



ROADMAP

for youth social inclusion through art
and culture in a post-pandemic context

Project Result 3



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ROADMAP FOR YOUTH SOCIAL INCLUSION THROUGH ART AND CULTURE IN A POST-PANDEMIC CONTEXT

Project Result 3

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Developed by: CESIE

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cesie
the world is only one creature



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Abstract of the PR	<p>The objective of the last output of the project is to collect the lessons learnt during the local paths implemented with youth workers and youths and draw a set of recommendations and possible guidelines on how to accompany a process of social inclusion for vulnerable youths by the means of cultural and artistic methods and tools.</p> <p>The roadmap will draw the guidelines to perform an effective path of social inclusion through creativity in a specific and completely new environment, common to the whole Europe and beyond: the post pandemic context.</p> <p>The roadmap will show inspiring experiences where youths are guided to improve their self-awareness, make their feelings emerge and process them through creative works, be empathic towards themselves and towards others, re-building healthy social relations, and ultimately have an important positive change in their life.</p>
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INTRODUCTION

The present document is aimed at collecting all the local roadmaps developed within the RECAP project.

These roadmaps are the results of a 2-year journey with 10 European partner organisations involved in a cultural challenge aimed at supporting youth social inclusion and participation through art and culture in a post-pandemic context.

In the framework of the project, partners have conducted an in-depth analysis of the needs of disadvantaged youth to participate and be involved in their community life following the pandemic, which has given rise to the [Project Result 1: Local context and needs analysis](#).

Partners have been then working on the [Project Result 2: Art and culture TOOLBOX for youth workers](#), an innovative set of instruments for youth workers to be used for the social inclusion and empowerment of disadvantaged youths in the post-pandemic context using art-based teaching approaches.

Partner organisations and their youth workers have been actively involved in the validation of the toolbox during the Training of Trainers in Vicenza and in its implementation in their respective cities with young people, through customised local paths. By following the toolbox, each organisation has then developed a National Roadmap, together with the youngsters, and based on their needs.

The results of this local implementation are reported in the present document that is the final outcome of the project and represents an important source of inspiration for the youth work, especially to counter post-pandemic socio-cultural and emotional consequences.

At the end of the local implementation, all the local paths have then been disseminated during the National multiplier events when the participants had the opportunity to share with the audience their creative works, express their feelings related to the pandemic situation and their path of self-awareness, inspiring other young people and youth workers.

The national roadmaps listed in the present “Roadmap for Youth Social Inclusion through Art and Culture in a post-pandemic context” contains the following information:

- the name of the responsible organisation;
- the target involved (in terms of number, age range and need addressed);
- the time and the schedule of the local path (the implementation period, the number of sessions in which the path has been divided, the amount of hours in total);
- the name of the tools chosen from the [Art and culture TOOLBOX for youth workers](#): all the roadmaps have been built by choosing at least 3 activities tailored on the participants needs. Besides, some roadmap reports also some additional ice breaking, team building and debriefing activity;
- extra activities not included in the Toobox that the youth workers decided to include in the local path;
- the objectives foreseen by the local path
- the results achieved by the group at the end of the path;
- a description of the Final Creative Work, that is the final outcome produced by participants during the local path (e.g. art exhibition, video gallery, dance performance, photo exhibition, etc.)
- some recommendation for the youth workers that are interested in implementing the local paths in their daily work.

CONSORTIUM

- **ALDA – France**

ALDA (Association Des Agences De La Democratie Local) is an Association dedicated to the promotion of good governance, at local level. It is a key stakeholder in the field of local democracy, active citizenship, good governance, EU integration, human rights, and cooperation between local authorities and civil society. Most of ALDA's work is based on the method of multilateral decentralised cooperation. This method involves a multi-stakeholder approach which focuses on strong partnerships between Local Authorities and non-governmental organisations.

- **ALIFS – France**

Since 1986, the Association du Lien Intercultural Familial et Social (ALIFS) has been involved in social, legal and cultural mediation in favours of migrants, beneficiaries of social minima and inhabitants of working-class neighbourhoods. As a factor of recognition, tolerance and openness to other cultures, the actions of ALIFS are a support for socialisation, participation and involvement in the life of the city. They participate, within the framework of common law mechanisms, in supporting integration policies by changing the behaviour, outlook and representations of society in the country of installation.

- **A.R.T FUSION – Romania**

A.R.T. Fusion is a youth organisation that offers a realistic perspective over the struggling problems of Romanian and global society nowadays. The association aims at challenging the attitudes of the people in the global society, to help find solutions to the problems that the community is facing. A.R.T. Fusion's mission is to create social change by encouraging members of the community to take responsibility.

- **CENTER FOR SUSTAINABLE COMMUNITIES DEVELOPMENT – Bulgaria**

CSCD is an independent NGO in public benefit, founded in 1994. Its main activities are: organising information and education campaigns; organising training seminars; actively supporting national and international women's networks; conducting various researches of domestic violence, sexual harassment at work, and resilience of children who witnessed domestic violence.

- **CESIE – Italy**

CESIE is a non-profit and non-governmental organisation based in Palermo (Italy) and established in 2001. CESIE is committed to promote the cultural, social, educational and economic development at local, national, European and international levels. CESIE contributes to growth and development through the active participation of people, civil society and institutions, always valuing diversity.

- **CYCLISIS – Greece**

CYCLISIS is a general education provider and consulting entity, a non profit organisation in the broader area of Patras city in Western Greece. CYCLISIS offers a wide range of services. These comprise a range of integrated training, innovative and state of the art educational approaches as well as research opportunities through the implementation of various EU projects. Additionally, this broad spectrum of training and educational services is further supported through the development of well-designed evaluation and assessment mechanisms.

- **CPE - CENTRUL PARTENERIAT PENTRU EGALITATE – Romania**

CPE is a Romanian foundation, working for gender equality. Since 2002, it promotes equal opportunities for women and men in Romania. CPE believes in the freedom of women and girls to choose for themselves, beyond labels and prejudice. CPE joins girls and women in building a society that respects their rights, provides them with development opportunities, recognises their capacities and contributions and supports them in fields such as work, education, culture and health.

- **LA PICCIONAIA – Italy**

La Piccionaia is a non-profit Social Cooperative of artists, organisers and cultural operators, committed in designing and developing cultural projects through theatre and performing languages. Based in Vicenza (Italy), it was established in 1975, and since 1987 it is recognised by the Italian Ministry of Culture as a Centre for Theatre Production. The statutory purpose of La Piccionaia is to promote the human person, with a particular focus on younger generations, taking part in their educational and cultural growth, also in connection with schools and any other entity that pursues the same goals, and to foster the cultural, social and relational growth of individuals and communities. In particular, La Piccionaia uses the tools and languages of theatre and performing art to foster active citizenship, democracy, solidarity, peace, social inclusion, gender equality and environmental sustainability, respecting the needs of the different ages, the differences and the identity of each person.

- **RIGHT CHALLENGE – Portugal**

The Rightchallenge Association is a non-governmental organisation which aims at the promotion of education and training as a means of social inclusion and equal opportunities. It believes that education must focus on the integral development of all people - independently of social status, age, or gender – in order to prepare them to intervene and participate in all dimensions of society. As an organisation actively engaged with the community, one of its pillars is lifelong learning and sustainable development, as it promotes active, democratic, and responsible citizenship among the society.

- **SOLIDARIDAD SIN FRONTERAS – Spain**

SSF is an NGO composed of interdisciplinary professionals. Its mission is to contribute to the development, integration and wellness of the most vulnerable groups, promoting tolerance, justice, and social responsibility in cooperation with other organisations and public institutions. SSF promotes a wide range of projects, training activities, courses, seminars, studies and research, and public activities on social, political and cultural issues, defending the right to education and freedom of education. SSF promotes collaborative actions with educational institutions and international organisations in social and educational fields in order to contribute to social wellness, especially supporting migrants, refugees, asylum seekers, and families with greater difficulties in social integration.

RECAP ROADMAPS



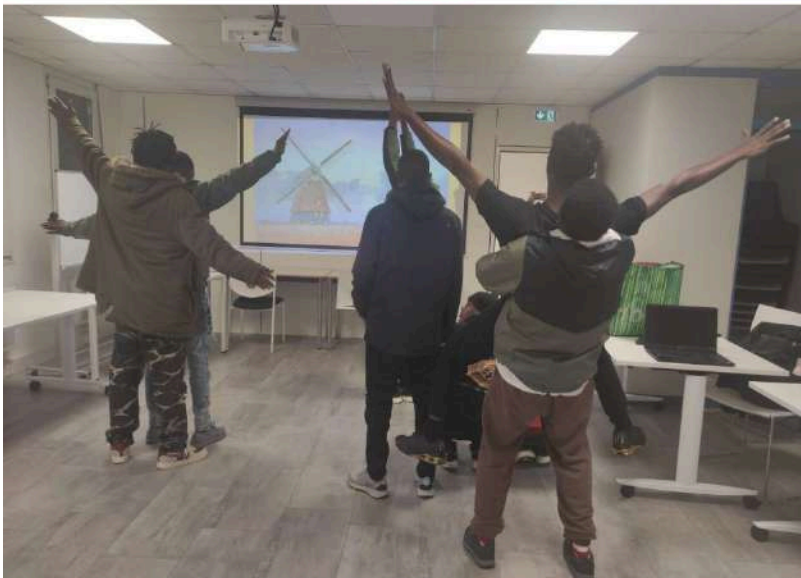
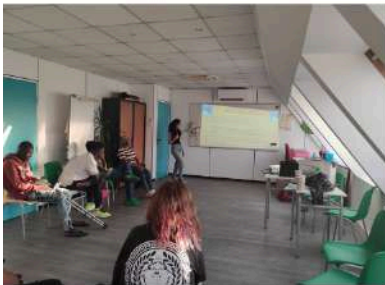
ALDA Roadmap

France

<p>NAME OF THE ORGANISATION</p>	<p>ALDA - Association européenne pour la démocratie locale</p>
<p>TARGET</p>	<p>Number of participants:18 Age range: 15-29</p> <p>Needs:</p> <ul style="list-style-type: none"> ● Time to interact with others and to explore themselves ● Discovering and regaining hope in possibilities for oneself <p>Backgrounds:</p> <p>Refugees and asylum seekers hosted in a CADA in Strasbourg and isolated minors. CADAs are reception centers for asylum seekers and the largest one in France is in Strasbourg and run by the association Foyer Notre Dame in collaboration with the state. This association also has facilities for the reception and support of isolated minors (SAMI).</p> <p>Most of the participants come from Ivory Coast, Georgia, North Africa, etc. Some of them are in a regularised situation and others are still waiting for a clear response regarding their situation. Some of them are in the NEET category and others are students in high school or are employed. Some of them are also in a situation of physical disability.</p>
<p>TIME AND SCHEDULE</p>	<p>Implementation period: September 2023 to January 2024</p> <p>Number of sessions: 6 sessions</p> <p>Hours: 12 hours (1.5/ 2 hours per session + Dissemination event)</p>

<p>TOOLS CHOSEN FROM THE TOOLBOX</p>	<p>Icebreakers</p> <ul style="list-style-type: none"> ● My name means (p. 137) ● Mutual presentation (p. 138) ● Circle of mirrors (p. 137) ● Draw my portrait (p. 26) ● 3 truths and 1 lie (p. 141) ● Moving debate (p. 47) ● The wind blows and takes away (p. 83) <p>Main activities</p> <ul style="list-style-type: none"> ● Theatrical masks (p. 78) ● Photovoice (p. 54) ● Create an image with your body (p. 16) <p>Debriefing activity</p> <ul style="list-style-type: none"> ● One applause (p. 145) ● Something about (p. 138) <p>Session 1: Introduction of the project and Team Building activities Session 2: Theater-related activities Session 3: Team building activities and presentation of the final work's phases Session 4: Team building activities and preparation of the final work Session 5: Finalisation and exhibition of the final work Session 6: Dissemination event</p>
<p>OBJECTIVES</p>	<ul style="list-style-type: none"> ● To foster interpersonal relations and self-empowerment ● To develop self-confidence ● To make young people comfortable with non-linguistic communication ● To improve the relationship of vulnerable youths with their own body, allowing them to feel the connection between the body and mind
<p>RESULTS ACHIEVED</p>	<ul style="list-style-type: none"> ● Participants felt part of a group and some of them stayed in touch after the activities ● Participants felt more comfortable talking and carrying out activities with other young people in a group setting. ● Participants felt like they connected with themselves and others ● Participants were more comfortable communicating their experience, feelings, and feedback with peers ● Participants learnt the importance of games and art in relation to building confidence and a sense of community ● Participants were keener to pursue such activities within their personal time

<p>FINAL CREATIVE WORK</p>	<p>Photographic exhibition of the Photovoice pictures taken by the participants during the Local Paths that has been shared during the final event with the notes and comments gathered during the workshop.</p>
<p>RECOMMENDATIONS FOR YOUTH WORKERS</p>	<ul style="list-style-type: none"> ● We recommend focusing the first session on getting to know the participants, their needs and expectations. ● It is important to create an environment in which participants feel comfortable. ● In light of the difficulties that arose, the first session is crucial to understand how to structure the whole path, dealing with some issues rather than others to respect the sensitivities of the participants. ● If you are dealing with participants from a migrant background and there are some communication problems (e.g. some of them speak only their native language) we recommend solving the language obstacle by implementing activities where verbal communication is not necessary, helping with automatic translators or preparing translations of activity explanations in advance.
<p>MULTIPLIER EVENT</p>	<p>On February 15, 2024 ALDA organised the international final conference <i>“Art and culture for inclusion: empowering youngsters through creativity in a post-pandemic era”</i> of the ReCAP project, held at the European Youth Centre in Strasbourg.</p> <p>This event was the final step of the project implementation and the main opportunity to bring together young people from all backgrounds, institutional speakers and international partners to talk about social inclusion and youth empowerment through creativity and non-formal learning activities.</p>



ALIFS Roadmap

France

NAME OF THE ORGANISATION	ALIFS (Association du Lien Interculturel, Social et Familial)
TARGET	<p>Number of participants: 20</p> <p>Age range: 14-16</p> <p>Needs:</p> <ul style="list-style-type: none"> ● Practicing the local language and oral fluency ● Gaining confidence <p>Backgrounds: A class of newcomers</p>
TIME AND SCHEDULE	<p>Implementation period: October 2023 to February 2024</p> <p>Number of sessions: 16 sessions (8 dance sessions and 8 theater sessions)</p> <p>Hours: about 32 hours of workshop</p>
TOOLS CHOSEN FROM THE TOOLBOX	<ul style="list-style-type: none"> ● Dance and body expression (p. 22) ● Theater-education (p. 76) ● Theatrical masks (p. 78)
OBJECTIVES	<ul style="list-style-type: none"> ● To express an idea through movement ● To show that anyone can dance, regardless of gender or background ● To reduce stress and build self-confidence ● To boost young people's self-esteem ● To give them a voice and boost their self-confidence ● To learn the local language and discover the country's heritage ● To encourage mutual support and help overcome stage fright, allowing them to feel proud of themselves when they show what they have learnt and built ● To learn to communicate without using facial expressions ● To enable young people to listen to and get to know each other
RESULTS ACHIEVED	<ul style="list-style-type: none"> ● Young people felt valued and listened to ● They had a unique experience that helped them grow, gain confidence and take responsibility. ● They gained the keys to be able to concentrate, to relax, to imagine

	<ul style="list-style-type: none"> ● Young people took ownership of the space overcoming their gender stereotypes ● They also discovered new activities, and who knows, a future profession!
<p>FINAL CREATIVE WORK</p>	<p>A comedy-ballet that is a free adaptation of “The Bourgeois Gentleman”, by Molière, a satire show on the social class and the vanity of men.</p> <p>The show was hosted in the high school Magendie on 8th February 2024, and was directed by Wahid Chakid and choreographed by Azzah Sawah.</p>
<p>RECOMMENDATIONS FOR YOUTH WORKERS</p>	<ul style="list-style-type: none"> ● Consider that mediators need time at the beginning of each session to introduce themselves and to establish a climate of trust ● Creating a safe-space is very important ● Role-playing is a good ice breaker ● Sometimes, especially during the dance workshop, boys don't feel comfortable to dance with girls. In order to overcome these difficulties, try to create a positive atmosphere by applying a friendly and enjoyable environment, talking about the benefits of dancing physically and psychologically. ● Organize group activities like groups dances or games in small groups in order to involve everyone and prevent the youth from feeling isolated ● Encourage peer support among boys and girls to motivate their peers. The goal is to establish a welcoming environment where everybody feels at ease and has fun and benefits from the choreography ● Respect student’s choices and never force participation!
<p>MULTIPLIER EVENT</p>	<p>The final event took place in February 2024. Alifs organized a presentation of the workshops held since December 2023 at the Lycée Magendie. The pupils who benefited from the project performed in front of other allophone classes in their school's multi-purpose hall. They presented 1 act from Molière's play Le Bourgeois Gentilhomme and two choreographies using the toolbox. They then had a question-and-answer session with the audience. In particular, they talked about their theatre and dance experience, their learning French and their origins.</p>



A.R.T. FUSION Roadmap

Romania

NAME OF THE ORGANISATION	A.R.T. Fusion
TARGET	<p>Number of participants: 16 Age: 15-19 Needs:</p> <ul style="list-style-type: none"> ● Critical thinking ● Empowerment (employment orientation) <p>Backgrounds: Economic difficulties, high school dropout rate, minorities</p>
TIME AND SCHEDULE	<p>Implementation period: September to October 2023</p> <p>Number of sessions: 3 sessions</p> <p>Hours: 40 hours Tool 1 and 2 approximately 5 hours; Tool 3, image theatre training, consisted of 8 hours working with the students; 3 hours of preparation before the youngsters' arrival and a debriefing session between youth workers at the end of each day; Final events approximately 3 hours each, with the rest of the time preparing for their arrival, rehearsals and debrief at the end of the event.</p>
TOOLS CHOSEN FROM THE TOOLBOX	<ul style="list-style-type: none"> ● Sewing the mandala of my life (p. 68) ● Guidance on employment orientation and social inclusion (p. 34) ● Forum Theatre (p.31)
OBJECTIVES	<ul style="list-style-type: none"> ● To enhance the youngsters' ability of self-reflection and cooperation ● To promote sustainable behaviours amongst the group by using upcycled materials for implementing the tool ● To raise awareness about oppression and privileges, in general ● To understand oppression and empowering youngsters to take action in situations of bullying.
RESULTS ACHIEVED	<ul style="list-style-type: none"> ● Participants were able to express their feelings and thoughts about their personal objectives in life in a safe environment ● They were able to work together towards a common goal (constructing the image theater performance)

	<ul style="list-style-type: none"> ● They were able to adapt, improvise and be creative when creating the image theater performance ● Participants were able to understand concepts like oppression and empowerment ● Participants were able to improve their critical thinking and decision making skills ● Participants were able to conduct a self reflection process in a safe and controlled environment, with our facilitation.
<p>FINAL CREATIVE WORK</p>	<ol style="list-style-type: none"> 1. 15 tote bags: 15 tote bags that the teenagers personalised during the first session when we used the tool "Sewing the mandala of my life". The purpose of creating these tote bags was to create a safe space where the youngsters could reflect on their own lives and personal goals to pursue and then transfer that into a form of art and creative process. 2. 2 image theater performances The theater performance was developed during our Image Theater training through a collaborative process and team-work with all the participants. The purpose of the image theater was to depict a bullying situation at school and then have a conversation about it with the audience. Our ultimate goal was that participants (both actors and audience) were able to transfer some lessons learned from the image theater performance to their reality - who do you seek help from, when you are confronting a bullying situation? How do you manage it? Why shouldn't bullying happen? Etc.
<p>RECOMMENDATIONS FOR YOUTH WORKERS</p>	<ul style="list-style-type: none"> ● Agree on a set of rules of the workshop with the youngsters ● Consult them at every step of the process, ask for their opinions and constantly integrate them in your work (about types of exercises, schedule, etc.) ● Always follow the debriefing process, after every exercise ● Have a closing exercise after each session ● Do not have sessions lasting more than 4 hours (break included) ● Have a good workshop structure, that will make them feel safe ● Give space to everybody (to express their thoughts and opinions), so they will feel included ● It was sometimes difficult to keep participants focused and engaged. These moments either require a break and a breath of fresh air, or for the youth worker to explain the importance of being attentive and having mutual respect, in a calm manner (sometimes whispering helps, because you do the opposite of what they expect. Also, because they will focus more in order to hear what you are saying).

	<ul style="list-style-type: none"> ● It is possible to face some difficulty concerning the possibility that the youths are discriminatory against characters or situations portrayed in our process.
<p>MULTIPLIER EVENT</p>	<p>The final creative work took place in October 2023 and consisted of 2 theater image performances. They happened in 2 consecutive days at the local highschool that we have been working with. The final product consisted of the theater performance that was developed during our Image Theater training through a collaborative process and team-work with all the participants. The purpose of the image theater was to depict a bullying situation at school and then have a conversation about it with the audience.</p> <p>The audience consisted of other highschoolers aged between 15-19 years old, that may be confronting bullying situations at school and/or issues about drop-out from school because of various factors (distance from school, financial means, family etc.).</p> <p>After finalising the local implementation of the tools and exhibiting the final product (the image theater performance) we developed a brief feedback form that we distributed amongst the youngsters and we asked which skill do they feel to have improved as a result of attending these sessions: the answers reflect that the most important skills developed have been communication and team work abilities; then they also stated to have improved improvisation skills, critical thinking, public speaking and active listening.</p>



CENTER FOR SUSTAINABLE COMMUNITIES DEVELOPMENT Roadmap

Bulgaria

NAME OF THE ORGANISATION	CENTER FOR SUSTAINABLE COMMUNITIES DEVELOPMENT (CSCD)
TARGET	<p>Number of participants: 23 Age range: 15-29 Needs:</p> <ul style="list-style-type: none"> Engaging youth students from the local High school of the small town of Breznik in social activities Providing them a place for free expression of their feelings <p>Backgrounds: Young people from the High School of the small town of Breznik, a context that still has patriarchal aspects, which also affect the educational process. For this reason, such activities might have serious impact on youth development.</p>
TIME AND SCHEDULE	<p>Implementation period: September to November 2023</p> <p>Number of sessions: 5 sessions</p> <p>Hours: 15 hours (3 hours per session)</p>
TOOLS CHOSEN FROM THE TOOLBOX	<p>Ice breakers:</p> <ul style="list-style-type: none"> Unique and shared". Two Truths and One Lie "My name is". What would you prefer? Birthday Line" <p>Main activities:</p> <ul style="list-style-type: none"> Theatrical masks (p. 78) Sewing the mandala of my life (p. 68) Create an image with your body (p. 16) Embroidery (p.85)

<p>OBJECTIVES</p>	<ul style="list-style-type: none"> ● To develop participant’s communication skills and creating a safe place where they can freely express their feelings ● To reduce stress as much as possible through art therapy ● To improve social skills in working within a group
<p>RESULTS ACHIEVED</p>	<ul style="list-style-type: none"> ● Participants were able to express their thoughts and feelings ● Reduced stress and reduced tension through art ● Participants were able to use art and creativity to communicate their feelings and emotions. ● They improved their social skills by working in smaller groups and produced a collaborative creative work
<p>FINAL CREATIVE WORK</p>	<p>The final work of this roadmap was the exhibition of all the artistic tools created during the sessions by participants. The hall where the Multiplier event took place was decorated with the paintings and bags made by the youth, and an exhibition with photos of the activities was organized at its entrance.</p>
<p>RECOMMENDATIONS FOR YOUTH WORKERS</p>	<ul style="list-style-type: none"> ● Remember every time, in the beginning of every one session, to repeat shortly what you are going to do and why! Young people are very involved in various activities, and it is good to have them focus their attention from the beginning on the goal pursued with these meetings ● Prepare thoroughly before every meeting with young people ● Be sincere in your dealings with the youth - they will appreciate this and will participate in the activities actively ● Do not worry if an exercise is not received positively by all the participants - understand and analyse the reasons and reflect in your report the lesson learned.
<p>MULTIPLIER EVENT</p>	<p>The Multiplier Event took place in the Community Center of the town of Breznik in December 2023, with 27 students from the High School "Vasil Levski" Breznik, including 23 students actively participated in the 5 artistic workshops, as well as 10 teachers and the high school principal, representatives of the local government, doctors, social workers, the secretary of the Community Center.</p> <p>In the event, the youth Worker who has coordinated the young participants during the local path, introduced the attendees through a</p>

multimedia presentation to the artistic tools used within the 5 sessions with the young people.

27 young people who took part in the Road map activities received Certificates for their successful and active participation in the project, and at a raffle everyone received a voucher of a different value to buy a gift from the local bookstore.

During the event, the students presented one of the exercises they have done during the sessions and they shared with the audience a final assessment of activities' usefulness.



CESIE Roadmap

Italy

NAME OF THE ORGANISATION	CESIE
TARGET	<p>Number of participants: 15 participants</p> <p>Age range: 15-30</p> <p>Needs:</p> <ul style="list-style-type: none"> ● Needs of socialisation, ● Need of free expression ● Need of improving self-confidence and the relation with other peers <p>Background: The majority of participants are young people with a migrant background and part of the group is composed also by local youngsters looking for socialisation moments and a safe space to express themselves.</p>
TIME AND SCHEDULE	<p>Implementation period: 23-29 October 2023 (residential workshop - 1 week)</p> <p>Number of sessions: 7 sessions</p> <p>Hours: 14 hours (2 hours per session).</p>
TOOLS CHOSEN FROM THE TOOLBOX	<ul style="list-style-type: none"> ● Create an image with your body (p. 16) ● Dance and body expression (p. 22) ● Make a wish through your body (p. 43) ● Salute the mirror (p. 64)

<p>OBJECTIVES</p>	<ul style="list-style-type: none"> ● To develop the capacity to communicate messages overcoming language barriers ● To develop a better self-awareness towards the body posture and toward the image of the body ● To gain more confidence in expressing through movement and communicating more freely with the others ● To improve the body coordination ● To focus on personal wishes and objectives, finding a way to synthetise them and visualise them more clearly ● To develop empathy for oneself and for the others
<p>RESULTS ACHIEVED</p>	<ul style="list-style-type: none"> ● Participants were able to overcome language and emotional barriers through these activities. They developed a better awareness of their body posture and how to improve through a self- observation but also observing the others ● Participants appreciated very much the activity proposed because they felt not judged and free to express as they wanted. They also found this activity useful to interact spontaneously with other despite the cultural diversities ● Participants took the time to reflect on their wishes, for some of them it was the first time to focus on this aspect of their lives. It was important for them to choose the wish and synthetise it in one single word. They gained a better capacity to choose clearly what they want and this had a strong impact on them ● Participants enjoyed very much to work in couples experiencing both roles, the leader and the mirror. They felt comfortable in being followed and in following the other. They developed a more empathic way of communicating, respecting the time and the way of others.
<p>FINAL CREATIVE WORK</p>	<p>As a Final work the participants prepared an interactive performance: a dance and movement workshop open to all the people who wished to participate, where they had the opportunity to share all the results achieved during the local path and to present all the exercises learnt together during all the sessions.</p>

**RECOMMENDATIONS
FOR YOUTH WORKERS**

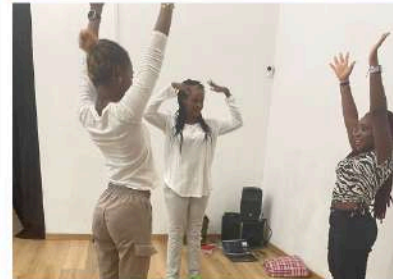
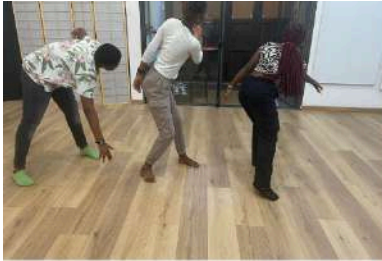
- Before the activity “Create an image with your body” it is recommended to do a warming up and to let participants feel more comfortable with movements; for this reason it is also recommended to propose this activity in a middle stage of the workshop not at the very beginning.
- Before the activity “Make a wish through your body” it is recommended to gradually give participants time to reflect, share verbally, and then to find a word that could express their wish
- For the activity “Salute the mirror” it is recommended that participants experience both ways, being the mirror and being mirrored, and then it is good to give them time to feedback among each other how the experience was.

MULTIPLIER EVENT

The Multiplier event took place in Teatro Atlante in January 2024, a small theatre located in the city centre of Palermo, where the local path has been held.

The event consisted of a dance workshop open to the public, where educators, youths and artists could experience the dance exercises done during the local path, together with the youth workers who guided the 6 day workshop and its participants. It has been an important opportunity for the audience to see, experience and reflect together on the power of dance and arts as tools of social inclusion and body-emotion expression. The dance workshop has also been an opportunity to share the RECAP toolbox and the project results.

The event was followed by a photo exhibition and a dance performance by Soad, the youth worker who led the workshop.



CYCLISIS Roadmap

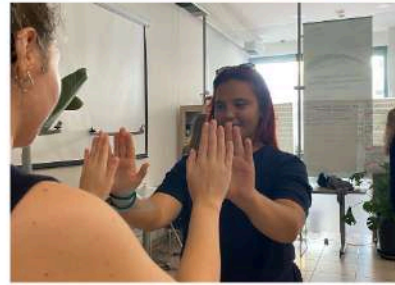
Greece

NAME OF THE ORGANISATION	CYCLISIS
<p>TARGET</p>	<p>Number of participants: 15</p> <p>Age range: 18-23</p> <p>Needs:</p> <ul style="list-style-type: none"> • Need of civic participation, social sensitivity and expression • Need of group participation and socialization <p>Backgrounds:</p> <p>The majority of participants are young people born and raised in urban environments. They are in university and are mainly socially active. They are concerned with the post-covid social reality and the transformation of this experience through creativity in order to re-activate themselves in the social context.</p>
<p>TIME AND SCHEDULE</p>	<p>Implementation period: October to December 2023</p> <p>Number of sessions: 8 sessions</p> <p>Hours: 16 hours (2 hours per session)</p>
<p>TOOLS CHOSEN FROM THE TOOLBOX</p>	<ul style="list-style-type: none"> • Theatre-education (p. 76) • Take a step forward (p. 73) • Forum Theatre (p.31) • Literature and creative writing (p. 39) <p>This roadmap is divided into 8 sessions dedicated to the implementation of tools and creating the final creative work:</p> <p>Session 1: Introduction and team-building activities</p>

	<p>Session 2: Theatre-related activities (Theatre education)</p> <p>Session 3: Social awareness (Take a step forward)</p> <p>Session 4: Theatre in social context (Forum theatre)</p> <p>Session 5,6,7: Preparation of the Creative Work</p> <p>Session 8: Evaluation</p>
<p>EXTRA ACTIVITIES NOT INCLUDED IN THE TOOLBOX</p>	<p>Blindfolded person guided into...</p> <p>The group is divided into pairs. One person gets blindfolded with a scarf and stays without the ability to see throughout the duration of the activity. The other person is in charge of “being their eyes” and must be their guide. Before the activity starts, the couple interacts and communicate in order to find the most proper suitable way to cooperate with each other. This is the time when the guide should listen carefully and respects blindfolded person’s needs, limits and convenience with physical contact. As soon as they find a way for the blindfolded person to be guided, it is time for the activity to begin. The facilitator gives the following instruction to the couples: <i>“Each couple should stroll around the space. The person that guides should help the blindfolded person to explore and understand the space. You can talk silently, give information and directions but remember to respect the boundaries and give space”</i>. This phase is ongoing for 10 mins at least so the couples have enough time to explore space and interact.</p> <p>PHASE 2 (...into forming social relationships)</p> <p>In the second phase of the activity the couples change positions. The person who was blindfolded becomes now the guide, and vice versa. The facilitator now gives the following instruction: <i>“Each couple should stroll around the space. The person that guides should help the blindfolded person to meet other people who are blindfolded too and interact with them socially. You can talk, give information and directions but remember to respect the boundaries and give space”</i>. This phase is ongoing for 15-20 minutes so the couples have enough time to interact.</p> <p>PHASE 3 (Evaluation)</p> <p>The activity ends with the group sharing after experiencing both roles and points of view (guide and blindfolded person).</p> <p><i>(proposed as a team-building activity by CPE during the Training of Trainers)</i></p>

<p>OBJECTIVES</p>	<ul style="list-style-type: none"> • To promote self-expression through creativity and art-related activities • To cultivate social awareness and sensitivity on social issues • To cultivate the sense of responsibility within a group of people • To practice the cooperation into groups • To cultivate critical thinking and self-reflection
<p>RESULTS ACHIEVED</p>	<ul style="list-style-type: none"> • Participants were able to express their thoughts and feelings. • They were able to use art and creativity to communicate their feelings and emotions. • They were able to work successfully in smaller groups to produce a collaborative creative work • They were able to develop a sense of teamwork and develop collaborative relationships with a common purpose • They have been able to develop a sense of responsibility within the team • They have been able to share common society-related concerns
<p>FINAL CREATIVE WORK</p>	<p>The final composition took elements from theatre, still images, reading texts/poetry and music and used some creative tools such as Creative writing, Still images/Tableau vivant, Images representation and Forum Theatre methodology.</p> <p>The topic of the final creative work has been discussed and come out through the whole creative process during the sessions. Although, we used some topics as reference (e.g. Human rights, Refugees and migration, Emotions and their visualization, Personal fears and worries, Civic participation/ political and social activation of young people).</p>
<p>RECOMMENDATIONS FOR YOUTH WORKERS</p>	<ul style="list-style-type: none"> • Before even starting the implementation of the tools make sure that you are fully prepared and have planned the activities in detail. This will help you to manage the sessions with ease and not trying to figure out what you have to do at the last point

	<ul style="list-style-type: none">● Remember to always be open to what's new and what the group is recommending● Remember to create the preconditions for effective communication and interaction by constructing the group's contract and set of common agreed rules● The most important is to believe at the added value your activities have. Without personal belief to your programme, you won't convince and engage your participants
MULTIPLIER EVENT	<p>The Multiplier Event was implemented in December 2023 at Cyclisis's office.</p> <p>In reaching the completion of the project, Cyclisis was committed to give a creative voice and space to those who felt they need it. The result of these months of interaction was the occasion for this event. At the event, the results were communicated and then space was given for the youth group to present the action they were preparing.</p> <p>The action was the result of creative writing activities and presents young people's thoughts and texts about Solitude.</p> <p>During the action, the youths had the chance to read their thoughts and written texts about Solitude/Loneliness.</p>



CPE - Centrul Parteneriat pentru Egalitate

Romania

<p>NAME OF THE ORGANISATION</p>	<p>CPE - Centrul Parteneriat pentru Egalitate</p>
<p>TARGET</p>	<p>Number of participants: 23</p> <p>Age range: 14-19</p> <p>Needs:</p> <ul style="list-style-type: none"> • Gaining self-esteem and improving their perception of their creative potential, trying to overcome the frustration of being discriminated for their disabilities • Increasing the opportunities to reflect on how to best regulate emotions, to explore the artistic and creative potential in a safe space, as well as to use the whole being (body, mind, emotions) in order to create and express themselves. • Overcoming the rigidity and the inhibitions due to a very traditional educational system, by using a learning by playing approach <p>Backgrounds:</p> <p>Students at one of the high schools educating young people with disabilities in Bucharest. Their disabilities range from hearing and speech impairments to locomotor disabilities, as well as intellectual and developmental disabilities. Many of them have experienced severe bullying and labelling on the grounds of their disability, especially in their previous school years. Their self-esteem has suffered, and they have low trust in their capacity to be creative; they have also had very little to no opportunity to express themselves creatively, both individually and as a group. They come from different social and economic backgrounds, many of them residing on the school premises.</p>
<p>TIME AND SCHEDULE</p>	<p>Implementation period: September to December 2023</p> <p>Number of sessions: 11 sessions</p> <p>Hours: 22 hours (2 hours per session)</p>

**TOOLS CHOSEN FROM
THE TOOLBOX**

The following tools were used during the 11 sessions (this is a selection only and the exercises were adjusted in order to match the possibilities of the group):

Main activities:

- 1) Create an image with your body (p. 16)
- 2) Dixit activity (p. 24)
- 3) Draw my portrait (p. 26)
- 4) Make a wish through your body (p. 43)
- 5) Literature and creating writing (p. 39)
- 6) Non-verbal communication theatre exercises (p.51)
- 7) Photovoice (p. 54)
- 8) Take a step forward (p. 73)
- 9) The effects of labelling (p.81)

Icebreakers and team building exercises:

- 1) Everyone as
- 2) I like/I don't like
- 3) Pass the pasta
- 4) Pass the movement
- 5) 3 truths and 1 lie
- 6) Trust dancing
- 7) Froebel tower

Evaluation activities:

- 1) Open discussions
- 2) What am I taking with me?

<p>OBJECTIVES</p>	<ul style="list-style-type: none"> ● To achieve new modalities of emotional expression and emotional regulation ● To unlock and become aware of their creative potential, both individually and as a group ● To have a safe space where to regain trust in their individual strength and potential, many times challenged by the labels associated with their disabilities ● To better and more freely make use of their bodies through the project activities and through play, to regain access to the ludic parts of their personalities.
<p>RESULTS ACHIEVED</p>	<ul style="list-style-type: none"> ● The students unlocked their creative potential, experienced both at a more theoretical (discussion) level, as well as at a very practical (activity) level what art, creativity and being artistic and creative mean, something that was both new and challenging for all of them ● The students overcame some of their inhibitions and rigidity, allowing themselves to take up more space, to make their personalities known more than before, to impress their facilitators, colleagues and teachers with skills that nobody knew they had ● The students experienced and practiced new ways to express and name their emotions ● The students were able to work in a group and feel part of the group, this leading to better relations among themselves and to a higher level of cohesion and understanding ● Participants felt connected with themselves and others and were able to show their vulnerable parts in front of others, without feeling endangered, shamed or exposed.
<p>FINAL CREATIVE WORK</p>	<p>The final creative work is a short video showing the journey of the project, with images and brief videos from the project activities, from the participants' point of view. The video tries to underline how you can build a group and unlock creativity by using a special context and a safe space that allows everyone to try new expression modalities.</p> <p>The final creative work was put together by skilled and talented students who participated in the project activities and reflected their personal perception on what was achieved. Also, at the end of this journey, the</p>

students shared impressions, discussed what the project meant to each of them, and were able to show the impact of their participation.

RECOMMENDATIONS FOR YOUTH WORKERS

- When working with students with multiple and different disabilities, it is very important to make sure that you adapt all the activities accordingly, so all the students can take part in the activities in different ways and nobody is entirely excluded
- Allowing everyone to express themselves is essential; make sure nobody is left out or ignored, which could be easily done in an environment where there are different levels of hearing and speech impairments, from students who are able to hear and speak at a higher level, to students who are completely unable to hear and speak. Make sure that, if the facilitator does not know sign language, there is a good interpreter, who can properly connect with the students.
- Provide clear instructions for all the activities. There are many words that are untranslatable in sign language, so make sure that the students properly understand what the activities comprise and what they are being asked to be involved in.
- Usually, we hold different levels of bias and unconscious expectations from persons with disabilities. These may also be mirrored by the fact that people with disabilities are not usually accustomed to being asked about their emotions or to being involved in creative work, and this is why they can be more confused or resistant at the beginning. The creation of a very safe space is essential, but also running the activities with an open mind and a capacity to understand what the students need in order to get involved as much as possible in the project activities is essential. Allow them time, do not micromanage their tasks, provide them with clear backgrounds and with the freedom to do things their way. A facilitator who works with groups that have experienced different types of disadvantage, marginalisation or violence needs to work with their own perceptions first.



LA PICCIONAIA Roadmap

Italy

<p>NAME OF THE ORGANIZATION</p>	<p>LA PICCIONAIA S.C.S.</p>
<p>TARGET</p>	<p>Number of participants: 18</p> <p>Age range: 14-19</p> <p>Needs: youngsters in need of a space to self-express and vent their day-to-day life thoughts.</p> <p>Backgrounds: the participants are after-school attendants, coming from different social and ethnic backgrounds, as well as youngsters with learning difficulties and reduced motor control, free economic possibility, fewer formal education. People who want and need to integrate socially and are looking for a safe space to express themselves.</p>
<p>TIME AND SCHEDULE</p>	<p>Implementation period: October to December 2023</p> <p>N° Sessions: 10 sessions</p> <p>Hours: 22 hours (2 hours per session, plus a final day for the rehearsals and the final performance).</p>
<p>TOOLS CHOSEN FROM THE TOOLBOX</p>	<p>The Roadmap is composed of 10 sessions dedicated to the implementation of the following tools, alongside with team-building activities, also included in the Toolbox. In some cases, the tools have not been implemented in full (e.g. only the elements of improvisation were put into practice sometimes).</p> <ul style="list-style-type: none"> ● Team-building activities (p. 136) ● Non-verbal communication theatre exercises (p. 51) ● Theatre-education (p. 76) ● Theatrical Masks (p. 78)

	<ul style="list-style-type: none"> • Create an image with your body (p. 16) • Ethno art (p. 28) • Literature and Creative writing (p.39)
<p>EXTRA ACTIVITIES NOT INCLUDED IN THE TOOLBOX</p>	<p>Basic theater techniques for control and modulation of the voice.</p> <p>Furthermore, during the encounters we proposed an activity of collective writing and constructive criticism through active listening. The activity consisted in the writing of a short text (each participant writing their own) expressing their thoughts about a short story written by the Italian writer Italo Calvino called “Il lampo”. After writing, they formed different groups where they discussed the different thematic they saw present in Calvino’s story, showing what they wrote down and finding the similarities between their texts. Finally, each group used these similarities to write a final essay.</p>
<p>OBJECTIVES</p>	<ul style="list-style-type: none"> • To motivate youths to communicate and share their own thoughts, and to raise their self-awareness, both on emotional and physical level. This was achieved by creating the appropriate environment and a sense of inclusion. • To allow the participants to feel a change within themselves with each encounter, and to find it easier to open up to everyone while also learning to communicate their thoughts through their bodies and their writing. This was achieved by performing and learning different theater techniques and creative writing. • Finally, our last aim was to allow the youths to communicate their thoughts and feelings outside the group, to the world. This was achieved by preparing them for the final creative work, which consisted of a theatrical performance.
<p>RESULTS ACHIEVED</p>	<ul style="list-style-type: none"> • The participants opened up to everyone without feeling any kind of judgment. This was achieved through the creation of a safe and inclusive space. • The participants became more confident: able to express their thoughts and share them with the others. They learnt different methods to write down their

	<p>thoughts and communicate them through their bodies with improvisational theater.</p> <ul style="list-style-type: none"> • The participants found a common ground and a much needed sense of belonging. They found pleasure and were eager to spend time together, encouraging each other the more they got to know one another.
<p>FINAL CREATIVE WORK</p>	<p>Using the materials written by the participants during the workshop (related to the little everyday things that allow one to enjoy life) the youth workers created a monologue for each of them and designed the staging of the performance.</p> <p>Its title, “Il lampo”, comes from the short story by the Italian writer Italo Calvino describing the conflicting emotions a young person feels facing the meaninglessness of life and their response to such chaos: enjoying a dessert in company, one’s favorite song, a liberating cry, etc. With this regard, the final creative work was an anthology of personal “flashes” of the participant youths, the result of a journey of self-discovery and growth.</p>
<p>RECOMMENDATIONS FOR YOUTH WORKERS</p>	<p>Youth workers should keep three main points in mind: <u>Simplicity, environment and balance.</u></p> <ul style="list-style-type: none"> • Simplicity. In our case, many participants had never attended any kind of theater lab, so we had to start from the easiest exercises. Simplicity allowed them to overcome their shyness and challenge themselves. • Environment. Creating an environment with a good energy will encourage the participants to feel comfortable and expose themselves. However, the youth workers ought to keep in mind that, sometimes, the best way to support the participants is to challenge them. • Balance. The goal is to find the right balance between maintaining a firm hand and letting them learn at their own pace, between what they must and can do with the instruments they have at that moment. <p>The main difficulty was to manage the friction between the different personalities that made up our group. As a mediator, keeping in mind these three main aspects was essential.</p>

MULTIPLIER EVENT

The final event took place at Teatro Astra (Contrà Barche 53, Vicenza - Italy) in December 2023 with 75 people (parents, relatives and friends of the youths, and educators and social workers).

For most of the participants (youths), it was the first time on a theater stage. The interpersonal bonds that arose were crucial to allow them to interpret their roles freely and in a way that was true to themselves. The audience really enjoyed the performance and were moved to see how the youths had changed, becoming able to express themselves.



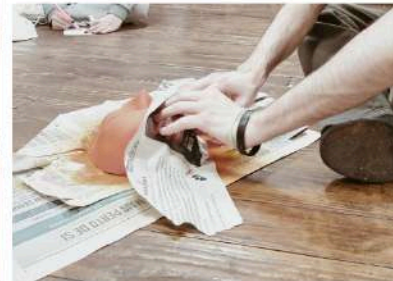
RIGHT CHALLENGE Roadmap

Portugal

NAME OF THE ORGANISATION	RIGHT CHALLENGE
TARGET	<p>Number of participants: 17</p> <p>Age Range: 14-27</p> <p>Needs: People who want and need to integrate socially and are looking for a safe space to express themselves.</p> <p>Backgrounds: LGBTQ+.</p>
TIME AND SCHEDULE	<p>Period: September to December 2023</p> <p>Number of sessions: 20 sessions (1 session per week)</p> <p>Hours: 45 hours (2 hours and 15 minutes per session)</p>
TOOLS CHOSEN FROM THE TOOLBOX	<p>The choice of tools was made to guide the participants in creating a safe and sharing space. We chose the ones described below in that order so that they could build trust, create a team and begin to understand what they want to convey. The aim is to raise awareness and create a message to the public through the tools, so that others can identify with it, to chart a path of freedom of expression for the participants.</p> <ul style="list-style-type: none"> ● Take a step forward (p. 76) ● Draw my portrait (page 26) ● Literature and creative writing (page 39) ● Make a wish though your body (page 43) ● Theatrical masks (p. 78) ● The effects of labelling (p. 81)

	<ul style="list-style-type: none"> • Create an image with your body (p. 16) • Photovoice (p. 54) • Forum Theatre (p. 31)
<p>EXTRA ACTIVITIES NOT INCLUDED IN THE TOOLBOX</p>	<p>“Express your soul” - Final 15 minutes to each rehearsal so that the participants can express themselves, taking into account what they have retained from the rehearsal, through handicrafts, using them in the final performance as possible sets and props to be used. That is, they create works of art with handmade art materials that express what they felt after each rehearsal, and then in the final presentation, these are shown to the public.</p>
<p>OBJECTIVES</p>	<ul style="list-style-type: none"> • To create and energise tools that participants can use to help them in their daily lives, both professionally and personally; • To build their confidence and make them learn new ways of communicating; • To help them to be integrated in a social environment; • To prepare them to create a final performance based on what they live and feel, if they feel comfortable to show; • To share and expose a message they want to express; • To create a safe space for them on stage.
<p>RESULTS ACHIEVED</p>	<ul style="list-style-type: none"> • Successful group creation; • Raised self-confidence; • Creation of a safe space; • They were comfortable and encouraged to share what they felt and what they wanted to express; • A released mood which allowed for a considerable emotional and social evolution leading to greater concentration; • The creation of bonds between the participants; • Creation of a healthy group where they were constantly turning to each other to solve problems and to share victories.

<p>FINAL CREATIVE WORK</p>	<p>Final performance - "Vagamente Nós" - Big changes happen from the inside out.</p> <p>Based on the exercises and ideas that emerged after the tools, a final performance was created where the participants wanted to convey a standard message to the general public, they wanted to make them identify with it and also raise awareness about different issues such as minorities, problems in our current society, other realities and little things in our daily lives that happen and can make us uncomfortable. This led to the creation of a short play based on the experiences, words and reflections of the participants, as well as an exhibition of the artwork they created during the rehearsals.</p>
<p>RECOMMENDATIONS FOR YOUTH WORKERS</p>	<ul style="list-style-type: none"> ● Have an open mind when dealing with the situations in question and the subjects addressed; ● Be emotionally sensitive when talking about the issues chosen to be addressed; ● Create a safe space where participants and minorities can feel included, safe and at ease to share their stories; ● Create and develop exercises that strengthen the group connection and bring participants closer together, making them understand that they are not alone; ● Design exercises that are agile for all participants and always consider the needs of each one.
<p>MULTIPLIER EVENT</p>	<p>The Multiplier Event took place in the Auditorium of the Municipal Museum of Penafiel, in January 2024.</p> <p>During the event, the project's results have been presented, with inspiring data and testimonie.</p> <p>Then, all the artistic products created by participants have been shown through an exhibition of art and creative expression.</p> <p>The theater play: "Vagamente Nós" have been performed by participants in front of the audience and finally, a coffee break was foreseen, where participants could share their experiences with the public.</p>



SOLIDARIDAD SIN FRONTERAS Roadmap


Spain

ROADMAP	
NAME OF THE ORGANISATION	SOLIDARIDAD SIN FRONTERAS, SSF
TARGET	<p>Number of participants: 15</p> <p>Age range: 14-18</p> <p>Needs:</p> <ul style="list-style-type: none"> ● Need of group cohesion, coexistence and socialisation ● Need of civic participation, social awareness ● Need of self-expression and confidence <p>Backgrounds: It is a mix group. The main group of participants are newly arrived migrants and are part of a Spanish language learning group. They have difficulties in expressing themselves in this language. They need support to learn the language at the same time they adapt to the new country they've already arrived. They also need lots of emotional support due to the migration process and learn to express their feelings and feel listened. Group cohesion and confidence are also very important to promote their development and wellbeing. Two of them live in the residence so they live separate from their families. They come from Morocco, Romania, Russia and Senegal.</p> <p>In addition, a group of pupils from the same high school, from the regular groups, attended some of the sessions with the aim of raising their awareness of the situation of young migrants. Their participation was on the same terms, without making any differentiation. We were interested in having a mixed group, as these pupils were working on issues of non-discrimination and coexistence in parallel. These youngsters come from working class families, with various situations.</p>

<p>TIME AND SCHEDULE</p>	<p>Implementation period: November to December 2023</p> <p>Number of sessions: 5 sessions</p> <p>Hours: 10 hours (2h per session).</p>
<p>TOOLS CHOSEN FROM THE TOOLBOX</p>	<p>The path has had as a common thread the expression of emotions, the development of empathy and group cohesion through corporal expression. For these purposes, the following tools were implemented:</p> <p>Ice breakers:</p> <ul style="list-style-type: none"> ● Invisible wall ● One applause ● Blind row <p>Main activities</p> <ul style="list-style-type: none"> ● Create an image with your body (p. 16) ● Ethno art (p.28) ● Non-verbal communication theatre exercises (p. 51) ● Theatrical masks (p. 78) <p>This roadmap is divided into sessions dedicated to the implementation of tools and creating the final creative work.</p> <p>Session 1: The tool “Non-verbal communication theatre exercises” was implemented as an ice-breaker. Afterwards, a brief explanation about what emotions and feelings are, and the different ways we have to express them (verbal and non-verbal communication). First part of “Theatrical masks” tool was implemented.</p> <p>Session 2: The tool “Create an image with your body” was used as icebreaker, during 30 minutes. After that, an emotion recognition and self-reflection activity (extra activity) was implemented. First, we projected some images for them to represent, and then they chose some of their own for the facilitators to guess. The second part of “Theatrical masks” tool was implemented: “Story time!”. Participants started to create their stories.</p> <p>Session 3: “Invisible wall” and “One applause” ice-breaker activities were implemented. Participants finished their stories of “Story time!” and after they represented them, first using the masks and afterwards, without them.</p>

	<p>Session 4: “Ethno art” tool was implemented. This activity was implemented with a variant. Instead of painting a window, the participants decorated the masks they had been working with previously.</p> <p>Session 5: “Blind row” icebreaker was used. After that, a reflection was made on how the participants feel on an emotional level (individual) and on a collective level, both in the school and in society. In this session, they were encouraged to create materials for an awareness-raising campaign on coexistence and non-discrimination in the municipality. The contents participated in a public competition</p>
<p>EXTRA ACTIVITIES NOT INCLUDED IN THE TOOLBOX</p>	<p>An emotion recognition and self-reflection activity was included in the second session. The simple activity consists of the following:</p> <ul style="list-style-type: none"> ● Cards with emoticons representing simple and complex emotions are prepared in advance. Make as many copies as there are participants. In this case, we gave each participant 10 cards with 10 different emotions. ● Different images are projected with situations from everyday life, for example: you get a surprise for your birthday, someone sneaks into the supermarket queue, your teacher tells you off in front of the whole class... ● Each participant has to think about what emotion each situation produces in him/her and raise the card with the corresponding emotion. ● Compares each other's choices and discusses how people react differently to the same situations, highlighting the importance of listening and empathy in understanding others.
<p>OBJECTIVES</p>	<ul style="list-style-type: none"> ● To learn what emotions and feelings are ● To promote self-knowledge ● To promote self-expression ● To promote assertive communication with the members of the group. ● To promote empathy ● To build stronger relationships within the group ● To cultivate social awareness and sensitivity on social issues

<p>RESULTS ACHIEVED</p>	<ul style="list-style-type: none"> • Participants were able to use art and creativity to communicate their feelings and emotions • Participants were able to communicate using their body expression • Participants were able to work in teams and develop collaborative and equal relationships • Participants were able to reflect about their individual situation as well as the social reality.
<p>FINAL CREATIVE WORK</p>	<p>This path considers as final creative works the painted masks and the creative materials to raise awareness among other young people about coexistence and non-discrimination, which some of the young people carried out and participated in a competition in the municipality. Materials were various: posters, images and videos.</p>
<p>RECOMMENDATIONS FOR YOUTH WORKERS</p>	<ul style="list-style-type: none"> • Before starting the implementation of the tools make sure that you are fully prepared, you have all the materials needed and the activities are planned in detail • For working with participants who do not know the language, it's important to show them lots of images to explain the concepts, but without treating them like little children. It is important to prepare in advance the language you are going to use • It is crucial to create a safe space for participants to express themselves. It has to be repeated several times that all opinions will be heard and that this is a non-judgmental space • It is valuable to record impressions of the session immediately after the end of the session.
<p>MULTIPLIER EVENT</p>	<p>The Multiplier Event took place in “Adolfo Suárez” Municipal Center, in Alcorcón (south of Madrid Region), in December 2023.</p> <p>During the event, the project's results were presented, as part of a wide-ranging programme on youth, migration and social participation. The attendees were: general public, young people (mainly from <i>IES Galileo Galilei</i> and <i>CEMU</i>) and local associations working on youth and migration issues.</p> <p>Then, the artistic products created by participants were shown. Participants elaborated videos to raise awareness among other young people on issues such as coexistence and non-discrimination. The young</p>



people took part in a competition on anti-discrimination content organised by SSF. A raffle was held among all participants in the Local paths and in the competition, and the winner attended the final event in Strasbourg.



The following roadmap is an additional workshop organised in Spain by ABD Preinfant, an SSF's partner organisation.

NAME OF THE ORGANISATION	ABD PREINFANT
TARGET	<p>N° of participants: 16</p> <p>Age: 15-29</p> <p>Needs:</p> <ul style="list-style-type: none"> ● expressing their feelings related to their long experience of childhood trauma through words and through other ways of expression ● receiving support from the group. <p>Backgrounds:</p> <ul style="list-style-type: none"> ● Young mothers without the necessary economical, emotional and instrumental resources to develop their motherhood ● Migrant women without the knowledge of the healthcare system, the bureaucracy of the country and the social services offered ● Women with a history of gender-based abuse and domestic violence ● Women with addictions to different substances
TIME AND SCHEDULE	<p>Period: September to November 2023</p> <p>N° Sessions: 3 sessions</p> <p>Hours: 7,5 hours (2,5 hours per session)</p>
TOOLS CHOSEN FROM THE TOOLBOX	<ol style="list-style-type: none"> 1. Photovoice (p. 54) 2. The effects of labelling (p. 81) 3. Ethno art (p. 28)
OBJECTIVES	<ul style="list-style-type: none"> ● Promote self-knowledge ● Build stronger relationships within the group ● Create a support web with the other users of the program ● Reflect on maternal skills ● Reflect on stereotypes and social pressure around maternity
RESULTS ACHIEVED	<ul style="list-style-type: none"> ● Participants have reflected on themselves and on their way they build relationships with the world surrounding them ● Participants have been encouraged to think “out of the box”, and felt comfortable and free of judgement to express their feelings ● Participants reflected on their past and future, considering their attachment styles and their impact in their present life ● Participants created a good group interaction, benefiting from the participants’ support and heterogeneity

	<ul style="list-style-type: none"> • Participants expressed themselves through art instead of words, which was an easier way to do it for some participants.
<p>FINAL CREATIVE WORK</p>	<p>Different materials have been created on each activity:</p> <p>For Photovoice, the participants made a collage that represented themselves, adding the original pictures for the activity and different images and words that helped them describe themselves.</p> <p>For the Labelling Effects, the participants drew a silhouette of a person, where they placed all the labels that they have received throughout their lives, and particularly as their role of women and mothers.</p> <p>For Ethno-Art the participants used different colours to represent how they imagine their future, focusing on their family and motherhood in 10 years' time. For this purpose, they were given a window to represent their projections, representing "a window's view to the future".</p>
<p>RECOMMENDATIONS FOR YOUTH WORKERS</p>	<ul style="list-style-type: none"> • Make it interesting: use different materials to create art pieces that are relatable to them • Create meaningful experiences to allow participants to focus on themselves and their life progress to make every experience matter and to be able to rewrite their own story • Share with the group: spend time for team building and share conversations in a relaxed environment to get to know each other and find similarities • Be aware about the difficulties in keeping a constant participation • Try to not be too abstract in the activities but take inspiration from the participants' everyday life.



CONCLUSIONS

The results emerged from the local workshops collected in the present document reflect many commonalities among the youths and the youth workers involved in the different paths.

Mostly, the main targets involved in the activities have been young people leaving in vulnerable conditions, such as refugees, asylum seekers, youngsters coming from different social and economic backgrounds, with disabilities, learning difficulties, or leaving in rural areas. Besides, the activities have also been implemented with students living in urban areas but with a strong need of socialisation.

Despite the different backgrounds, the main needs identified by the youth workers are transversal and are linked to the need of socialisation, free expression, self-confidence and relation with the others.

Every roadmap uses diverse artistic languages and different types of activities, however, all of them are tools able to reach common objectives, that are: fostering interpersonal relations and self-confidence, boosting socialisation among peers, facilitating the mind-body connection and emotional expression, reducing stress and fostering critical thinking and creativity.

In line with the main RECAP project's goal, all the results achieved during the workshops were aimed at recovering inclusion through Creativity in a Post-pandemic context. In fact, the most common outcomes have been that the participants felt more connected with themselves and with the others, more listened and valued, that most of them were able to develop a sense of team work and to take ownership of their body and the space, being able to express their feelings and emotions in a more confident manner, using art and creativity.

Finally, the most common art works produced during the workshops were photographic exhibitions, theater and dance performances, bag and cloths exhibitions, paintings and some creative work created by merging more kinds of arts (e.g. creative writing, theatre, poetry, dance, photography, etc).

All the national roadmaps reported in this document are a valuable testimony of how culture and art are transversal tools able to address youth in inclusive ways.

The “Roadmap for Youth Social Inclusion through Art and Culture in a post-pandemic context” represents a very important and innovative tool in the new socio-cultural context and an inspiring product for the youth work field.

Through the description of the RECAP local roadmaps, it is possible, as youth workers, youth leaders, or educators, to better understand how to implement the Art and culture Toolbox for youth workers (PR2). All the roadmaps proposed are flexible and can be merged and mixed, in order to build up a new workshop based on the new participants' needs and backgrounds. Thus, following all the recommendations provided by the youth workers in their respective local experiences, it is possible to implement a successful and enriching training path in any other context.

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