied with their achievements, parents' expectations, and societal values. Sharing made it easier to identify with each other and see we are not alone in our struggles.

Art Method 2: Pop Art Workshop

Title	Pop Art Workshop
Short description of the method	Artistical approach to emotions
Target group	Young people between 18-25 years
Group size	10-12 people
Duration	90-120 minutes
Material needed	- Paper - Watercolour - Glue - Crayons „Pop art faces" - Brush
Preparation	Prepare a nice surrounding, maybe some chill music. It is important the participants feel comfortable. So, they feel comfortable to talk about their emotions.
Aim of the method	- Ability to express their emotions through art - Discovering the triggers of their emotions - Discovering how they can handle their emotions
Impact on target group	This method helps you to get to know the group better and to establish a connection with them. It shows the participants what emotions they have and how they can handle them.
Learning outcome	- Connection to their own emotions - Learning how to talk about their emotions Figuring out their triggers for certain emotions
Step-by-step description	Step 1: - To create a calm and relax atmosphere the method starts with a short meditation. The participant can choose if they want to lay on the floor or sit on a chair. - You can just put on same calm music and let the participant breathe some moments

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- Or you made a guided meditation from some app such as calm or headspace

Step 2:

- Every participant takes a DIN A 3 paper. Now explain the participant that they should close their eyes and try to connect to their feelings. Ask the participant if the emotion have certain colour, texture, shape, maybe a weight or maybe a word or a sign came into their mind.

- So, the participant should try to keep this feeling and then choose a colour or even more than one and paint their emotion on the paper

- It is very important to explain that there is no right or wrong- it is art, and everything can be done

- The colour and shapes will represent the background of their future art piece

Step 3:

- After the painting all the participants came together to share their image- they don't have to do it!

- Maybe some of them want to explain why they did choose certain colour or shape

Step 4:

- The next step consists in choosing a face which represent their emotion

- The leader will show an example picture to the participant

- The participant should choose different words or image answering or thinking about the following question:

- What does this emotion to you?

- Why do you feel like this right now?

- Which trigger comes to your mind when you think about this emotion

- If it is a negative feeling, what would you do to avoid it?

- Do you share emotions with others?

Step 5:
Everybody can now share their piece of art

Art Method 3: Tribe Game

Title	Tribe Game
Short description of the method	The game entails two different cultures (Rukavina & Kasac). They both have in common that they speak the English language. However, people who belong to these cultures have a specific time of speaking English. For instance, in Kansac culture one can speak English, but only for 1 minute per conversation, then you must speak your language (from your home country) for at least 5 minutes. This method is based on a creative drama approach, as it includes dances, acting, improvisation, group coordination, conflict management, and time management.
Target group	Young people and adults
Group size	Max. 20
Duration	30 minutes for preparation 30 minutes simulation 15 minutes evaluation
Material needed	Music, toilet paper, sheet, pen, size, form, face painting, balloons Annex 1: There are two tribe descriptions that should be shared. Annex 2: Reflection questions are essential to use at the end. In this annex, you can see some example questions.
Aim of the method	To bring simulation to today's society and understanding intercultural dialogue. It allows people to gain more insight into various cultures and how to respond to them by not being offensive or disrespectful.
Learning outcome	The target group will understand the components of culture and learn how to assimilate culturally with one another even though several social codes bind us as humans. Participants will learn to understand how to resolve conflicts and misunderstandings between cultures and to be open-minded on all cultures.
Step-by-step description	Divide the participants into two groups and give them time to read the description (Annex 1) and make sure that they understand. Divide participants randomly into two different groups and assign them a task during the game. Both two teams have tasks that differ from each other, and after preparing and creating a group dynamic and deciding the roles inside the group, they need to meet other teams, and they need to save all people from the storm. Participants try to assimilate the other group during the period of the game and don't expand their comfort zones at all. Every interaction with the opposite side seems like a threat. They don't even consider the agreement for mediation in the first round

	because they have their cultures, and they are not open to opponents.
	After a while, both parties needed to compromise and create a mutual understanding to escape the problem because of the time limit and life-threatening situation.
	Participants understand that groups in real life do not tend to minimize their interest or change their character or behaviour, and they do not tend to create an inclusive atmosphere if they don't try.
	Therefore, this creative drama indicates differences and creates awareness about discrimination and cooperation. Youngsters appreciate this game more because they do not consider the results of their acts a lot unless they see the consequences tangibly.

Art Method 4: Improve Dancing

Title	Improve Dancing
Short description of the method	Dance has also been proven to increase cognitive development. It helps us to express our feelings, to follow the beat and mostly to make a connection. Dance, as well as most of the sort activities serve as universal language where anyone can join and work individually or in a group. Sometimes dance can be used as a warmup or as an ice breaker. It can be simple moves in order to relax, working up to more complex moves that make choreography.
Target group	Young people
Group size	10-20
Duration	2 hours
Material needed	Room with a lot of space or outside
Aim of the method	Dance is expressive movement with purpose and form. Through dance, students express, question, and celebrate human experience, using the body as the instrument and movement as the medium for personal, social, emotional, spiritual and physical communication.
Impact on target group	Better coordination, agility, and flexibility. Improved balance and spatial awareness. Increased physical confidence, improved mental functioning, expressing feelings, connecting with a group…

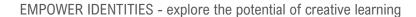|	
Learning outcome	This practice has been proven as very functional because it brings a sense of fun, trust, opening up to the group, creating something together, bringing a sense of teamwork, and creative expression. For young people who are coming from less advantageous areas this could mean a lot. It would be an important step to provide activity that brings them closer to a state of trust and group belonging.
Further readings	https://www.steezy.co/posts/5-simple-daily-practices-improve-dancing https://www.steezy.co/posts/5-simple-daily-practices-improve-dancing

Art Method 5: River of Life

Title	River of Life
Short description of the method	This method is a tool that is used for personal reflection. With this method we use drawing and storytelling that helps to group or individual to get to know each other or your own self. This is also a way to connect and deepen understanding of the current situation, moments, or issues that we are facing.
Target group	This method applies to all ages. Mostly, target groups are young people.
Group size	10-30 people
Duration	45-60 minutes
Material needed	Paper, colouring pens, pens
External resources	https://onbeing.org/wp-content/uploads/2019/05/on-being-river-of-life-exercise.pdf
Preparation	Use some time to read the resources because this is a guided workshop. Print out the guidelines for the workshop, read them, and use them while having a workshop. Prepare paper and pens, colouring pens if your participants don't have them. If you are having a workshop online, you can send an email to your participants telling them to have paper and pens already prepared.
Aim of the method	1. Experience of individuals 2. Communication 3. Self-reflection

	4. Group dynamics 5. Team building
Impact on target group	This workshop helps you to know the group better, it also allows you to understand them better and for them to reflect on their current situations or needs that they have and that you can meet working with the same group. This activity also encourages self-awareness, identifies areas that we can improve, helps teachers or youth workers to recognize what works and what doesn't with the target group.
Learning outcome	Able to see past outcomes and experience they have gained from it. Able to see happy and positive events in Life, appreciation. Able to see improvement.
Step-by-step description	**Step 01: Reflect** Think about the course of your life. Take a moment to consider the following questions: • If your life were a river, what shape would it take? • Where are the bends and turns, when your situation or perspective changed? Was the transition smooth or sudden? • Are there rocks or boulders — obstacles or life-altering moments — falling into your river? • Are there points at which it flows powerfully and purposefully or slows to a trickle? **Step 02: Frame** On the last page of this guide, begin to chart your river of life with its bends and turns, smooth waters and rough spots, strength and vitality. • Label your approximate age and/or dates along the flow of your river. • Identify various key events in your life that shape your story — the boulders in the river or places where the river changes course. • If you were to divide your life journey into sections, where would the divisions occur? • Name each section of your life river. **Step 03: Guide** Think about the various people who have accompanied you along this river's journey. Record these key relationships and losses in the appropriate places on your river of life. If you wish, you can also record thoughts and feelings attached to these relationships.

- • What relationships have been most significant at different positions in your life?

- • Who has most shaped you?

- • Have there been significant losses of relationships along the way?

- • What groups or communities of people were most important?

Step 04: Contextualize

Reflect on your life's journey and trajectory. Using words and/ or symbols, place life events in the appropriate locations on your diagram.

- • Are there times of significant pain or suffering — yours or others' — that shape the flow of your life river?

- • What was going on in the world — locally, regionally, or around the world — that shape the flow of your life river?

Step 05: Evaluate

Note what has been important to you.

- • What values, commitments, causes, or principles were most important to you at a given point in your life?

- • Toward what goals, if any, were your primary energies directed? Or, metaphorically speaking, what purposes and ends helped to shape the flow of life waters at a given time in your experience?

As you finish depicting your river of life, review the whole diagram. Do its symbols and words seem to portray how you think and feel about the whole of your life? Is there some important element left out? Make adjustments as needed. Remember that no diagram can possibly capture all that shapes your journey.

CHAPTER 4: Good Practises

The following good practices have been explored and identified by the IDE 3.0 project consortium in their respective countries. All good practices examples have in common the use of art that enhances resilience in the work with young migrants and refugees and youngsters with fewer opportunities.

Germany
Good Practise 1: Art Buddies

City, Country	Cologne, Germany
Title	Art Buddies
Organization name of best practice	ArtAsyl e.V.
Short description of Organization	ArtAsyl e.V. was founded 2015 in Cologne looking for ways to contribute to making it easier for people who had made their way to Europe and Germany for various reasons. The idea can be summarised as "art connects cultures": Painting and making music together makes it possible to communicate, get to know each other, and spend time together even without a common language. Since then, almost 100 projects were realised by 2020. These include long-term cooperation, e.g. in teaching music, but also entertaining activities such as presence at markets and festivals in cooperation with refugee shelters, municipal institutions, independent artists, volunteers, and other Cologne initiatives.
Summary / description of the method	One programme hosted by ArtAsyl is the Art Buddies Tandem Programme, that brings artists with refugee experience together with local artists. Over time, the buddies become friends and colleagues. They exhibit together, they meet to work on their work projects, they exchange, and support each other. In 2020, ArtAsyl is planning in collaboration with the "Bundeskunsthalle Bonn" (Art Gallery in Bonn) to support the

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	artists in professionalising their online presence. With social media workshops, many new skills on the Internet and the offer to cover the costs for a platform on the net where the artists can offer their works for sale.
Aim of the methods	Aim of the organisation is the connection of people through the media of art and culture. ArtAsyl provides spaces and material so people can be creative together.
Impact on target group?	Empowerment and participation Access to local art scene and networks, cultural education, and mediation
Why do we recommend this best practice?	Art Buddies supports the creative potential of refugees and migrants and tackles social inclusion by matching them with local artists tandem. Artists or people interested in art, who are new to the city, have experienced a flight or have migrated, have the possibility to gain access to the local scene, giving workshops themselves or showing their work or becoming active in other ways. We believe that this can not only build up a social network, learning the language of the hosting country informally, but also be a path to a successful working future.
Further readings	https://www.artasyl.de/projekte/

Good Practise 2: Colourful Colour for the Neighbourhood

City, Country	Kiel, Germany
Title	„Bunte Farbe fürs Quartier" (Colourful Colour for the Neighbourhood)
Organization name of best practice	Bündnis Eine Welt Schleswig-Holstein e.V. (BEI)
Short description of Organization	The project has been implemented by an umbrella organisation of over 100 development policy organisations with focus on sustainable development and international aid and relationships. The organisation stands up for the implementation and safeguarding of human rights and for global justice, which has as its non-negotiable content the fight against poverty, the preservation of livelihoods for present and future generations and the guarantee of gender justice, security, and self-determination throughout the world.
Summary / description of the method	In 2020 this street art project was carried out in cooperation with the AWO Servicehaus Lübscher Baum in Kiel (Workers' Welfare Association of Kiel) and the neighbourhood development office located there. The main focus of this project was about the global sustainability goal 11: Sustainable Cities and Communities.

	Together with senior citizens of the Welfare Association and young people from a school in that district the following questions were discussed: How do we want to live together in our city, in our neighbourhood, and what does that have to do with the Global Sustainability Goals (SDGs)? Their wishes and demands for a sustainable city (e.g. green spaces, alternative mobility forms, socially open and inclusive cities, global responsibility) were cast in image ideas with the help of local artists (Vanartizm and Baltic Art). Together with the young people, the wall motifs were applied to selected public facades.
Aim of the methods	Graffiti with a message as a method to promote a more equal world, climate protection, and a global sustainability.
Impact on target group?	The citizens of that district were not only made aware of sustainable issues through the project but could also take a pro-active role and be involved in political debates.
Why do we recommend this best practice?	The neighbourhood was designed and further developed across generations. It is precisely the cooperation between young and old that creates an added value. Global issues should not only concern the future generations, also the older one should take over responsibilities. The fact that the graffiti is on publicly accessible buildings can draw attention to the issue.
Further readings	https://www.bei-sh.org/bei-news/Street-Art-Projekt-Bunte-Farbe-fuers-Quartier-Graffiti

Slovenia
Good Practise 3: Autobiographical theater

City, Country	Novo Mesto, Slovenia
Title	Autobiographical theater
Organization name of best practice	DRPD
Short description of Organization	Društvo za razvijanje prostovoljnega dela Novo mesto (Association of Developing Voluntary Work Novo Mesto) is a Slovenian non-governmental and humanitarian organisation, working in the public interested in the area of social care, youth and culture. Our mission is to contribute to more inclusive and open society for all. Our two leading programs therefore deal with inclusion of socially excluded groups and with the stimulation of the NGO development and civil dialogue. Our activities within the programs are performed by expert and voluntary work. We promote the values of solidarity, tolerance, voluntarism, active living, clean environment, citizenship awareness, and intercultural dialogue.

Summary / description of the method	A performance and therapeutic practice whereby the primary focus is personal experience, the performer is the author of the performance, and a life. He/she decides how the story will be told, in which manner, and how long because they are sharing their personal experiences and have to feel comfortable to do that.
Aim of the methods	Overcoming trauma, personal struggles, sharing and motivating others, fighting stigma and discrimination, raising awareness…
Impact on target group?	Safe place to open up and share a story, therapeutical effect, going through the process, creative expression.
Why do we recommend this best practice?	Since we have already tried this GP, we have seen a lot of positive changes among our beneficiaries and the audience. This method was very therapeutical, and beneficiaries used it to talk about the things that caused them many traumas, also they have raised awareness among local population about displacement, relocation, mental health conditions, youth problems, and personal struggles.
Further readings	https://epale.ec.europa.eu/en/blog/how-autobiographical-theater-was-born

Good Practise 4: Video challenges to fight stereotypes "Vamo tamo"

City, Country	Novo Mesto, Slovenia
Title	Video challenges to fight stereotypes "Vamo tamo"
Organization name of best practice	DRPD
Short description of Organization	Društvo za razvijanje prostovoljnega dela Novo mesto (Association of Developing Voluntary Work Novo Mesto) is a Slovenian non-governmental and humanitarian organisation, working in the public interest in the area of social care, youth and culture. Our mission is to contribute to a more inclusive and open society for all. Our two leading programs therefore deal with inclusion of socially excluded groups and with the stimulation of the NGO development and civil dialogue. Our activities within the programs are performed by expert and voluntary work. We promote the values of solidarity, tolerance, voluntarism, active living, clean environment, citizenship awareness and inter-cultural dialogue.
Summary / description of the method	Video material has been very important nowadays. It helps to reach the target audience faster. However, it is powerful media to transfer a message and to help people to understand better certain topics because it is mostly live experiences. This GP was made by a young person who came from Serbia to Slovenia. His goal was to use

	video channel to fight stereotypes that Slovenian people have towards people from Balkan by inviting a young, native Slovenian person to fight and overcome those stereotypes with challenges that put those problems in the stoplight.
Aim of the methods	Fighting stereotypes, learning about language and culture, raising awareness, pointing out problems that young immigrants have in a new environment.
Impact on target group?	Understanding better culture, creating a support group, raising awareness, support, and empathy.
Why do we recommend this best practice?	We have seen that video production, especially with this kind of content helps our target group to be more accepted and included, gives them a place to speak and share their concerns in a fun and creative way.
Further readings	https://www.youtube.com/channel/UCJK4AUYM-UwMYEt7jmk6zfQ/videos

Sweden
Good Practise 5: Artistic and Cultural Museum

City, Country	Lund, Sweden
Title	Artistic and Cultural Museum
Organization name of best practice	M-Expert
Short description of Organization	Mobilizing Expertise is a Swedish social enterprise for Nordic, European, and international projects. M-Expert believes in working for the people and communities to build a vital inclusion for everyone living in a society.
Summary / description of the method	The arts and cultural museum (Skissernas) is based in Lund and is a unique art museum that focuses on the artistic, creative process. It features the world's most extensive collection of sketches, models, and preparatory work for Swedish and international public art.
Aim of the methods	The sketches provide insight into the artists' working methods, how ideas are investigated, and artworks take shape. Besides showing the significance of the creative tools, the collection also reflects aesthetic values and the relationship between art and society.
Impact on target group?	The target was impacted positively during the museum visit. The sketches raise essential questions: who commissioned the artwork? How were the work and its location selected? And so on. In many cases, the museum is the only place offering the opportunity to study the artist's original intention for artworks that have disappeared, been destroyed, or changed over time in other ways.

Why do we recommend this best practice?	This best practice enlightens target groups' knowledge in regard to performing arts and creative learning. It plays a role in how individuals can link crafts to their daily lives and see their relevance.
Further readings	www.skissernasmuseum.se

Good Practise 6: Arts and Cultural Workshop

City, Country	Lund, Sweden
Title	Arts and Cultural Workshop
Organization name of best practice	M-Expert
Short description of Organization	Mobilizing Expertise is a social enterprise based in Sweden (Lund) that focuses on alternative education to make a sustainable change in society.
Summary / description of the method	The arts and cultural workshops are organized for migrants and young people who would like to integrate into Swedish society through visual works, music, and creative styles. The creative initiative helps young people and migrants to develop their language, musicality, and visual forms to express themselves. The Swedish Arts Council has prioritized cultural and arts initiatives that seek to integrate refugees, migrants, and children from another country at schools and in society.
Aim of the methods	Workshop – All participants will draw art and connect it to their future goals.
Impact on target group?	During the workshop, participants had the opportunity to connect their present to their future using visual forms. This section enabled participants to visualize where they see themselves in life and what kind of role they would play in society. In addition, participants were confident and comfortable discussing their fears, anxiety, and some negative emotions towards life. The workshop is a good exercise for participants as it boosts people's self-esteem.
Why do we recommend this best practice?	The best practice is suitable for people's mental, emotional, and physical health because they know they can adapt or change life circumstances and be optimistic in life.
Further readings	www.Swedishartscouncil.se

Austria
Good Practise 7: Exhibition Ban Bang – The Illegality of Public Space

City, Country	Graz, Austria
Title	Exhibition Ban Bang – The Illegality of Public Space
Organization name of best practice	Personal installation of Ada Kobusiewicz, artist living in Graz with Polish origin.
Short description of Organization	The project was an individual one, but financially supported by the city of Graz, as part of the cultural year in 2020 where many events and such exhibitions take place. The artist herself has lived in 4 different EU countries, and therefore reflecting on her experiences as a free spirit, limited by "in some cases" pointless and useless rules or even laws in the countries.
Summary / description of the method	Ada Kobusiewicz stated that she was writing down things that are forbidden or not acceptable in the societies where she used to live and making a list that got long with the time she spent in her home country and abroad. She then got funded by the city of Graz to print those bans or prohibitions on metal boards, and a permission to place them around the city overnight. The morning when Graz woke up and started the daily commute, a surprising amount of equally surprising statements was there on the streets.
Aim of the methods	To encourage critical thinking, to put the people in a position where they question some of the laws or social norms. To question the values we have created as a society, the rules that are supposed to protect us, but leave us worse off and socially isolated.
Impact on target group?	The shields and the messages engraved opened a discussion about the corona lockdown that happened just before the cultural year 2020. Although the statements were older, many of them overlapped with the lock down regime of life and all the limitations we had to live with. That made the effects of the action even bigger, as now no one was hugging anymore (like some children in a school in Poland were forbidden to do), because it was no more acceptable and seemingly dangerous. The project was a topic of discussion in Graz for a while, and the newsletters were writing about it, people posting online interesting photos describing the situation.
Why do we recommend this best practice?	This is something almost every individual can do, not requiring a large budget, and having a direct effect on the locals and the visitors in the city. It allows for each individual reading it to think of what bothers us in the society, and to which extend those prohibitions we feel on our skin, or even forbid our children from doing. It is easily replicable in different countries, and possible even on other topics.
Further readings	https://www.derstandard.at/story/2000118687863/kobusiewicz-installation-zack-zack-zack-und-bla-bla-bla-sind

Good Practise 8: art of inclusion

City, Country	Graz, Austria
Title	„life is no picnic" art of inclusion
Organization name of best practice	Bildungslabor
Short description of Organization	Bildungslabor is a none-profit association and wants to unite people from different disciplines and backgrounds. Bildungslabor wants to fill learning with life and try new ways to education. For them the learners should set their own goals and successful learning means acquiring new knowledge and social and emotional skills and developing new possibilities to get in action themselves.
Summary / description of the method	This a workshop delivered as part of a larger EU project. The workshop in Graz in December 2018 was intended to foster dialogue between young refugees from the Graz region and other local inhabitants about daily life issues. It was organized by the Austrian project partner uniT in the Theater am Lend. The method was a theater performance, in groups, that design their picnic blankets (islands) with a message to the world and those who "fly over it". Video available here: https://www.youtube.com/watch?v=vM5ZAQuYmSg
Aim of the methods	The overall aim is to improve the exchange on socially important dialogue about different cultures, European and other values with the means of arts. The half-day workshop in Graz was intended to foster dialogue between young refugees from the Graz region and other local inhabitants (students, ...) about daily life issues.
Impact on target group?	Improved feeling of belonging to a society. Empowered to say what they think, what they feel, and which obstacles are there to overcome. Aware that societies and countries are also values, limited recourses, they differ from each other but are united in many ways.
Why do we recommend this best practice?	We have around 50 000 immigrants on a yearly basis in Austria. Many young people come, and a large part of them feel excluded. Dialogue is needed in the mixture of cultures we have nowadays, and is the only way to foster inclsion, or at least start the process.
Further readings	https://www.bildungslabor.info/art-of-inclusion/

ANNEX

Annex 1: Tribe Game - Role cards
Role card for Tribe "Rukavina."

Your language:

You speak English but must also invent a particular simple language throughout the game. Some specific words can only be used in this language (Hello, bye, please, thank you, sorry, goodbye, welcome, etc.). Please make sure everyone in the group can use it proficiently.
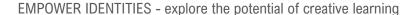
Your culture:

- You put great value on black and white things. Colorful things are annoying and sad.
- The tribe has one spiritual and political leader who protects them and takes the major decisions. The group members can give their opinion, but the leader rules.
- In terms of work, men and women are the same, and nobody is over the other.
- Their constructions have dark windows and wide doors; they need a lot of privacy and are very shy.
- They love angles and geometric forms. Rounded things are offensive and anarchic.
- They believe in a God (choose a name and how to represent it); they must stop every 5 minutes to pray when they are working.
- They hate physical contact. When you greet each other, you do so by shaking your hands. For this reason, it is considered very anti-social not to have a clean hand at all times.

Role card for Tribe "Kasac."

Your language:

You can speak English but only during 1 minute per conversation, then you have to speak your own language (from your country) during at least 5 minutes.

Your culture

- You put great value on colorful things. Black and white things are sad and boring.
- All the decisions of the group must be taken by voting and democratically by all.
- There are no leaders in your group. Everyone can drive votes and all the opinions have the same value.
- In terms of work, women always rule over the men. Men have to follow their orders as much as possible when needed.
- Their constructions have no windows or doors, they share everything and do not like privacy as it seems that they could hide shameful things
- They love circles and rounded shapes, as they are harmonious for them.
- They do not believe in God, their people are their main power.
- They love physical contact and touching the others. When you greet each other you do so by rubbing noses. For this reason, it is considered very anti-social not to have a very clean nose at all times.

Annex 2: Tribe Game – Reflection

The question as reflection can be

- What were the values of other cultures? Typical behaviours? Social code?

Then, let the people explain the tribe's culture later on.

- How did you try to communicate? Did it work? Cultural shocks? Feelings?
- How can we bring the simulation to today's society?