

MIGR



ART

MigrArt Toolkit



"MigrArt: community based rehabilitation through
interculture, art and anti-fragility"

Migrart Toolkit

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INTRODUCTION

An anti-fragile and CBR approach in working with young people with migrant background in the communities

Why should we choose to use an antifragile approach and the CBR methodology for youth workers to work with young people with migrant or refugee background? And why to use it in youth workers' work with migrant people?

We believe that a small introduction of the migrant process and how anti-fragility approach and CBR method are connected with the identity structure and the biographical sketch of the migration will contribute to explore the innovation and efficiency of the in this context.

We will also present how an "antifragile" and community model (CBR) can be useful to promote change where it is necessary, by considering difficulties and stressful elements as an opportunity to build different biographical possibilities for the people with migrant/refugee background and host communities.

The etymology, origin and implications of migration

Migration derives from a Latin word "migrare", and indicates the movement of a living being from one place to another. Although human societies of the twenty-first century can be defined as sedentary and urbanized, migration occupies a central place in the debate of Western democracies. For millennia, not only animals have migrated but also humans, and it is interesting to notice how the Latin etymology of migrant can be found in most Indo-European languages; as if this concept had remained loyal to itself during the course of time.

Our societies and communities have been built over the centuries through stories of migration, by the people who went and those who came; that through this perfect interlocking of human experiences has built the human balance that we know today.

"Migration is a political act" (Di Cesare, 2017) because it builds and modifies the communities and human societies we belong to by defining new forms and methods of human interaction between groups of individuals.

Migrating is also an act of identity transformation, because it leads the migrant to change their ways of interacting with themselves and others; they find themselves living and interacting in a context which has different matrices, cultural, moral, social, ethical and normative.

Narrating as biographies in motion

Imagining how each person lives his/her own personal story, we can agree that people use the same fundamentals while talking about themselves and others; their own past, their own present and their own future. In this regard, St. Augustine writes "there are three times, a present of things past, a present of things present, a present of things future. The present of things past is memory, the present of things present is sight, and the present of things future is expectation" (Romainioli and Salvini, 2016). These three dimensions are used by the person to tell about himself/herself and to give meaning and meaning to his own biography as a person of the world. Therefore, we can prove how much these dimensions are connected to each other by the cultural, semiotic, linguistic and community contexts that the person lives.

In this regard, Geertz (1973), affirms that "the concept of culture [...] is essentially a semiotic one. Believing, with Max Weber, that man is an animal suspended in webs of significance he himself has spun, I take culture to be those webs, and the analysis of it to be therefore not an experimental science in search of law but an interpretive one in search of meaning". Therefore, one is always and constantly in a process of meaning where oneself and the other "constructing, de-constructing, re-constructing negotiating and sharing become the actions that allow interaction between people in a shared reality" (Chiara, 2013).

Between biographical and cultural shocks, between change and integration

So let's try to engage the theme of how people make sense of their personal biography/story within a story of migration. If we change the cultural, semiotic, linguistic, and community contexts of reference for a person, we create a sort of biographical short circuit.

The elements used by the person to describe himself/herself and tell the others about himself/herself have changed; and the deeper the cultural and semiotic differences between these elements, the less well-known reference point remains for the immigrant.

This is why many authors speak of processes of defense and maintenance of cultural identity in migrants, of biographical / cultural shocks and of resistances to change. Also, since it is undeniable that "often a fine line is established between conflict and divergence, which oscillates between the adaptive pressure to social integration in the host society and the resistance to transforming it into a real cultural integration. In other words, an ideological and normative sharing and assimilation of the values, the relational rules and the ethical meanings of the host society that the migrant does not know or which he/she feels the distrustful strangeness about them" (Romaioli and Salvini, 2016).

Therefore, within a story of migration, there is necessarily a process of identity transformation. This "cultural" adaptation implies a cognitive and semiotic restructuring for the migrant person. However, such a process, often can be in conflict with the affiliation to the ethnic cultural group of reference (see the construction of groups of compatriots who form communities with each other), and with the social perception that migrants are considered "different" from the host society.

For a migrant to immerse himself in a new context can provoke a defense reflex, which is used to protect his own identity / diversity, which can be perceived as threatened or indispensable by the other people in the society. In this regard, the host group could misunderstand the behavior of the migrant group, failing to read it through the systems of sense and meaning that animate it, but labeling it as the demonstration of a diversity that one does not want to give up.

In line with that, there are many examples of societies in which phenomena of ethnic and cooperative separation are observed in a climate of tolerance and pluralism; and these phenomena allow the migrant population and of the social group who welcomes them to defend their elements of diversity and identity (Ibidem).

Resilience and resistance to change

Resilience can be defined as the ability to resist and react when facing difficulties, adversities, negative events. The term derives from the property of the materials to resist shocks without breaking, and therefore to be able to return to its initial state after the stressful event. The term has become commonly used among non-professionals; it is often cited in the scientific literature in articles related with the so-called emergency psychology. Starting from this consideration, we can find a lot of scientific literature that introduces resilience as a useful psychological construct to be applied within those contexts that deal with the reception of migrants.

We know that the people who get through a migration process often face a whole series of challenges, difficulties, stressors, elements of uncertainty; but are we really sure that an intervention and support approach based on the construct of resilience is the most useful resource to be used? In fact, the resilience term implicitly indicates the characteristic of being able to resist the stressful, negative, traumatic event with the idea of being able to return as soon as possible to a state of "normality" prior to the stressful event itself. But is this really possible within the context of a biographical history that changes its own cultural, semiotic, linguistic, relational, value and community context? And what are the effects of a "resilient" approach when there is a community that interacts with people who come from a different context? Therefore, the criticism of a "resilient" approach is that of not accepting the inevitable transformative change that a migration process entails, both for people who migrate and for the people who welcome them.

If we add elements to the puzzle, the puzzle will inevitably change; and this can activate the so-called resistance to change both on the part of migrants and on the part of the people they welcome. This 'ethnocentric' attitude becomes a cognitive and emotional impediment to understanding the reasons of others and inhibits the ability to grasp the meaning and significance of alternative ways of thinking, perceiving and acting.

These people (migrants and those who are welcoming them) find themselves interacting in a shared reality concerning rules, senses and meanings, cultures, and habits; but we underline that this relationship is asymmetrical as there is always a culture in a hegemonic position with respect to the others in this process.

Antifragility as an interactive approach for the migration processes

Antifragility is a concept developed by Nassim Nicholas Taleb in his books and scientific publications. Antifragility could be described as the aptitude of some systems to change and improve while they are facing stresses, stressors, volatility and disorder. But let's go into the specifics of the theme to better understand how it is possible to implement this concept in the context of work with migrants by youth workers.

Taleb defines any complex context as the system: a forest, a company, an object, a program, an individual, a planet and therefore also a migrant person, a community that welcomes migrants or youth workers who work with each other and others. Basically, everything has the capacity to know how to change, adapt and change. Furthermore, to explain the concept of antifragility, we need to start from "fragility". A system is considered fragile when it works in normal conditions, in the face of stresses, stressors, volatility and disorder it could be damaged or destroyed. Beyond the fragility we can find systems that can be considered as robust or resilient. According to this definition, these systems are not damaged in the face of stresses, stressors, volatility and disorder, because robust systems have a so-called breaking point that is much more resistant than fragile systems.

To protect a fragile system, behaviors or modifications are generally implemented to make it more robust. In this way, a concept of resistance and resilience is implemented. But strength and resilience carry a big limit: breaking. By the time the system experiences this situation, the system can be damaged or destroyed.

An antifragile system, on the other hand, is a system that uses the stressful situation, stress factors, volatility and disorder in order to improve and adapt better to the environment.

Now let's consider a migration experience that a person may have; and we can easily imagine that this person might deal with many factors of uncertainty, stresses, stressors, volatility and disorder throughout its biography. We can also consider the position of the communities and societies that welcome her/him, and so we can realize how the process of welcoming people from other cultural backgrounds can be a reason for uncertainty, stresses, stressors, volatility and disorder.

Hence, the concept of anti-fragility embraces the possibility of change and transformation; and at the same time, it contemplates the possibility of being able to direct this change and transformation towards what may be earthly and common needs rather than self-reported or ethnocentric divergences.

As the reader will have guessed, anti-fragility is an approach rather than a method, and it can be used by the organization, or the youth worker in contexts where migrants and communities meet with the prospect of being able to create dialogue and transform problems/issues into opportunities.

Changing the perspective from individual to community

The challenge is not only to find a way to welcome, integrate and preserve the personal or cultural diversity of others; above all, being able to construct contexts of dialogue, encounter and storytelling that allow for the modification of established categories, which assign differences in ethnicity, gender, religion and social position in advance.

Being able to change what appears to be an automatic mode of interaction between people who come from different cultural backgrounds also means accepting the idea that “the Other” is a construction of gaze, of its conditioning and sometimes of its words. It means accepting the idea that diversity can break certain equilibriums and can set in motion defensive actions in people.

Certainly, this is a challenge today and it is quite peculiar, because it considers an awareness that is not always easy to raise among people. A challenge that can ripen in contexts of community actions, where the group is understood as an accelerator of experiences and changes can provide contexts where the "construction, de-construction, reconstruction, negotiation and sharing" can be that common ground of semiotic matrix and it can be the basis for community interactions to come. But how can we build such contexts of encounter and dialogue? The next section will enter the merits of this by exposing the CBR methodology.

Community Based Rehabilitation as a Community Approach to work with people with migrant background and communities

The CBR approach was born after the Alma Ata conference in 1978 and it has been changed several times since then. Today, it is used as one of the development and community strategies.

The CBR matrix was developed by World Health Organization (WHO), and it consists of five components: health, education, employment, social relations and empowerment.

Empowerment and social relations are the components that we are particularly interested in, in our case: the role of the community is fundamental for the development of the community since it is a community-based circular process.

General objective: Inclusive community-based development.

Inclusive development consists of including and involving everyone, especially the ones who are marginalized, excluded and often discriminated.

Inclusion means having equal access and opportunities, it also means experiencing the feeling of belonging, involvement, and the connection to the community.

Useful tools and strategies for stimulating people's active social participation:

- empowerment, i.e strengthening the skills of people and the community, includes initiating the innovative self-advocacy (a tool that allows you to acquire the ability to protect yourself through training, support groups, skills and/or reinforcements on an emotional level) and self determination,
- to promote and support the processes of autonomy and active and independent life for the individuals by identifying innovative solutions in the response to needs through the mobilization of community resources.

Question: “What are migrants, families and local communities doing to improve the life quality of migrants?”

The multifactorial approach is based on the full exploitation of the potential knowledge through the expression of creative knowledge of migrants, and simple and effective methods and techniques which are appropriate to the economic and socio-cultural reality of where the project is implemented, starting from the knowledge that they are specific to each community.

With the methodology, it will be possible to achieve the following specific objectives:

- Involving the subjects directly
- Identifying the people's need more clearly
- Experimenting new forms of active participation in the “integration” definition by considering immigrants as “experts” of the process
- Weaving the social relations in the cities where it has been lost.

The project interventions in practice focus on:

- the **empowerment of migrants and their communities**: It means the empowerment and strengthening of their abilities through the support and participation in all the development and decision-making processes of the project interventions;
- the **empowerment of the community**, so that migration becomes "everyone's business" and not just the migrants'.

The migrants become the core group of the "project intervention" to contribute to the improvement of their life quality. Like that, they become "the participants of the solution" (WHO, 2010b). In this way, people's need for emancipation is met through their active participation in the process of identifying needs and providing answers to the identified needs.

Question: How to understand if CBR works?

Some points: the migrant has changed perspective, the community has benefited from the intervention, relations have increased positively. The community has been strengthened in its ability to give answers to the problems that arise within it.

Question: The community.

What role does it play? What does it get?

Welcoming immigrants internally can be "generative" for a community, capacity of activating values and bonds of solidarity, mutuality, gratuity, active citizenship, subsidiarity.

To motivate the active participation of the community, it should be accepted that inclusion is not a process of which only migrants can benefit from. In this sense, it is precisely being "the part of the solution" that strengthens skills since it contributes to the sustainability of the initiatives. In practice, the migrant "returns" to the community, regenerating an advantage for all (Vecchiato, 2014).

In this case, the question for the migrant becomes: "What can you do with the help/support given to your disposal?"

Question: what is the role/task of social workers or youth workers (within a group of young people)?

The social workers carry out an intercultural educational mediation.
Useful and necessary competences:

- **know how to do:**

it is necessary to know how to attribute the right weight to the migratory event and be able to identify the potential and challenges of the migrant person, to have intercultural skills and put these skills in practice.

- **knowing how to act empowerment:**

educational action of "giving power" to the migrant person to make them independent, recognize their ability and send them back a positive image of their potential.

- **knowing how to be-with:**

side by side with delicacy and respect, accept the risk of diversity and failure and share their feelings

- **knowing how to stay-with:**

working as a team, i.e. sharing responsibilities and diversifying roles, functions and tasks of the professionals in the welcoming network and of / in society

- **knowing how to dream-with**

- **knowing how to act creatively**



Here the migrant no longer becomes a problem but an opportunity to increase the level of responsibility of the community. If he/she continues to be experienced as a problem he/she will be placed, as it is now, at the bottom of the list of political and then financial priorities.

INTERCULTURE, CREATIVITY, DIGITAL

This toolkit is the result of one year of monthly activities held in Italy, Spain, Portugal and Turkey with a CBR and antifragile approach.

Thus, it is based on real, concrete experience. Its content is the result of the validation of the competences gained by the youth workers involved and of their own reflection on the work done, thanks to focus groups and evaluation sessions held at a local level and during the training activity held in 2021 in Valladolid.

For this reason, it is clear that the pandemic had a great impact on their evaluations, on the activities implemented and also on the skills and competences developed.

As an example, in a pre-pandemic toolkit about community based approach through creativity and art, no one would have thought about a chapter on how to build inclusive groups online.

Applying an antifragile approach, the Consortium of the MigrArt project decided to reverse some consequences of the pandemic, like the turn to digital, and to dedicate one of the three chapters to the digital aspects of inclusion, sure that the competences developed on this point will be useful for youth workers in the future.

CHAPTER 1

INTERCULTURE

Importance of the intercultural group

The work with an intercultural approach is aimed on the one hand to respond to the educational and social needs of young people of migrant origin, and on the other hand to promote youth participation of global citizenship, as it is an opportunity for cultural enrichment for both young migrants themselves, as well as for native youth. Education and participation are essential tools for personal and social development, being the best instrument to break the circle of social exclusion and to promote youth participation.

Migrant youth have a sense of personal loss and insecurity. Most of the time they have not been the ones who have decided to go through the migration process, and/or they do not understand or share the reasons why their family decided to migrate. This causes emotional instability, low self-concept, and feelings of inferiority, together with the feeling of grief that comes with leaving family and friends in the country of origin not knowing when they will meet again.

The socializing function of the peer group in adolescence is fundamental, and young migrants have broken with these groups to begin a migratory process that they have not chosen and that in many cases they do not understand the reasons for, being an important risk factor both for the consumption of harmful substances and for the development of risky behaviour and participation in radicalised groups "gangs", a term with which they quickly feel identified, a group of "misunderstood" young migrants from the same country, who are not always a positive reference for young people. There is great concern and unease about racist and xenophobic behaviour. Cultural differences in behavioural patterns cause situations of bewilderment and loneliness.

Young people themselves tell us that they do not fully recognize themselves as Spaniards (including those who have the nationality, in the Spanish context of Fundacion Red Incola), but neither do they recognize in themselves the culture of their country of origin. We understand that measures to encourage participation and promote equal opportunities among young migrants is one of the great challenges in terms of youth participation.

The COVID-19 crisis has demonstrated the importance of solidarity, the need for a more active citizenship, which participates and contributes to social cohesion, and in this process the inclusion of youth is crucial. Young people (both migrants and natives) have a great potential and drive to be protagonists of a change, on the one hand of their life project, and on the other hand, at the community level within the intercultural associative movement. They are the ideal people to break down prejudices and stereotypes, promote tolerance and move towards intercultural coexistence and a cohesive community.

This approach gives us the opportunity to reflect on who needs to be integrated and where: the young migrants in the host society? Or is it the global society that has to make a move, and generate dynamics for all its members to integrate, taking into account that we all experience different realities?

How to build a group

To empower young migrants, the figure of a youth worker and mediator with an intercultural approach is very useful. The fact that young people who have already gone through a migratory process and have been in the host society for a long time, are the ones to accompany and generate activities for young newcomers has a double positive effect: on the one hand, it empowers young migrants in youth participation, giving them the opportunity to share an experience that is not always positive, and to construct their own account of their migratory process, which can be therapeutic.

This means that different situations of pain usually occurring in a migratory process can be transformed into a powerful tool for accompanying other young people.

On the other hand, young people who have recently arrived have a positive reference and get very specific support from young people who have gone through crisis situations very similar to those they are currently going through, feeling a higher level of empathy in comparison to local youngsters.

Starting from this approach, the important thing is to create a "driving group", which is responsible for welcoming new members, both from the formal point of view of the group itself, as well as in a more informal setting, establishing personal links in individual conversations. In the construction of a youth group, it is important for it to be intercultural with youngsters coming from both migrant and local population, so that integration from a more global perspective is possible. Starting from this approach, the important thing is to create a "driving group", which is responsible for welcoming new members, both from the formal point of view of the group itself, as well as in a more informal setting, establishing personal links in individual conversations.

In the construction of a youth group, it is important for it to be intercultural with youngsters coming from both migrant and local population, so that integration from a more global perspective is possible. This also generates a multiplier effect in raising awareness in local society towards the importance of real intercultural coexistence, in which no culture is placed in a privileged position with respect to other cultures. The best way to promote these groups is to showcase their activities publicly, either through social networks or by taking the activity to strategic points in the city, where we know that young people from other countries gather to play basketball in city parks or squares.

Group management

The activities must be designed under a strategy not only to improve the attention to the needs of young people of migrant origin, but also to satisfy the needs, concerns and interests of the group itself. In this way, the group itself directs the activity where the educator is the facilitator of the group's interests, offering that educational and social focus that a constructive youth intervention must have.

Another very important aspect regarding the management of these groups is the creation of safe spaces for participation, free from any trait of discrimination and any cultural bias. Participants know that they are in a safe space where they can act and speak freely, where their opinions will be respected, as long as they do not harm others. It is very common for young migrants to say that in educational centers they do not feel "free" to express themselves and their own culture, as they are a minority, and in classrooms there is sometimes more hostility than it seems at first. This is why participating to these groups means participating in a context of real equality, as all people are different and any cultural manifestation will be respected, it is a space where tolerance must be always guaranteed. These groups can be used to give a voice and visibility to the citizens, so that the young people feel it and can create small awareness-raising strategies, experiencing the potential of this kind of activities.

On the other hand, the participation of mixed groups (migrant-natives) enables channels and bridges for participation in local society, as native young people can serve as facilitators for migrant young people to participate in "normalized" leisure activities in the youth spaces of the cities where they live. Migrant young people usually perceive these spaces as having too many cultural barriers to overcome and as exclusive spaces for non-migrants, often not knowing that they have the right to participate in them.

CHAPTER 2

CREATIVITY

WeArTogether

Historically, the relationship between arts and education has not been simple and consensual, especially due to the origin and social evolution of the concept of Art, that suffered a lot from the misconception of the artistic innate value of the individual, meaning that artistic education should only be accessed by the few “gifted” ones.

Two main theories still prevail around the art-education binomial: Artistic education, in relation to art as a study field designed to artistic skills development in the different art disciplines; and Education through art, in terms of using art in favor of other knowledge areas or to other ends than artistic ones. (Augusto, 2017).

However, for some authors we should strive for a more complete and integrated concept of Artistic Education, that encompasses education through art, art in education and education for art (Amaral, 2005. Cit in: Augusto, 2017). In this paragraph we will introduce some concepts to support the youth work and the implementation of the developed tools, mainly going through Creativity & Art and Art as a Common Language. In conclusion, some examples of good practices and tested activities will be presented to implement artistic activities as a tool of inclusion and expression.

1. Art as an encounter with ourselves

Art is often associated with words such as “aesthetic beauty” or “artistic skill” but following a more “community based” approach close to the way of thinking here proposed, it would be better to define it as something which inside of us has its own shape and colour that not necessarily fit to absolute beauty or perfection ideals. Art simply expresses something that belongs to us and for this reason is unique.

Art puts us human beings in contact with something very deep: the artwork in such way simply becomes the vehicle to relate with what is around us and discloses our universe to whom is near us. Anyone can be creative as long as we are willing to put ourselves in the game.

Art has no age.

There is just one code word: imagination. It is then very important to constantly stimulate thoughts so to build – with a touch of creativity – new realities alongside the one we are living.

Anyone can be an artist

The key is: imagination



2.Creativity beyond linguistic and cultural barriers

When the creative approach of a multicultural group is managed correctly it can encourage and develop exchanging and confrontation intercultural relationships. This is the reason why it is very important to create occasions that can facilitate this encounter of worlds.

3.What is “cultural creativity”?

As defined by anthropologist U.Fabietti (2004) “cultural creativity” is the capacity of each individual to produce innovations through a combination and transformation of existing cultural practices, being them connected to either painting or music or dance, etc. It exists in every society and in various fields from art to technology. An approach, which transforms reality because in the artistic encounter there is a continuous redefinition of personal identities. Starting from what we know and from how we usually express ourselves but converting what we have – unexpressed – inside into something tangible and enjoyable that was not there before... a product of our creativity, in fact.

Disclosing others and ourselves makes *diversity* an extra value for the success of creative activities.



Benefits of intercultural creativity:

- It allows to freely express oneself by using an easy accessible communication channel;
- It facilitates cooperation and non-verbal communication;
- It helps to learn;
- It guarantees autonomy and increases self-esteem;
- It lets personal skills and capacities merge;
- It generates sense of belonging;
- It develops empowerment.

Based on our experience these are the benefits that can be reached by a multicultural group if correctly lead by a facilitator or MC. Through specific activities such as labs, inclusive workshops or artistic sharing of positive experiences, the emotive link can be stimulated through the creative relationship.

The collaboration and being open towards the others leads the person to a new self-knowledge.

4.What do we mean by “correct lead of an intercultural group”?

The facilitator or young MC shall simultaneously be an outside and inside member who participates in proposed activities. She/He shall often be the communication bridge between migrants of different origin and the external world, the local youth, different ways of expressing self, needs and languages. All this with having care to let migrants' maximum expressive and creative freedom.

Having good basic knowledge of leading and animating group skills, it is surely necessary: ice-breaking activities, energizers, participatory evaluation methods. However, in artistic and intercultural scope this is not enough.

Facilitators shall furthermore:

- Have a creative approach;
- Value non-verbal and emotional communication;
- Maintain high attention or participants by engaging who tends to isolate without forcing them;
- Find the right inclusive language (multilingual if needed);
- Understand and be capable of evaluating informal dynamics of the group;
- Carefully plan every single activity;
- Be ready to change direction despite what planned if group or circumstances require it;
- Give space to participants' requests and needs when possible.

KEEP IT IN MIND



Not everyone has an artistic scholar background
Not everyone can draw
Not everyone has ever seen an art exhibition or a museum
But this does not mean they can't have an artistic or creative nature.

**It is up to facilitators making hidden talents emerge,
creating the right trajectories!**

Keeping these points in mind, it shall be easy for the facilitator to manage intercultural groups and raise in each participant a sense of satisfaction within the creative experience, and a larger bond for the entire group.

Yet, at the same time, facing an artistic approach brings some risks for participants, such as:

- Fear of not being enough capable or expert
- A sensation of not understanding the cultural references because we are not sufficiently integrated
- Thinking we have nothing to share as art is concerned

These risks are bigger for people who are already living in a marginal situation as it often is for migrants, refugees, asylum seekers. The facilitator shall in fact be careful to manage the dynamics so that feelings of frustration, shame or disinterest do not prevail.

**Interculturality is a very creative approach.
We choose schemes and targets but we shall be ready to redefine
or even abandon or a more transversal aim:
that of group cohesion and of inclusion of all group elements**



5.How to evaluate the grade of engagement? How to enlarge it? Markers

The facilitator can periodically evaluate the performance of group activities going through these questions:

- Is attendance to activities active, recurring, and steady?
- Do Participants usually arrive at meetings on time?
- Is there an informal and spontaneous discussion among group components?
- Do participants spontaneously talk during breaks or before/after activities?
- Have participants' initial self-perception or initial idea of their own capabilities' perception changed? If yes, how and what testifies the change?

- Are we generating gratification, satisfaction and self-esteem? If yes, how is that shown?
- It shall be appropriate for the facilitator to keep a diary where to collect her/his considerations and evaluations in the course of time. Basically, it is necessary to meditate on the path people are making, on its development and evolution.

Here you can read some excerpts from a facilitator diary, that clearly show how the dynamics in the intercultural group as well as the youth worker perspective changed after months of activities together:

17/07/2021

ACTIVITY: MURALES LAB

Domna introduced and accompanied the group on an important moment such as the creation of a murals and the consequent urban and artistic regeneration of the street in which it is located. The young people were able to have a first experience with different materials that can make up artistic work of this type: spray cans, brushes, colors of various types. They focused also on respecting communitarian spaces before and after the finished work.

DIARY:

The guys got to the heart of the artistic and community process of the project: to create a murales and leave behind a year of isolation and fragility. Through the indications of some local artists the group took care of a piece of the city and reinvented it, each of them found space on the wall and once they were finished, they continued helping another person and so on. In this activity, the sensitivities of individuals emerged, the urgency to talk about certain topics, the desire to let go of fears and let off steam through art. An atmosphere of very strong enthusiasm and sharing was created by all the participants, with the desire to get to know each other and discuss. This was also due to the fact that the group is an intercultural group, full of diversity and stories

06/11/2021

ACTIVITY: ARTISTIC WORKSHOP OF MARTIAL ART VIET VO DAO

Caterina from Domna introduce Migrart group to Việt Võ Đạo, a vietnamese martial art and foot painting. Girls and boys learned new moves and the afternoon went by among laughters, punches and kicks in the air, but most of all a lot of fun and wonderful paintings on the floor made up by footprints

DIARY:

Once again, the use of movement and sport practice as a new tool to express something and transpose

it on a white cloth, turned out to be an action with a strong impact for young people. The young people were able to feel free to express themselves and let their emotions out of the body and visually see them in color and share this together. An important aspect of the last activities is to see evolution in of every single member of the group, some of them for example activate processes of initiative and sharing of knowledge, they feel free to share their opinions, emotions.

27/11/2021

ACTIVITY: ARTISTIC WORKSHOP - PORTRAIT/SELF-PORTRAIT, ART THERAPY

Sarala, a member of the intercultural group of MigrArt, proposed the activity and shared with the rest of the people her artistic projects related to experimenting with color and different waste materials: the possibility of knowing oneself and others through creativity.

At first in pairs, we faced each other and drew the face of the other trying to look beyond the proportions, by expressing and accentuating what we really saw and bringing it back to the transparent canvas. Then we moved on to the representation and design of ourselves and our body, through the materials that most inspired us. Placing different materials on the white sheet without permanently pressing them onto the paper was an interesting exercise, almost like taking a snapshot of our thoughts about ourselves, and then destroying or transforming it once visualized!

At the end of the workshop the intercultural group got together sharing some thoughts and starting to plan the great artistic moment of next year.

DIARY:

This artistic exploration of self and the others was an activity of deeply mutual exchange, made possible by the work and commitment born in the previous activities of MigrArt. The young members are finally finding their place: a space where they can feel safe, be able to express their emotions, sensations and choices through an artistic form and not be afraid to explore, even if it is the first time they do something.

6. Implementation: template of tools

After going through the previous topics, the youth workers will be expected to be capable of understanding the flow and the need to have an overview of artwork to apply it correctly. Art and Creativity are here highlighted as powerful tools to involve and attract public that usually has more difficulties on the side of integration, like migrants.

In the next pages three workshops are described:

* Theatre of the oppressed

* The Script of Migrart

* Arts & Mental Health

related with learning outcomes and organized by Knowledge, Skills and Attitudes including information about duration, training methods and materials/ equipment required.

WORKSHOP TITLE: THEATRE OF THE OPPRESSED

Aim of the workshop: Bring together exercises, games and theatrical techniques in order to understand the concept of multiculturalism, inclusion and the benefits out of it.

Learning outcomes of the module - Upon completion of this workshop, youth workers should get:

STUDENT1

STUDENT2

STUDENT3

STUDENT4

STUDENT5

KNOWLEDGE

SKILLS

ATTITUDES

What is the theatre of the oppressed and its purpose;

Arts as a form of expression of fears;

Anticipate the problem and predict outcomes in others and yourself;

Face the problems and find several solutions for it.

Identify ways to develop practices related to inclusion and practice them as youth workers.

Create empathy with the other's problem;

Help people that suffer from isolation;

Spread self-confidence.

Workshop duration: 3 Hours

Preparation/Materials/Equipment:

- Cultural representing objects from the participants
- Board
- Pens and note-taking materials for all youth workers;
- Props or face paint or materials for making costumes
- Speakers



ACTIVITY 1

IMAGE THEATRE

Duration: 60 minutes

Training methods: non formal education

Materials/Equipment required: personal objects

Before the start of the session the facilitator will ask every participant to bring a **favourite item or object**.

Image theatre is a performance technique where **participants act as sculptors in a life action**.

The facilitator will ask to form a circle and everyone will present their object by giving a name and create a story behind.

Then the facilitator will form groups of 4.

Each group will select 1 object and compose a frozen action scene where 3 participants will be with the selected object and 1 participant will not.

The 3 participants who are in possession of the object will form statues of common joy and appreciation of the object and the 1 participant will form a statue of missing out and jealousy.

All 4 participants need to compose that frozen action scene in front of the whole group.

The facilitator then invites the audience to replace any actor at any moment in order to modify the plot and give a better scene result. The scene changes as many times as necessary, according to the proposals and comments of the public. At the end a picture will be taken with the final result.

All groups need to do the same exercise.

In the end there will be discussion and questions on how they felt, if they can identify similar scenarios in real life and what could be the emotions associated with not being included.



ACTIVITY 2

FORUM THEATRE

Duration: 120 minutes

Training methods: non formal education, group discussion, good practices

Materials/Equipment required: props DIY costumes or facepaint, board

The facilitator will divide the participants in groups of 4.

Each group will be given a topic to form a script and a scenario from the list below. More scenarios could be invented under the topic of inclusion by the facilitator.

- Kid trying to convince the parents to go to Disneyland because a cousin went there.
- A partner in a couple wants to go to a holiday destination because it is being top rated in an online article and is following a vlogging couple enjoying their time there.
- A group of friends who brag about their cryptocurrency earnings and one of them who never tried and is thinking of investing all his salary at once.
- A student who has final exams but his friends are attending a festival and he/she is thinking of joining them.
- A new person joining a group of friends who are following all the news or celebrities and are constantly on the phone.
- A group of friends who are camping the night outside the store in the cold to get the newest phone.
- A person being mocked for not trying alcohol or cigarettes in a group of friends.

In each group there will be only 1 person who will be the victim, 1 person who will try to give reasoning and 1 person who will try to influence the victim and 1 who will be a supporting role.

The groups will have 40 minutes to prepare the script and scenario for their performance which will last between 3 to 5 minutes.

First group will perform once for the audience to be familiar with the play. Then the facilitator will invite the group to perform once more. However, this time the audience is encouraged at any moment to raise their hand and say Stop! This means the person will change the role of any actor, except for the influencer in order to create reasoning and change the end of the story.

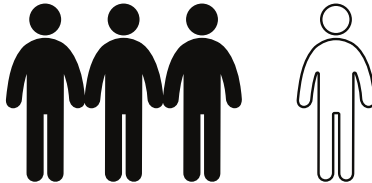
Each group will perform their story with the same steps.

At the end there will be an open discussion about the group presentations, for example:

How did this experience make you feel?

Did any of you experience such a moment or are you familiar with these scenarios?

Are there any other scenarios where you have the fear of being excluded or missing being part of the experience?



WORKSHOP TITLE: THE SCRIPT OF MIGRART

Aim of the workshop: A set of exercises that bring out the creative ability to write scenarios about intercultural environment, Intercultural objectives of creative/inter-community based, in order to create discussions and solutions for young people.

Learning outcomes of the module - Upon completion of this workshop, youth workers should get:

STUDENT1 STUDENT2 STUDENT3 STUDENT4 STUDENT5

KNOWLEDGE

SKILLS

ATTITUDES

How to start writing a script;

How to turn an idea into something visible and common to a group;

Understand the concept of inclusion and normalization and its impact on intercultural communities;

Creative writing as a form of expression of fears;

Anticipate the problem and predict outcomes in others and yourself;

Face the problems and find several solutions for it

Identify ways to develop practices related to intercultural environment,

Intercultural objectives of creative/inter-community based and practice them as youth workers;

Create your own story, with your ideas and share it with others;

Create empathy with the other's problem;

Spread awareness about the concept of inclusion;

Help people that suffer from discrimination and other types of social exclusion;

Spread self-confidence

Workshop duration: 3.30 Hours

Preparation/ Materials/Equipment:

- Pens and note-taking materials for all youth workers - roll paper
- Lights paintings / brushes / pencils / markers / spray
- Posters - canvas
- Internet connection - laptop - speaker



ACTIVITY 1

PREPARATION OF THE SCENARIOS

Duration: 60 minutes

Training methods: plastic arts, non formal education and scenography

Materials/Equipment required: paper-roll, paper, lights, paintings, brushes, pencils, markers, posters, canvas

Before the activity the facilitator will request each participant to bring **a cultural representing object to the session.**

At the beginning the facilitator will create a circle and each participant will present their object and its associated qualities.

Then, the facilitator will divide the participants in groups of 5.

Each group will prepare a scenario to promote their cultural representing objects. The scenario will be composed by

- **Location of the scenario.** Could be indoors (bedroom, office, living room, kitchen) or outdoors (garden, forest, beach, city);
- **Lights** (main light, background light, against light);
- **Sounds, music or voices;**
- **Decoration.** Which details will fit better? How can the scenario be more attractive? What kind of ambiance do you want to create?
- And the main element: **YOURSELF!**

**Which personality do you want to represent? Who do you want to be?
Think about your image, corporal position and position of your hands.**

All the body talks!

ACTIVITY 2

ACT AS AN INFLUENCER!

Duration: 210 minutes

This activity will challenge the group on acting as an influencer.

Each member of the group will have to record their object in the prepared scenario. **Each object has the perfect influencer to promote it. Become one!**

The facilitator will give the steps to follow:

1. Write a script: you should create an interesting, short(1-2 minutes) and clear speech, that should motivate the others to wish and to learn about your culture.
2. Develop yourself into an icon with the help of your group. The group will improve an analytic discussion of positive and negative aspects of the image of each one (Yes, will put everyone outside the comfort zone!).
3. Tell your story through your image.
4. Imagine your audience and talk as you believe they would like to listen to you.

After everyone records their intervention (after around 1h30), they will be given 30 minutes extra for editing if it is needed.

At the end everyone will show their results:

- **Each group will show for the same scenario, different objects, presented by different people;**
- **Each participant will be exposed to the rest of the group**
- **Final discussion**



WORKSHOP TITLE: ARTS AND MENTAL HEALTH

Aim of the workshop: Getting in contact with art therapy, understanding the importance of art for intercultural groups and as a way of expression.

Learning outcomes of the module - Upon completion of this workshop, youth workers should get:

STUDENT1

STUDENT2

STUDENT3

STUDENT4

STUDENT5

KNOWLEDGE

How to use art therapy to work inclusion subject;

How to use self-expression through colours, lines, forms and textures;

How to interpret artistic expression;

Learn how art therapy can promote mental and emotional growth through art making.

SKILLS

Use the strong therapeutic power of art to promote wellbeing and empathy;

Use art as a tool to promote integration among young people and serve as a mean of communication;

Experiment with art techniques to find the relevant role of art social innovation;

Self-knowledge and self-regulation, time and space management skills.

ATTITUDES

Create awareness about others feelings and experiences;

Being open for new ways of expression through art;

Be innovative and empathetic.

Workshop duration: 3 Hours and 30 minutes

Preparation/ Materials/Equipment:

- speakers - computer
- paint / brushes / gouache paint
- clay - wood sticks
- wires - paper roll
- balloons - nature



ACTIVITY 1

HOW TO EXPRESS THROUGH ART?

Duration: 60 minutes

Training methods: artistic expression, non-formal education

Materials/Equipment required: speakers, computer, paper roll, paint, brushes

The workshop starts with an activity to activate the creativity of the group.

There will be a presentation and explanation of how colors, lines and forms are associated with emotions.

The facilitator will give to everyone papers, pencils, pens, markers and paint. It will be requested to express their emotions through colors, lines and forms.

At the end, all the drawings will be exposed on the floor and all the participants will walk around them and write on each one which kind of emotion the drawing is expressing.

To finalize, the facilitator will call the group in a circle for the ones that would like to express how they felt during the whole process to do it.

ACTIVITY 2

Duration: 60 minutes

Training methods: artistic expression, non-formal education

Materials/Equipment required: clay, wood sticks, paper material, paper roll, wires

A big blank paper will be placed on the floor.

Each participant will receive a piece of clay to build a statue that expresses and represents one of the “fears of being”. They can use additional materials such as colors, pieces of wood, toothpicks, papers or anything else freely available around.

Then each participant will present the statue and will place it in the forest of “fears of being” at the corner of the room.

When everyone presents and places their statue, the team needs to create barriers around the forest of fears. The participants will work together and can use papers, chairs, wires or anything that is available around in order to isolate the fears and have a safe place.

ACTIVITY 3

Duration: 30 minutes

Training methods: artistic expression, non-formal education

Materials/Equipment required: paper roll, balloons, gouache paint, speakers

Before the activity starts the facilitator will form a big square of paper on the floor around 3x3 meters using paper roll.

As a start the facilitator will give several balloons for the participants to inflate.

Classical music will be played such as

Bach or Saint-Saëns - Fossils or similar for the whole session.

The participants will assist each other in order to prevent the balloons from touching the ground for 5-6 minutes.

After that, bottles of different gouache paint will be given and asked to draw the whole piece of paper and express themselves. They will be encouraged to use different parts of their body such as feet, elbows, or anything they find suitable in order to express themselves and cover the paper with paint.

ACTIVITY 4

Duration: 60 minutes

Training methods: plastic art, non-formal education

Materials/Equipment required: nature, rope, scissors

The participants will be taken into the forest or park.

They will be shown artworks from Andy Godlworthy on how they can transform art from their surroundings in nature.

The participants will have to create their own art piece using fallen leaves, sticks, rocks, earth or everything around them without taking out or destroying what is alive.

This will be something that they are living behind after the workshop activities.

Conclusion

After this brief in-depth-analysis it becomes clear that, if each participant will feel accepted, not judged and understood, she/he shall develop a positive and proactive approach. Involvement will be such that participants are independent for what interaction is concerned, free to make new personal connections, to speak about themselves and to propose art activities. Only in that moment we will know they have understood that art gives them the possibility to tell stories of their lives.

Do you know...

How to use Street Art to empower an intercultural group?

Why choosing Street Art?

It redevelops urban spaces through art;

Murales represent a meeting point among past, present and future

“Talking walls,” allow who usually does not speak to do so in a different way

It gives value to the art project in addition to final artwork and result

It gives sense to the work of an individual and of collective

It tells stories, express feelings that will be accessible to anyone

CHAPTER 3

DIGITAL

1. Online grouping:

Recent studies in the field of neuroscience (Monniello and Quadrana, 2010) argue that the search for groupness, especially in adolescence, is based on a neurobiological substrate.

Neurobiological substratum: neurons tend to create links between themselves in order to survive, to avoid isolation in the service of creating a social network.

The group mainly plays the role of psychic organiser and provides nourishment for the construction of the adolescent's identity as an object other than itself, that allows narcissistic reassurance to be given: the external object acts as an organiser of the internal world by offering the possibility of differentiating the internalised images and thus showing the range of differences between the representations that can be projected, now manifested by reality (Jeammet, 1992).

Online grouping stands out because it is developed in an environment where communication is mediated by the computer (or smartphone, tablet). In the cyberspace, at the same time, there seems to be a strong and abiding sense of group and community belonging.

Beware, however: a few people occupy center stage, while others stand by and watch. How is it possible, in this context, to create community, even more so if at an intercultural level?

We analyze below the recurring phenomena when an online group is developed:

Phenomena (individual and group):

- **Multi-participation:** with people who are simultaneously together and separate, simultaneously involved in the common task and simultaneously living separate existences in different contexts. The fact that they belong to other cultures is just one more element.

The group exists in a "field" that is only psychological, separate from the physical environment in which the person lives (perhaps involved in other relationships). That physical environment at the same time, unlike what happens in face-to-face groups, is not manipulable by the other online participants.

- **The function of the "prosthetic" environment within relationships;** it means to communicate through video, to approach while remaining distant, to have relationships without touching.
- **The relationship between objective and subjective** in the reading of what is happening in the group.
- **The role of simulation** in the construction of reality.
- **Temporality as an emotional engine:** in computer-mediated communication, all interaction take place only through sight and only with respect to a portion of the body, the one framed and shown on the screen. Sometimes the screen is missing because the connection doesn't hold, etc. Everything that happens, takes the form of characters, words, sentences that are composed on the monitors, sounds. Live, sentences follow each other, words come alive, they become images, perceptions. Online we need to refine our ability to decode in a more subtle way what happens in communications and relationships mediated by the web.

Cyberpsychological attention:

- In online encounters there is a risk that elements that collectively represent the most static part of one's digital self, the image that the person wants to represent, will prevail.
- In a world in which one exists only insofar as one is present on video with the written or spoken word, those who do not intervene do not exist. It disappears from the psychological field of the participants. This must be considered!
- **In virtual space there is a reduction in nonverbal communication, normally expressed by bodily presence.** This element is significant because it alters the possibility of communicating a series of deep emotional aspects that passes through the physical channel.

Not being able to look at each other and speak verbally also makes it more difficult to grasp important information in the exchange with others, such as age or social status. In short: in some points you remain anonymous.

- In a virtual group there is also the **alteration of communication, which usually occurs through the body, the gaze, the voice and that allows us to better manage the interaction with others.** For some people, however, the interaction in virtual communities can favor the experimentation of aspects of themselves usually unexpressed in the real group and that can emerge thanks to a more impersonal and detached communication.
- **On line, it is easier not to express oneself and to hide.** Those who do not want to expose themselves can easily find a comfortable defensive barrier in the screen of their device.
- The feeling of the participants is much less visible and perceptible.
- **The online environment complicates interpersonal communication for those who are not familiar with the language spoken by the rest of the participants.**
- Moreover, in an intercultural context, we witness the difficulty of let aspects linked to the other's culture emerge. Actually, they emerge more easily when confronted with concrete situations.

2. Tools and apps to facilitate intercultural groups online

After raising awareness on the possible difficulties that may occur when dealing with an intercultural group at a online level, a list of tools and apps that may be useful when facilitating the group's online activities will now be described.

In fact, even if specific tools have not been developed until now with these specific characteristics, there are still some existing ones that may be useful, if used applying also the cautions illustrated in chapter I and II about the community based and antifragile approach to interculture.

There is a variety of applications available for the implementation and development of online activities which contribute to constructive and enhanced group dynamics, spanning from Social Media Apps such as Facebook and Twitter, to more specific Apps such as Mentimeter, Kahoot or Jamboard.



Also when dealing with a very simple WhatsApp group, the youth worker dealing with an intercultural group should pay attention to his/her communication by

- Using **simple words**
- Being aware that participants may not be able to read the language
- Being aware that participants **may prefer an audio message or, even better, a video also for some very simple communication**
- Being aware that the use of a language that is not easily understandable may prevent a feeling of full inclusion within the group

MURAL

MURAL is a **space for the group to collaborate visually and problem-solve faster with an easy-to-use digital canvas**. MURAL is a whiteboard that has powerful facilitation features, guided methods, and the deep expertise organizations need to transform teamwork. MURAL is a visual workspace to help cooperating online. Think of it as a large, shared wall for mapping out content and organizing your thoughts spatially. MURAL's visual collaboration software sparks productivity and creativity in all work environments. The MURAL experience is both playful and productive.

EDAPP

EdApp is a **game based learning platform that integrates different engagement elements to help you increase course completion rates** while ensuring an effective learning experience for your learners. Microlearning is one of EdApp's core strategies which breaks down overwhelming training information into bite-sized modules. It focuses only on key elements of a topic, allowing your learners to complete courses in just a couple of minutes. This strategy can be combined with gamification, which transforms regular training modules into casual smartphone games so it doesn't feel like doing another work task.

MENTIMETER

Mentimeter enables you to: **engage with participants using live polls, word clouds, quizzes, multiple-choice questions and more.**

Track learning activities and understanding by asking questions and downloading results. Communicate and interact with participants.

Mentimeter is an online polling tool which can add an interactive element to a lecture, presentation or recorded session.

Question types include Multiple Choice, Ranking, Scales, Word Cloud and Open Ended, among others. It can be used for icebreakers, checking knowledge, gauging opinion and prompting debate.

MIRO

Miro is a cloud-based collaboration tool for small to midsize organizations. **The solution features a digital whiteboard that can be used for research, ideation, building customer journeys and user story maps, wireframing and a range of other collaborative activities.** Miro is the online collaborative whiteboard platform that enables distributed teams to work effectively together, from brainstorming with digital sticky notes to planning and managing agile workflows. Miro is a fast, free, and simple-to-use online whiteboard built to help you collaborate with others anytime, anywhere.

KAHOOT

As an online quiz maker and game based learning platform, Kahoot! uses visually appealing **gamification elements to maximize engagement and ensure higher completion rates among the group.**

The group can access these interactive games and quizzes, which are uniquely called “Kahoots”, via a web browser or a mobile app. The best part is that they can be presented on a shared screen and answered by a group of “players” all at the same time through any video conferencing platform. Alternatively, you can set Kahoots as a self-paced challenge to be completed by each team member asynchronously. This platform also provides trainers with reporting and analytics.

RAPTIVITY

Raptivity is an online learning experience platform designed to help instructional designers, trainers, and subject matter experts create eLearning courses using customizable templates. It helps organizations with implementing learning through games, simulations, presentation aids, brainteasers, assessments, and more. Raptivity lets teachers conduct virtual classroom sessions on various platforms including Zoom, WebEx, GoToMeeting, Google Meet, Uber Conference, and Skype to improve the learning experience via gamification. Raptivity allows trainers to build micro-learning experiences using content authoring tools such as Articulate Storyline, Adobe Captivate, and more.

JAMBOARD

Jamboard is one smart display. Quickly pull in images from a Google search, save work to the cloud automatically, use the easy-to-read handwriting and shape recognition tool, and draw with a stylus but erase with your finger – just like a whiteboard. Jamboard is a digital whiteboard that lets you collaborate in real time using either the Jamboard device (a 55-inch digital whiteboard that works with G Suite services), web browser or Mobile App. Jamboard makes learning visible and accessible to all collaborators on the ‘jam session.’ You can also present your jams in real-time through Meet, allowing for screen sharing or making real-world connections. Jamboard also integrates with Google Classroom and obviously Google Drive, too. Educators can engage all students in the learning process, whether working together in a traditional classroom, a group seminar setting, or through distance learning. The Jamboard app for Android and iOS makes it easy the group to join in on the creativity from their phone, tablet, or Chromebook.

GAMETIZE

Gametize is an enterprise-grade game based learning platform and Learning Management Systems that enables organizations to enhance the groups’ training experiences.

With this tool, you can easily design your own gamified content by choosing from a vast library of game templates, which are divided into project categories like employee engagement, learning and development, talent acquisition, and many more. You can also boost training engagement and completion rates using flashcards, quizzes, and interactive challenges. Similar with other gamification software, Gametize uses leaderboards, badges, and rewards to drive motivation and foster healthy competition within teams. Other advantages of this tool include results tracking and analytics, player moderation, and team collaboration.

3. Tips for succesful online activities

The vast majority of individuals developing in groups online have diverse attitudes about virtual group work and about activities they've had with friends, colleagues or classmates. Maybe you've had the very similar experience: you enjoyed the first time participating in discussion boards and communicating ideas and debating the activities and exercises. But, when you had to further work with the same individuals or in new settings with new participants in online group developments, it was not so enjoyable altogether.

The conventional online virtual group activities include the steps listed below:

- a)the facilitator of the group activity appoints you to a group of participants, or to the whole group as such
 - b) you are expected to contribute to a series of tasks together with the group project
 - c) the activities may be extensive, and involve the production of presentations
 - d) the activities may require further communication between the group members but there are no answers
 - e) you may as well end up doing most of the activity yourself, etc.
- you face a variety of technicalities such as bad quality of the connection, of the audio-video setting (clarity and responsiveness), and any other technical



Does this correspond to your experience? How can online group activities be successful?

If you want to pass from a participant level to a facilitator level, here are a few tips which may assist you in organising enjoyable and productive online group activities.

Ensure you have thought and discussed all technicalities

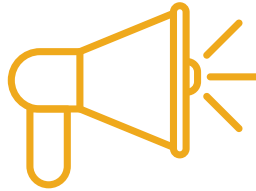
Quality audio-video is vital for successful online group dynamics. It will definitively determine the success of the event. Here, make sure the audio-video setting ensure each participant can clearly see and hear each other. In some cases, you may realise a blended event online/physical. The group participating onsite have a clear advantage compared to those participating virtually, for obvious reasons. Here, ensure virtual participants can clearly hear onsite discussions via providing micros to those participating physically, and ensure the webcam have a clear overview of the physical setting. Finally, ensure a satisfactory quality connection from your side whilst assisting all virtual participants.

Identify and assign the “Voice” of the activity

Elect one individual to be the “voice” for the activity in whom you would recognise a certain charismatic dimension. Having all participants developing individually and in the group is pertinent for experiential preparatory works, but achieving a group approach to the final objective of the activity may become fragmented and confusing without a recognised “Voice”. Group activities integrate contributions from numerous “authors”, and must lead to a “uniform” format at the end.

Once the nominated “Voice” has organised all the content, it should be submitted to the group for review, not on the artistic component of course, which should be kept untouched as a genuine contribution from each individual, but on the matter of conceptual narrative and description, for example the “title” of the work.

Group participants may make edits or add ideas to enhance the final work. It would be relevant to give the role of the “Voice” to a person with migrant or refugee background, and in general to people who have fewer opportunities to represent a group. This would be a good way to foster empowerment of these people within the group.



RISKS AND TIPS

“Break the ice”

Propose to the participants to share information about them either individually (photos, features about themselves they would rather share), and to start a discussion board or forum in which they discuss current events and items of interest. You may as well organise virtual ice-breakers in smaller groups (for instance 5 participants if the group is composed by 20 participants) with the support of aforementioned Apps e.g., Mentimeter, etc.

Possible obstacle: you cannot generate a shared vision or good relationship.

- If this happens: try to repeat the activities with different Apps, or incite an animator, or discuss alternative approaches with the participants.

Explain the activity and expected tasks and outcome in a simple and clear manner.

Describe what is the expected result of the activity and avoid laconic information, deliver a structured agenda and step-by-step approach in one single document rather than distributed in a variety of documents (or even worse different emails), to avoid creating fragmented information found in different separated supports such as memos, minutes or briefs.

Possible obstacle: collaborative documents necessitate "blending" instead of multiple stand-alone pieces and parts. The cooperation is anticipated to offer always the same single document recognised by all participants which flows "as if it were written by the same single individual. This may bring a challenge if the facilitator is not familiar with this approach, and, sometimes, if the document is produced by different individuals, because distinct voices, writing styles, even layout may differ greatly.

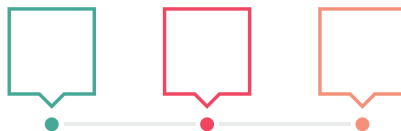
- If this happens: propose and explain in detail a template and format that allow participants to insert their contribution in clearly identified and specific areas.

Make tasks simple and divide them into small steps

Instead of organising a larger group activity, think about the entire activity and assign smaller activities that will each involve a maximum of two or three actions.

Possible obstacle: the activity includes too many actions to achieve the final result, thus the complexity generates difficulties to understand and to allocate tasks, and to define realistic objectives. There might be bitterness from participants if they think there is a lack of work parity or unevenly distributed workload.

- If this happens: discuss the matter with participants and define a more suitable setting.

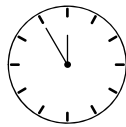


Manage time specifically

Physical activities do not reflect the same way the real time participation of the group, nor do they correctly consider timetables and time zone variations, especially in blended event online/physical. This happens specifically because the participants of the physical event may manage time easily, specially in short or long breaks.

Possible obstacle: the participants attending virtually do not know when the event will resume and may lose motivation.

- If this happens: ensure you maintain the contact with virtual participants via an agreed communication channel and keep these participants informed via short updates.



Build in “brand” and “rewards” for cooperation

Ensure that each participant clearly understands that there is a “group reward” for the effort spent in the activities to avoid competitive instead of cooperative settings.

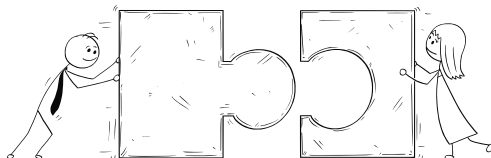
Possible obstacle: participants may be developing the attitude of showing that they are “right” compared to the remaining participants of the group.

- If this happens: separate the activities and responsibilities, in such a way there is distribution of divided work, instead of an overlap.

Furthermore, there might be some specific issues to take into consideration when it comes of including immigrants or refugees in these online activities, due especially to the language difficulties, that sometimes can bring them to have the tendencies to remain silent. Furthermore, there might be some specific issues to take into consideration when it comes of including immigrants or refugees in these online activities, due especially to the language difficulties, that sometimes can bring them to have the tendencies to remain silent

Here are some tips for the facilitator:

- **Ensure that all participants are comfortable with the use of digital tools**
- Ensure that the digital medium does not embarrass anyone (e.g. due to connection problems, bad network or video/audio quality etc.)
- Give preference to **gallery view style over speaker view** (where possible) so that the images of all connected people are displayed on the screen at the same time.
- Prefer **visible images of all participants, as this gives a greater feeling of being on the same level and equally involved.** If this is not possible, consider obscuring everyone's image and working with audio only.
- **Close the circle each time it is opened, before opening another one.** Example: If a question is asked and everyone is asked to respond, check that everyone has responded before moving on to the next question or topic.
- Ask everyone clearly to express themselves.
- At the end of the video call, listen individually to the people who disappeared during the group meeting, who did not express themselves, etc.
- As in any other area, the key is always to **actively listen to the audience of participants!**



Your Own Toolkit!

Here you can write some other tips and reminders based on the three focus areas:

INTERCULTURAL TIPS

CREATIVE TIPS



DIGITAL TIPS



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Introduction

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