



# Training scenarios

Resources related to the Practical guide « For an inclusive and emancipating approach to migrant population through cultural and artistic activities »

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# 01 • Welcoming migrants with respect for their cultural rights.

## Summary

A two-day training for staff from cultural organisations, from non-formal education organisations and from migrant reception and integration structures.

The aim is to improve knowledge of cultural rights in general and improve awareness about difficulties to protect cultural rights for vulnerable people (i. p. migrants) It will help participants to identify the kind of positioning which promotes diversity as a richness for every one and encourage them to implement projects respecting cultural rights.

## Associated Themes :

Human rights / Inclusion / Emancipation / Discrimination / Diversity

## Objectives of the training

- Improve knowledge of cultural rights in general
- Identify the kind of positioning which promotes diversity as a richness for every one
- Create/improve awareness about difficulties to protect cultural rights for vulnerable people (i. p. migrants)
- Encourage participants to implement projects respecting cultural rights

## Target audience

12 to 24 participants

- Staff from cultural organisations (e.g. programmers, artists, mediators)
- Staff from non-formal education organisations (e.g. socio-cultural facilitators, project coordinators)
- Staff from migrant reception and integration structures (accommodation, social workers, vocational integration advisers, language trainers, etc.).

## Duration of the training

2 days

## Space, facilities and equipment required

A large room where people can move around and where it is possible to work in both small and large groups

Natural light if possible

A video projector

A flip chart.

## Sources, bibliography.

Practical guide: “For an inclusive and emancipating approach to migrant population through cultural and artistic activities”

<http://approchedroits-rechtenbenadering.be/>

Cultural rights and migration  
United Nations, 2023.

How culture and the arts can promote intercultural dialogue in the context of the migratory and refugee crisis  
European Union, 2017.

Report of the Special Rapporteur in the Field of Cultural Rights  
United Nations, Farida Shaheed, 2013.

Cultural Rights, Fribourg Declaration  
Fribourg Group, 2007.

Universal Declaration on Cultural Diversity  
UNESCO, 2005.

Faro Convention  
Council of Europe, 2005.

General comment no. 21, Right of everyone to take part in cultural life  
United Nations, 2001.

### Day 1:

**9:00 – 9:45** Kick-off of the Training  
**9:45 – 10:30** Cultural Rights: The History of a Concept  
**10:30 – 10:45** Coffee break  
**10:45 – 12:00** Cultural Rights: Understanding General Comment 21  
**12:00 - 14:00** Lunch break  
**14:00 - 14:45** The Cultural Rights Approach: Introduction  
**14:45 - 15:45** The Cultural Rights Approach: Testimony  
**15:45 - 16:00** Coffee break  
**16:00 - 16:30** The Cultural Rights Approach: Overcoming Barriers

### Day 2:

**09:00 - 09:15** Energizer  
**09:15 - 10:45** Cultural Rights: Let's recap  
**10:45 - 11:00** Coffee break  
**11:00 - 12:00** Exchange of Practices  
**12:00 - 14:00** Lunch break  
**14:00 - 15:30** Asking the Right Questions to Improve Practices  
**15:30 - 15:45** Coffee break  
**15:45 – 16:30** Training Evaluation

## Kick-off of the training

**Duration :** 45 minutes

### Objectives of the activity

This phase allows the participants to:

- Feel welcomed
- Get to know the trainer
- Introduce themselves and meet other participants
- Discover an icebreaker activity that introduces the themes related to cultural rights

### Content / Method

**Introduction:** Welcome (15 minutes)

- Give a welcoming speech, present the organization providing the training as well as the trainer.
- Remind participants of the training objectives.
- Present the organization of the training (agenda, etc.).
- Explain the pedagogical approach.
- Reiterate the rules of listening and non-judgment.
- Ask the trainees to briefly introduce themselves and share their expectations for the training.

**Icebreaker** related to cultural rights: Human Bingo (30 minutes)

Hand out a Human Bingo sheet (attached at the end of the document) to each trainee and provide the following instructions:

Move freely around the room and find people who match the descriptions in the bingo grid. Write their names in the boxes.

When a column is full, shout "Bingo!" When the entire grid is full, shout "Bingo Bingo!"

Facilitate a quick group discussion. You can, for example, check the “winners” grids together. You may also note, without dwelling on it, that access to education, cultural activities, heritage, and freedom of movement is not the same for everyone.

### Advice for trainer

This initial phase should not be overlooked, as it plays a critical role in shaping the group's atmosphere and dynamic for the rest of the training. It is essential that trainees feel confident and comfortable expressing themselves. Creating a welcoming and open environment from the start helps build trust and encourages active participation throughout the session.

## Cultural Rights: The History of a Concept

**Duration :** 45 minutes

### Objectives of the activity

This phase allows the participants to:

- Understand the origins of the concept of cultural rights
- Identify the key texts that describe and defend them
- Grasp the universal significance of cultural rights.

### Content / Method

Before the session, prepare 2 or 3 sets of labels (one for each subgroup). Each set should contain three types of labels: Dates / Titles of key texts / Excerpts or summaries of those texts.

Mix the labels within each set.

Form subgroups. Distribute the sets of labels to the trainees. Ask each group to recreate the chronological timeline by matching each date with the corresponding title and text excerpt. Move around the room to check the groups' progress and assist when needed. Once they believe they've completed the puzzle, you can verify their work.

Debriefing:

When all subgroups have finished, gather the entire group to review and discuss the completed chronology. Take time to read aloud each matched set (date, title, and excerpt) and comment on their historical significance to deepen understanding of cultural rights' development.

### Advice for trainer

It's crucial for the trainer to have a solid understanding of the content and significance of each text, beyond the brief summaries provided for the puzzle. This deeper knowledge will enable you to lead the debriefing effectively, providing insightful context and answering questions, ensuring a richer learning experience for the trainees.

## Cultural Rights: Understanding General Comment 21

**Duration :** 1h15

### Objectives of the activity

This phase allows the participants to:

- Understand the role of General Comment 21 in defining cultural rights
- Take the time to explore what the concept of cultural rights encompasses
- Practice their ability to convey what they have learned.

### Content / Method

Create subgroups of approximately 4 to 5 people; if possible, aim for an even number of subgroups.

Half of the groups will focus on:

Understanding General Comment 21: What does "everyone's right to participate in cultural life" mean?

(...)

The other half will work on:

Understanding General Comment 21: What are the five conditions for the full exercise of the right to participate in cultural life?

Distribute the corresponding sheets for each group (sheets attached at the end of the document). Ask participants to read the excerpts from General Comment 21 provided to them. After individual reading, each subgroup should discuss and work together to fully understand the content of their text. Each subgroup should prepare a summary presentation to explain to the others what they have understood and retained from the text. (35 minutes)

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Large Group Presentation:

Each subgroup will present their findings to the larger group, and you will facilitate a discussion around these presentations. (40 minutes)

### Advice for trainer

These texts may seem abstract. Don't hesitate to encourage the trainees to provide concrete examples and make connections to lived or observed situations. This will help ground the concepts in real-life experiences, enhancing understanding and engagement.

## The Cultural Rights Approach: Introduction

**Duration :** 45 minutes

### Objectives of the activity

This phase allows the participants to:

- Clarify the concept of the rights-based approach
- Contextualize this issue at both local and international levels
- Better position themselves in relation to migrants or vulnerable individuals.

### Content / Method

Rights Rather Than Needs

- You can present this introduction from the Belgian website [approchedroits.be/](http://approchedroits.be/). (10 minutes)

Excerpt from <http://approchedroits-rechtenbenadering.be/>

“There are significant differences between a rights-based approach and a traditional development approach focused on responding to needs. Human rights are universal and inalienable and therefore cannot be replaced by selective forms of aid or charity. The rights-based approach aims for sustainable and structural change with and for the population. We must address the underlying reasons for the non-realization and violation of rights. However, specific situations call for an immediate response to needs, such as hunger, serious medical issues, or lack of housing. The assistance provided in these cases addresses a need but is part of the rights-based approach in that it serves as an entry point to raise awareness of this approach and represents the realization of a right that the rights holder is unable to fulfill in their situation.”

(...)

- Write “Cultural Rights-Based Approach” on the board and ask the trainees to list what it entails for it to be effective. (35 minutes)

To facilitate and enrich this brainstorming session, you can draw inspiration from the [paragraph](#) dedicated to the cultural rights-based approach in the Practical Guide (this paragraph is also [attached at the end of the document](#)).

#### Advice for trainer

This discussion phase may be uncomfortable for trainees, as the needs-based approach is deeply ingrained in social practices. It’s essential to take the time to identify why the rights-based approach is politically much more valid and how it can be translated into action.

## The Cultural Rights Approach: Testimony

Duration : 1h

### Objectives of the activity

This phase allows the participants to:

- Meet someone who has implemented the cultural rights approach in practice
- Compare the theoretical perspective with a lived experience.

### Content / Method

Meeting/Testimony

- Invite a person (or a group of people) to share their experiences. You have chosen this individual because they have relevant insights and practical experience working with migrants that illustrate the cultural rights approach for the trainee group. This could be a social worker, an artist, or someone else involved in related work.

Ask them to discuss their practice by presenting a specific project.

What reflection underlies their action?

How does this reflection manifest in their actions?

This testimony can be accompanied by photos, videos, or other materials if the speaker wishes.

(20 minutes)

- Propose a time for the group to engage in discussion and exchange thoughts after the testimony (40 minutes)

#### Advice for trainer

If you have carefully selected the speaker(s) and prepared in advance by explaining your expectations to them, your role during this phase of the training will be limited to introducing the speaker and facilitating the discussion afterward.



## The Cultural Rights Approach: Overcoming Barriers

**Duration :** 30 minutes

### Objectives of the activity

This phase allows the participants to:

- Express their thoughts on the barriers they identify
- Project themselves into concrete actions they can take to uphold cultural rights.

### Content / Method

Ask the participants to take two sticky notes: one red and one green.

- On the red sticky note, have them complete the sentence:  
“The problem with the cultural rights approach for migrants is...”
- On the green sticky note, have them complete the sentence:  
“To successfully uphold the cultural rights of migrants, I really need to...”
- After they have finished writing, collect the sticky notes, organize them by theme, and propose a collective reading followed by a discussion.

### Advice for trainer

Il ne faut pas minimiser les freins mais souligner la capacité d’agir de chacun pour le respect des droits culturels. Si l’intervenant qui a témoigné peut rester sur cette phase, c’est l’idéal.

Do not minimize the barriers identified by the participants; instead, highlight each person's capacity to act in support of cultural rights. If the speaker who shared their testimony can remain for this phase, that would be ideal, as their presence can reinforce the discussion and provide real-life examples of how to overcome challenges. Encouraging a positive and proactive mindset will help participants feel empowered to take meaningful actions

## Energizer

**Duration :** 15 minutes

### Objectives of the activity

This phase allows the participants to:

- Se remobiliser dans une dynamique collective

### Content / Method

Choisissez un court energizer que vous aimez bien. Vous pouvez aussi proposer à un des stagiaires d’en animer un.

## Cultural Rights: Let's recap

Duration : 1h

### Objectives of the activity

This phase allows the participants to:

- Review and internalize the theoretical contributions from the first day
- Exchange ideas in small groups and build a collective argument
- Strengthen their ability to explain the concepts.

### Content / Method

Form new subgroups of 4 to 5 trainees..

Distribute the blank Frequently Asked Questions sheet (attached at the end of the document).

In small groups, the trainees will answer the various questions.

(45 minutes)

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In a large group, for each question, ask the different groups to share the answers they have provided and try to collectively reach a consensus on a response.

(45 minutes)

### Advice for trainer

You can refer to the answers found in the Practical guide "For an inclusive and emancipating approach to migrant population through artistic and cultural activities," but do not impose these as the "correct" answers. Emphasize that the responses in the guide are the result of a similar collective development process.

## Exchange of Practices

Duration : 1h

### Objectives of the activity

This phase allows the participants to:

- Reflect on their practices
- Become aware of how cultural rights can be concretely respected and promoted
- Share their best practices
- Be inspired by the practices of other participants.

### Content / Method

- Ask each participant to reflect on a project they have participated in or observed in their environment that they find interesting from the perspective of respecting cultural rights.

This can be an artistic project but does not have to be.

Allow time for each person to prepare a brief presentation of the project they have in mind, along with an argument on how it promotes cultural rights

(15 minutes)

(...)

- Those who wish to present their project and arguments can do so. As they share, list these arguments on a board as "markers" of cultural rights respect. This is a collective effort, and the rest of the group can ask questions and enhance the arguments presented.

(45 minutes)

#### **Advice for trainer**

Not all participants will have the time to present a project, so you can suggest that only those who wish to share do so. This approach allows those who may feel uncomfortable in the role of testimony to participate in discussions without being exposed. Generally, reassure participants that there are no one-size-fits-all solutions or magic formulas.

## **Asking the right questions to improve practices**

**Duration :** 1h30

### **Objectives of the activity**

This phase allows the participants to:

- Discover a methodological approach
- Internalize a reusable facilitation tool
- Be inspired by the practices of other participants.

### **Content / Method**

Choose a few projects from those shared during the previous activity.

Form small groups around the individual who discussed each project.

Distribute the methodological framework (from the Practical Guide, pages 32 to 37) to each subgroup.

Ask each team to use the framework to analyze the presented project and make suggestions for modifications that could enhance it.

(60 minutes)

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Return to the large group: What are the key elements from the analysis and improvement proposals generated in the subgroups?

(30 minutes)

#### **Advice for trainer**

This work session should primarily allow trainees to engage with the methodological framework. The analyzed project is just a starting point. Encourage them to be imaginative in thinking of realistic ways to improve the respect and promotion of cultural rights in project implementation. Be attentive to ensure that the original project holder does not feel judged; frame the exercise as a series of constructive proposals. This supportive atmosphere will foster open dialogue and enhance the learning experience for all participants.

## Evaluation of the training

**Duration :** 45 minutes

### Objectives of the activity

This phase allows the participants to:

- Provide feedback on the training
- Discover an evaluation tool from the Practical Guide that can be reused in a multicultural context.

### Content / Method

Distribute the Participant Questionnaire to the trainees (from the Practical Guide, pages 38 to 44).

Emphasize that this is one of the tools from the Practical Guide that can be used even with non-native speakers.

Allow each participant 10 minutes to fill it out.

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After everyone has completed the questionnaire, facilitate a discussion based on the feedback from each participant.

Encourage sharing of insights and suggestions for improvement. This approach not only helps gather valuable feedback but also promotes a collaborative atmosphere .

## Pedagogical materials for preparation and exercises

### Human Bingo

Move freely around the room and find people who match the descriptions in this bingo grid. Write their names in the boxes.

When one column is full, shout "Bingo!" When the entire grid is full, shout "Bingo Bingo!"

Someone whose native language is different from the country where they live.	Someone who doesn't like to greet people with a kiss on the cheek.	Someone who is an atheist.
Someone who was forced to stop their studies.	Someone who dreams of knowing how to dance.	Someone who dreams of living in another country.
Someone who loves museums.	Someone who loves Indian cuisine.	Someone who knows how to make sushi.
Someone who plays a musical instrument.	Someone who has celebrated Eid.	Someone who has read secretly.
Someone who has encountered a problem obtaining a visa.	Someone who does not know the city where they were born.	Someone who has traveled to at least five countries.

## Cultural Rights Timeline Puzzle

1948

### **Universal Declaration of Human Right (United Nations)**

Art 27: “Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.” The term “cultural rights” appears in Article 22. However, all the rights that fall under cultural rights will be brought together and structured in later texts.

1966

### **International Covenant on Economic, Social and Cultural Rights (United Nations)**

The article 15 a) states that “ The States Parties to the present Covenant recognize the right of everyone to take part in cultural life”.

1993

### **Fribourg Declaration**

It’s launch only took place in 2007, thus it is the result of 20 years of work by an international group of experts. It is presented as a text from “civil society”, improved thanks to the work of many observers from various continents, brought together in the Observatory of Diversity and Cultural Rights, linked to the International Organisation of the Francophonie and UNESCO. This Declaration on Cultural Rights brings together and makes explicit the rights that are already recognised, but in a dispersed manner, in numerous instruments. While it has no institutional value, this activist text is a source of inspiration for others.

2001

### **Universal Declaration on Cultural Diversity (UNESCO)**

The declaration stresses the importance of cultural rights and the right to diversity as set out in international instruments such as the Universal Declaration of Human Rights (1948), and the 1966 International Covenant on Economic, Social and Cultural Rights.

(...)

2005

### **Convention on the Protection and Promotion of the Diversity of Cultural Expressions (UNESCO)**

This text emerged from the political debate between trade and culture. Art 8: “Cultural goods and services [...], because they convey identity, values and meaning, must not be considered as merchandise or consumer goods like any other”. The States affirm that respect for the diversity of cultures, tolerance, dialogue and cooperation, in a climate of mutual trust and understanding, are one of the best guarantees of peace and international security.

2005

### **Faro Convention Council of Europe**

This text redefines the notion of cultural heritage as a resource for human development, the enhancement of cultural diversity and the promotion of intercultural dialogue. It affirms the right of citizens to access and participate in this heritage.

2009

### **General Comment no. 21 (United Nations)**

It is an institutional and universal text; it comments and deepens article 15 a) of the ESCR covenant (covenant on Economic, Social and Cultural Rights), “ the right of everyone to take part in cultural life “. This text defines cultural rights as an integral part of human rights, it specifies the people who should be subject to special protection (including migrants), and it also specifies the obligations of States.

2023

### **Cultural rights and migration (United Nations)**

A report to the Human Rights Council, in which the Special Rapporteur in the field of cultural rights, Alexandra Xanthaki, underlines the rights of migrants to have access to and effectively participate in all aspects of cultural lives, both of the host State and their own cultures. He recalls that international human rights law provisions protect those rights, regardless of the legal status of migrants, notes the need to ensure substantial equality in protecting cultural rights and emphasizes the importance of the effective participation of migrants in all aspects of cultural rights. She reflects on overcoming the obstacles that migrant artists face and highlights the need for intercultural exchange and interaction to ensure dynamic, diverse and democratic societies.

## Understanding The General Comment 21

### What does “the right to participate or take part in cultural life” means?

The United Nations, in The General Comment 21 (II A 15) on the right of everyone to take part in cultural life, states that “there are, among others, three interrelated main components of the right to participate or take part in cultural life:

- a) participation in,
- b) access to, and
- c) contribution to cultural life:

- a) Participation** covers in particular the right of everyone — alone, or in association with others or as a community — to act freely, to choose his or her own identity, to identify or not with one or several communities or to change that choice, to take part in the political life of society, to engage in one’s own cultural practices and to express oneself in the language of one’s choice. Everyone also has the right to seek and develop cultural knowledge and expressions and to share them with others, as well as to act creatively and take part in creative activity;
- b) Access** covers in particular the right of everyone — alone, in association with others or as a community — to know and understand his or her own culture and that of others through education and information, and to receive quality education and training with due regard for cultural identity. Everyone has also the right to learn about forms of expression and dissemination through any technical medium of information or communication, to follow a way of life associated with the use of cultural goods and resources such as land, water, biodiversity, language or specific institutions, and to benefit from the cultural heritage and the creation of other individuals and communities;
- c) Contribution** to cultural life refers to the right of everyone to be involved in creating the spiritual, material, intellectual and emotional expressions of the community. This is supported by the right to take part in the development of the community to which a person belongs, and in the definition, elaboration and implementation of policies and decisions that have an impact on the exercise of a person’s cultural rights.”



## Understanding The General Comment 21

### What are the five conditions for the full achievement of the right to participate in cultural life?

II There exists five conditions for the full achievement of the right to participate in cultural life:

- Availability
- Accessibility
- Acceptability
- Adaptability (flexibility and relevance of strategies)
- Appropriateness (to a modality or context)

These five conditions are explained in General Comment 21 (II B 16) as:

“necessary conditions for the full realisation of the right of everyone to take part in cultural life on the basis of equality and non-discrimination.” In particular:

- Availability** is the presence of cultural goods and services that are open for everyone to enjoy and benefit from, including libraries, museums, theatres, cinemas and sports stadiums; literature, including folklore, and the arts in all forms; the shared open spaces essential to cultural interaction, such as parks, squares, avenues and streets; nature’s gifts, such as seas, lakes, rivers, mountains, forests and nature reserves, including the flora and fauna found there, which give nations their character and biodiversity; intangible cultural goods, such as languages, customs, traditions, beliefs, knowledge and history, as well as values, which make up identity and contribute to the cultural diversity of individuals and communities. Of all the cultural goods, one of special value is the productive intercultural kinship that arises where diverse groups, minorities and communities can freely share the same territory;
- Accessibility** consists of effective and concrete opportunities for individuals and communities to enjoy culture fully, within physical and financial reach for all in both urban and rural areas, without discrimination.<sup>15</sup> It is essential, in this regard, that access for older persons and persons with disabilities, as well as for those who live in poverty, is provided and facilitated. Accessibility also includes the right of everyone to seek, receive and share information on all manifestations of culture in the language of the person’s choice, and the access of communities to means of expressions and dissemination.
- Acceptability** entails that the laws, policies, strategies, programmes and measures adopted by the State party for the enjoyment of cultural rights should be formulated and implemented in such a way as to be acceptable to the individuals and communities involved. In this regard, consultations should be held with the individuals and communities concerned in order to ensure that the measures to protect cultural diversity are acceptable to them;
- Adaptability** refers to the flexibility and relevance of strategies, policies, programmes and measures adopted by the State party in any area of cultural life, which must be respectful of the cultural diversity of individuals and communities;
- Appropriateness** refers to the realisation of a specific human right in a way that is pertinent and suitable to a given cultural modality or context, that is, respectful of the culture and cultural rights of individuals and communities, including minorities and indigenous peoples.<sup>16</sup> The Committee has in many instances referred to the notion of cultural appropriateness (or cultural acceptability or adequacy) in past general comments, in relation in particular to the rights to food, health, water, housing and education. The way in which rights are implemented may also have an impact on cultural life and cultural diversity. The Committee wishes to stress in this regard the need to take into account, as far as possible, cultural values attached to, inter alia, food and food consumption, the use of water, the way health and education services are provided and the way housing is designed and constructed.”

## Definition of cultural rights by Patrice Meyer-Bisch

Patrice Meyer-Bisch is President of the Observatory of Diversity and Cultural Rights and member of the Fribourg Group and who is at the origin of the Fribourg Declaration on Cultural Rights.

“They are the rights, freedoms and responsibilities for a person, alone or in community, to choose and express his/her identity by accessing, practising and contributing to cultural references perceived as necessary resources for his/her identification, communication and creation process. Thus, they include both the rights that protect identity (non-discrimination or respect for identity), the means of expressing this identity (freedom of expression, right to participate in cultural life, right to use language, etc.) and access to the various resources needed to live one's identity freely throughout life (education, information, freedom of association, access to heritage).”

## A Cultural Rights approach

(extract from Practical guide: “For an inclusive and emancipating approach to migrant population through cultural and artistic activities”)

What does referring to cultural rights means and implies?

A cultural rights-based approach is a human rights-based approach (HRBA), **respecting dignity, increasing freedom and taking care of the relationship.**

- It goes beyond a need-based approach. In fact, this approach is not only about meeting needs but it aims at **building capacity and increasing freedom\***.

\*The Indian economist and philosopher, Amartya Sen, speaks of increasing “capabilities” = To make choices, you need to have skills and know how to use them.

- It requires **mutual recognition**, which implies :

- Mutual respect

- Empathy

- Trust

- ... and quality TIME

- The cultural rights approach responds to a **democratic challenge**, calling on everyone to take part in collective and shared responsibilities.

- Such an approach requires a certain **positioning** :

It is about accompanying people in their cultural journey, listening to them, learning from them, offering opportunities, respecting their choices.

## Frequently Asked Questions about cultural rights

Are cultural rights new?

What is the relationship between arts and culture?

What areas of everyday life are affected by cultural rights?

Do cultural rights justify all community practices?

Does an artistic project always respect cultural rights?

Can we practice cultural rights without knowing them?

Who is responsible for cultural rights?

What is the biggest risk when it comes to identity?

Do cultural rights favor diversity at the expense of the universal?

Is freedom rather the condition or the goal of cultural rights?

## 02 • Arts in language training

### Summary

A two-day training for trainers and volunteers involved in teaching the language of the host country. The objective is to highlight the benefits of cultural and artistic projects in language courses: how they not only help acquire language skills but also foster other skills (including psychosocial skills) and promote inclusion and access to rights. This program aims to explore how to implement artistic projects in language classes, using an action-based pedagogical approach and considering the emotional aspect of learners.

### Objectives of the training

- Discover the various benefits that an artistic project can bring to learners.
- Identify a diversity of artistic and cultural practices that can be utilized in language classes.
- Acquire skills in using artistic activities within a language learning process.
- Know how to design an artistic project by relying on external partners, one's own skills, or the artistic know-how of the learners.

### Target audience

12 to 24 participants  
Language trainers (professionals or volunteers) working with migrants.

### Duration of the training

2 days

### Associated Themes :

Cultural rights / Task-based approach /  
Active pedagogy

## Space, facilities and equipment required

A training room suitable for the artistic activities on the first day and large enough to arrange the participants in a circle.

An additional room, if possible, for subgroup workshops.

A flip chart.

## Sources, bibliography.

Practical guide: "For an inclusive and emancipating approach to migrant population through cultural and artistic activities"

Emile Benveniste, Problème de linguistique générale, 1968.

Puozzo-Carpon, 2016

Aden, 2008

TELL ME – Theatre for Education and Literacy Learning of Migrants in Europe, mai 2018.

<https://écriturecreativefle.wordpress.com/activites-decriture/>

### Day 1:

**9:00 – 9:30** Launch of the training

**9:30 – 11:00** Artistic activity in a foreign language: an immersive experience

**11:00 – 11:15** Coffee break

**11:15 – 12:00** Artistic activity in a foreign language: feedback on experience

**12:00 - 13:30** Lunch break

**13:30 - 14:30** Artistic projects in language classes: where do I stand?

**14:30 - 14:45** Coffee break

**14:45 - 16:00** Artistic practices develop learners' skills

### Day 2:

**09:00 - 09:15** Energizer

**09:15 - 10:15** Co-construct an activity with an artist

**10:15 - 10:30** Coffee break

**10:30 - 12:00** Getting started with facilitating creative practices

**12:00 - 13:30** Lunch break

**13:30 - 14:45** Relying on the skills of the learners

**14:45 - 15:00** Coffee break

**15:00 – 16:00** Evaluation of the training

## Launch of the training

**Duration :** 30 minutes

### Objectives of the activity

This phase allows the participants to:

- Feel welcomed
- Get to know the trainer
- Introduce themselves and meet other participants

### Content / Method

Create a friendly atmosphere: music, coffee, tea...

- Give a welcoming speech, present the organization providing the training as well as the trainer.
- Remind participants of the training objectives.
- Present the organization of the training (agenda, etc.).
- Explain the pedagogical approach.
- Reiterate the rules of listening and non-judgment.
- Invite participants to briefly get to know each other by mingling.

### Advice for trainer

Establish a warm atmosphere. It will promote group cohesion and create a conducive environment for learning. It is not essential to propose an icebreaker activity (it will be integrated into the following activity).

## Artistic activity in a foreign language: an immersive experience

Duration : 1h20

### Objectives of the activity

This phase allows the participants to:

- Experience an activity in a completely foreign language
- Evolve in a safe learning environment
- Gain confidence in themselves and within the group through an artistic activity.

### Content / Method

This workshop is facilitated by an artist who speaks a language different from yours (if possible, not English, so that the maximum number of participants can truly experience immersion in a foreign language).

The artist conducts the entire workshop in his/her language.

He/she proposes a simple creative activity in his/her artistic field (which can be theater, dance, painting, singing, etc.).

He/she offers a series of activities to:

- Allow participants to introduce themselves in a playful way
- Enable participants to engage in a warm-up
- Encourage participants to experiment with an artistic practice that does not require any particular skills initially.

While being stimulating, the activities must take place in a safe environment. The presenter ensures that participants consent to the proposed activities.

All instructions are given in the artist's language, and he/she strive to use simple words and ensure that they are understood by the participants. He/she encourages participants to articulate the words themselves, which promotes their ownership of the language.

### Advice for trainer

It is important that the trainer and the artistic presenter thoroughly prepare this workshop in advance. They should ensure that the necessary material conditions are in place for the artistic activity (space/material). The artistic presenter can collaborate with the trainer to consider the vocabulary to be used, the techniques to ensure that the participants understand the instructions, and ways to facilitate the appropriation of a new language.

This phase should be long enough for the group to take the time to get to know each other, build trust, and allow everyone to engage in the activity.

## Artistic activity in a foreign language: feedback on experience

**Duration :** 45 minutes

### Objectives of the activity

This phase allows the participants to:

- Identify that an artistic activity fosters emotions (pleasure, apprehension, etc.).
- Recognize the beneficial effects of the artistic activity on group dynamics, communication, motivation, and confidence.
- Identify the language skills developed in this context.

### Content / Method

Distribute two sheets to each participant:

- What did you feel during the activity with the artistic presenter?
- What did you learn during the activity with the artistic presenter? New artistic techniques? New words?

Ask the participants to create a list for each sheet/question. This is an individual task that lasts about 10 minutes.

Then, in a large group: Create the two lists based on the participants' feedback (on a board or flip chart).

You can organize them into word clouds by theme/type of skill...

Ask the participants about:

- The connection they make between artistic activity and the emotions felt
- The connection they make between the emotions felt and their learning ability.

Complete if necessary and conclude the session by highlighting the beneficial effects of the artistic activity on individuals (motivation, creativity, confidence...), on the group (cohesion, dynamics...), and consequently on learning.

### Advice for trainer

The authors of Theatre for Education and Literacy Learning of Migrants in Europe emphasize that this pedagogical approach is not only "capable of reaching people in vulnerable situations" but can also "transform residents into a community" through their "involvement at the relational level."

P 25: In this context, theater can play a fundamental role as it is a collective "game," partly expressive, in which relationships take on significant meaning.

This sequence will be further developed later to deepen the understanding of the skills developed through artistic activity that leverage language learning capabilities.



## Artistic projects in language classes: where do i stand?

Duration : 1h

### Objectives of the activity

This phase allows the participants to:

- Reflect on their practices as trainers
- Identify barriers and express apprehensions
- Share best practices
- Gain confidence in their ability to implement artistic and cultural activities within the framework of language learning.

### Content/Method

Distribute the "tree of little men" sheet to each participant (attached at the end of the document).

Give the following instruction:

In your practice as a language trainer, where do you stand regarding the implementation of artistic and cultural activities? To respond, choose the character that best represents you (your state of mind, your level of knowledge, and your practice...)

Once everyone has chosen their character, invite each participant to present and explain their choice to the rest of the group.

For those who have already implemented artistic and cultural activities, ask them to share very briefly and list these initiatives, which can be inspiring for others.

### Advice for trainer

It is particularly important during this phase to work in an atmosphere of trust. Do not hesitate to reiterate the rule of non-judgment so that participants feel comfortable expressing their viewpoints and any difficulties they may have.

## Artistic practices develop the skills of learners

Duration : 1h15

### Objectives of the activity

This phase allows the participants to:

- Consolidate their understanding of the relationships between language/art and language/creativity
- Identify the psychosocial skills also developed
- Understand the virtuous circle of pleasure > motivation > pleasure of learning

(...)

## Content / Method

Phase 1: What is the connection between artistic practices and language learning?

Form small groups of participants (about 5 per group).

- Distribute to each group a first quote and ask them to analyze it for **10 minutes**:

“Languages and artistic language have in common that they connect us to ourselves, to others, and to the world through the senses: learning to express oneself and communicate in a language is first about ‘developing one’s ability to hear, see, and feel’” (Joëlle Aden, 2008).

Joëlle Aden is a professor of language sciences at the University of Paris-Est Créteil and a member of the IMAGER laboratory.

- Then distribute a second quote with the same instructions (**10 minutes**):

“Creativity is at the heart of the production of unique statements and working with language [...] Practices within which the learner can express their identity, develop their talents, and have a freer relationship with the target language” (Isabelle Capron Puozzo, 2016, in *La créativité en éducation et en formation. Perspectives théoriques et pratiques*).

- Propose a time for sharing the insights that each group has drawn from these quotes (**25 minutes**).

Phase 2:

Extend the scope of the acquired skills to include psychosocial skills, the acquisition of which will, in turn, have a positive effect on language learning.

Distribute to the participants the list of the 10 psychosocial skills (attached at the end of the document).

Ask them to identify which skills they believe are particularly developed by artistic activities.

Then ask them to specify to what extent they think these skills can enhance learners' motivation regarding language learning.

(Depending on the dynamics and the time left, you can have the participants work again in small groups or directly in a large group.)

**(30 minutes)**

### Advice for Trainers:

Even though this sequence is quite theoretical, allow the participants to form their knowledge from collective exchanges and reflections.

However, ensure that the discussions highlight key elements such as:

-The connection with the action-oriented approach where the learner is an active participant in their learning, and with the playful aspect provided by artistic practices, which brings enjoyment.

>> Learning is less of a burden. Motivation and pleasure: motivating pedagogical approaches foster the joy of learning the language.

-The strengthening of group dynamics, the sense of belonging, and self-confidence in oneself and in others.

-Self-expression: learners have a freer relationship with the language in a creative approach. It is in this way that they can more freely express their relationship with existence and their identity.

## Energizer

**Duration :** 15 minutes

### Objectives of the activity

This phase allows the participants to:  
Remobilize themselves within a collective dynamic.

### Content / Method

Choose a short energizer that you like. You can also invite one of the participants to lead one.

## Co-building an activity with an artist

**Duration :** 1h

### Objectives of the activity

This phase allows the participants to:

- Become familiar with a completed project
- Confront theory with practice
- Deepen the interdisciplinary approach.

### Content / Method

Testimonial.

Invite an artist who has conducted an artistic activity in partnership with a language trainer to share their experience. Ideally, also invite the trainer he/she worked with.

After the project presentation, discuss together:

- What has this project brought to the artist? To the trainer? To the learners?
- Did the activity allow for the development or revelation of learners' skills?
- How can one co-construct with an artist?
- What is the role of each (artist / trainer)?
- How does one work in an interdisciplinary manner?
- How can the trainer utilize the activity in their classes? For example: Before, to prepare vocabulary; after, to express feelings...

### Advice for Trainers:

You can simply facilitate the discussion. If the participants forget to address important questions, introduce them.

## Getting started with facilitating creative practices

**Duration :** 1h30

### Objectives of the activity

This phase allows participants to:

- Discover very simple creative practices to implement
- Put themselves in the learners' shoes
- Overcome apprehensions related to facilitating creative activities.

### Content / Method

Here, we speak of creative activity rather than artistic activity, being aware that the trainer is not an artist. However, they have plenty of tools to facilitate activities that engage the imagination, sensitivity, and stimulate learners' creativity.

As examples, the trainer conducts 2 or 3 short activities.

The participants engage in the activities proposed by the trainer.

**Writing Workshop: "I Remember"** (see the sheet attached at the end of the document).

30 minutes

Follow the instructions on the sheet (the reading time for Perec's poem is shortened as you do not need to explain the vocabulary; tell the participants that you will skip this step).

<https://écriturecreativefle.wordpress.com/activites-decriture/>

**Theatrical Workshops: "Making the Language Come Alive"** (see the sheet attached at the end of the document).

30 minutes

Follow the instructions on the sheet. You can spend 20 minutes on the first workshop and 10 minutes on the second.

Debrief on the workshop.

30 minutes

Discuss what the participants perceived. Invite those who know of other simple creative activities to present them briefly.

Discuss any potential hesitations the participants may have regarding the implementation of this type of activity.

To ensure that learners do not feel "infantilized" by this type of workshop, it is important for the trainer to be convinced of their educational value and be able to convey this to the learners.

### Advice for Trainers:

For these workshops, arrange the participants in a non-traditional classroom setting and highlight the importance of this arrangement, which signifies a break and a breath from the usual course structure.

For theatrical workshops, such as "Making the Language Come Alive," the participants are standing and moving around...

Of course, the trainer can replace these workshops with others, as long as they meet the same objectives.

## Relying on the skills of the learners

Duration : 1h15

### Objectives of the activity

This phase allows the trainees to:

- Prepare a project
- Explore the possibilities of building on the artistic skills of the learners
- Identify the impact of this approach on the learners

Acquire skills to co-construct with the learners.

### Content / Method

The trainees work again in small groups.

Ask each small group to imagine a project that can be realized within the framework of a language learning process, based on the artistic skills of the learners. (20 minutes)

Have each group prepare a presentation to describe the project they have designed and specify:

- How to identify and mobilize the artistic skills of the learners?  
(Singing, music, dance, drawing, cooking, etc.)
- What is their role in the development of the project?
- What is the role of the learners in the project? Does the project allow them to share a skill and pass it on?
- Does the project have visibility outside the classroom?
- What does it bring them in terms of new skills? (Refer to the previous sequences of the training).

(25 minutes)

In the large group, each subgroup briefly presents their work. (30 minutes)

### Advice for trainer

Feel free to broaden the scope of possibilities during the presentation phase by briefly mentioning initiatives of this type (you can find examples in the chapter "Good Practices" of the Practical Guide "For an Inclusive and emancipating approach to migrant population through cultural and artistic activities" (page 13).

## Evaluation of the training

Duration : 1h

### Objectives of the activity

This phase allows participants to:

- Provide feedback on the training
- Discover an evaluation tool from the Practical Guide that can be reused in a multicultural context.

### Content / Method

Distribute the "Participant Questionnaire" to the trainees (Practical Guide, pages 38 to 44).

Emphasize that this is one of the tools from the Practical Guide that can be used even with allophone individuals.

Allow 15 minutes for each person to complete it.

Then propose a time for discussion based on everyone's feedback. Did the participants learn new things? Do they think they can implement artistic activities in class? Do they feel better equipped? (You may invite them to choose a new figure from the "tree of little men.")

Finally, thank everyone, wishing them beautiful inclusive and emancipatory projects with migrants.

### Advice for trainer

The evaluation sequence is a standalone activity. It allows for a review of what has been covered and helps to identify any potential needs for additional training.

## Pedagogical materials for preparation and exercises

### The tree of little men. Where do I stand?



## Ten psychosocial competences

Psychosocial competences are define as « *a person's ability to deal effectively with the demands and challenges of everyday life. It is a person's ability to maintain a state of mental well-being and demonstrate this in an adaptive and positive behaviour, while interacting with others and his/her culture and environment.*».  
[OMS, 1993]

Decision-making	Problem-solving
Critical thinking	Creative thinking
Effective communication	Interpersonal relationships
Self-awareness	Empathy
Coping with stress	Coping with emotions



## Writing workshop “ I remember ”

Level: from A2

Activity duration:

5 min spark

15 min reading of Georges Perec's text

20-30 min writing

### Spark:

Write on the board "I remember..." and ask each participant to write a childhood memory.

### George Perec text:

Hand out an excerpt from "Je me souviens" by Georges Perec (for example, here is a selection of excerpts, partially rewritten and simplified for an A2 audience):

I remember black-and-white TV.

I remember the intoxicating smell of books at the start of the school year.

I remember that my father used to take us to school in the bike trailer.

I remember the little notebook where I wrote down the grown-ups' words I didn't understand.

I remember Mr. Mouton, the doctor, who had a white moustache.

I remember my first train trip when I was two years old.

I remember the days without school and the "Mom, I don't know what to do!"

I remember the songs of Claude François.

I don't remember the moment of my birth.

Excerpts from Georges Perec, Je me souviens.

Adaptation and rewriting by © Ecriture Créative FLE, 2017.

Read the text together and explain any unfamiliar vocabulary.

Point out the repetition of the phrase "I remember" and the last line, in the negative, "I don't remember."

### Writing instructions:

Drawing inspiration from Georges Perec's text, write 9 memories starting with "I remember..." and 1 memory starting with "I don't remember..."

Additional instructions and variations to re-energize (A2 level or higher):

Write a memory corresponding to each of the 5 senses (a visual memory, a sound, a smell, a sensation, a taste).

Write a memory corresponding to: a person, an important moment, a particular day, an object, a place...

Source : <https://ecriturecreativefle.wordpress.com/2017/09/08/je-me-souviens/>

## Theatrical Workshops: “Making the Language Come Alive”

### 1. Mimes and Puppets

For this exercise, the instructor will have previously prepared a number of slips of paper describing simple or complex daily actions. One by one, the participants will come to the stage to mime the action they have drawn. The participants who are spectators of the action must guess and describe the situation in the target language using complex sentences.

Variation: To increase difficulty, the same exercise can also be done in pairs. The participants will physically represent a given situation together on stage and can only communicate with each other using a deliberately incomprehensible dialect (like gibberish). At the end of the scene, each spectator-participant will give their interpretation of the scene in the target language, trying to describe the issues involved as precisely as possible.

### 2. Linguistic musicality

Intonation and Intention

A single phrase chosen by the instructor can thus be expressed in an interrogative, exclamatory, affirmative, or suspenseful tone. Additionally, a number of intentions and emotions can be added to color the intonation with meaning. It may be interesting to use a simple phrase at first, having fun experimenting with its full musical range and chromatic palette. Later, it will also be possible to detach from the words of the phrase and simply "sing" it to the rhythm of the chosen intonation notes. The language then becomes identifiable by the student beyond the words.

The instructor prepares "intonation" and "emotion" labels in advance that the participants will draw as the workshop progresses.

Source : <https://www.emdl.fr/fle/dernieres-actualites/faire-corps-avec-les-langues-le-theatre-comme-outil-dapprentissage-dynamique-en-classe-de-fle>

## 03 • Understanding interculturality in a multicultural work group: Cultural diversities in a just society

### Summary

Cultural diversities in just societies is a two days long training prepared for staff and volunteers from cultural organizations, civil society organizations, staff from integration structures and people from migrant collectives who work with migrants. Main aims of the training are to contribute to the development of welcoming and intercultural societies, to understand and put in practice intercultural competences in order to facilitate inclusion and address ethnocentrism and discrimination. In the preparation and implementation of the training please take in consideration your local context, laws and practices.

### Correlated themes

Main topics of the training: Basic concepts (assimilation, multiculturalism, interculturalism), diversities, exchange, prejudices, discrimination, inclusion.

### Objectives of the training

- To create safe space to learn about and understand cultural pluralism
- To understand basic terminology and the concept of intercultural exchange and inclusion
- To understand and put in practice intercultural competence within their activities and communities
- To recognize and address ethnocentrism and prejudice
- To raise awareness about inequality
- To understand discrimination and structural obstacles to equality

### Target audience

The training is designed for staff and volunteers from cultural organizations (e.g. artists, mediators, program staff), staff and volunteers from civil society organizations, staff from migrant reception and integration structures (accommodation, social workers, vocational integration advisers, language trainers, etc.) or people from migrant collectives who works with migrants.

### Duration of the training

2 days (12 working hours)

## Space, facilities and equipment required

For the training we need a large room for approximately 20 people (e.g. 16 participants, trainers, guests):

- open space with possibility to put chairs in the circle,
- equipped with internet and LCD projector, speaker, computer
- a flipchart
- additional space for the possibility to work in smaller groups

**Additional pedagogical equipment for the training are:**

- Flipchart papers
- Papers
- Markers, pens
- Notes in different colors

## Sources, bibliography.

<https://www.coe.int/fr/web/compass/take-a-step-forward>

Intercultural Cities. Council of Europe

## Example of training agenda

This is an indicative agenda. You can organize the working hours of the training depending on your specific circumstances, e.g. work shorter but more than 2 days, starting in the afternoon etc. We recommend to anticipate the same number of working hours for these activities and to follow the sequence of the proposed topics. The agenda is proposed for the group of 14- 16 participants and two trainers. For bigger groups you might need more time.

**The training has nine sections:**

1. Introduction to the training
2. Understanding interculturality: Basic Concepts
3. Respecting diversity I
4. Respecting diversity II: Cross cultural exchange
5. Understanding prejudices
6. Prejudices, stereotypes, discrimination
7. Inclusion
8. Introduction to other resources: working with the Practical Guide
9. Reflection and evaluation of the training

Before the training we advise to read the Practical guide « For an inclusive and emancipating approach to migrant population through cultural and artistic activities » and to share knowledge and good examples from the Guide during the training when appropriate.

### Day 1: Cultural diversities

**10:00 - 11:45** Introduction to the training  
Understanding interculturality: Basic Concepts

**11:45 - 12:00** Coffee break

**12:00 - 13:15** Respecting diversity I

**13:15 - 14:00** Lunch break

**14:00 - 15:45** Respecting diversity II : Cross cultural exchange

**15:45 - 16:00** Wrap up of day 1 and short evaluation

### Day 2: Just society/fair society

**10:00 - 11:30** Understanding prejudices

**11:30 - 11:45** Coffee break

**11:45 - 13:15** Prejudices, stereotypes, discrimination

**13:15 - 14:00** Lunch break

**14:00 - 14:45** Inclusion

**14:45 - 15:15** Introducing more materials

**15:15 - 16:00** Wrap up of the training and evaluation

## introduction to the training

**Duration :** 45 minutes

### Objectives of the activity

- To present the purpose of the training, the methodology and the agenda
- To start creating a safe space for learning and experience-exchange

### Content / Method

#### Introduction to the program, the organizer and the trainer team (10 minutes)

The trainer team presents briefly:

- The needs behind the training/the idea and the goals of the training

Explain: Why we are doing this training? What are the needs of migrant population in our city/state?

- Agenda of the training
- Trainers team

#### Introduction of participants and expectations from the training (20 minutes)

A round of introduction

Every participant introduce him/herself, answer to one or two questions:

Shortly introduce yourself: where are you working? What connects you with the topic of the training? What are your expectations from the training? What do you want to learn? How do you imagine our work?

You can use other creative exercises that meet the same objective.

#### Short explanation on the methodology (5 minutes)

Trainers explain: How will we work? Short input on participative methodology and learning in a non-formal setting.

E.g. sharing our positions and doubts is valuable, every person in the group have valuable experiences - the more we interact the process closer to practice and of more quality.

#### Setting a “Work agreement” (10 minutes)

Brainstorm and agreement

Creating together a short list of desirable behaviors: how do you want people behave during the training, from technical ones to those connected with the process.

For example:

- To raise hand or give a sign to the trainers (so the trainers can follow the sequence and ensure that everyone who wants - speak.
- To be confidential - not to share examples from private life people share outside the group
- We work without forcing: not to speak or share our experiences and thoughts when we are not comfortable
- To respect other people’s opinion
- To listen actively

The group is asked to briefly brainstorm on the behaviors/things that would make learning more comfortable, what they want to happen, what they don’t want to happen? After the brainstorm, the group accepts the “rules” they want to follow.

(...)

### Advice for trainer

This is not a long training and there's no need to go into process details, but to create safe space for learning and exchange experience.

The introduction to the training program, asking about participant's expectations and joint "work agreement" are small steps for creating safe space and collective space for learning. Even if this is not long-lasting training, we recommend investing time in the beginning to create a positive and creative learning environment.

## Understanding interculturality: basic concepts

Duration : 1h

### Objectives of the activity

- To understand the concepts of interculturalism and multiculturalism
- To develop creative learning space

### Content / Method

#### Interculturalism or Multiculturalism

Interculturalism refers to mutual exchange and interaction among cultures, while multiculturalism emphasizes coexistence of separate cultural identities.

#### Energizer

For example: FRUIT SALAD Have everyone sitting down in a circle. Pick three different fruits. Every participant will represent some fruit (you as a trainer go in a circle and name every participant with some fruit, banana, apple, lemon). Choose one volunteer who will walk around inside the circle and begin "shopping" for items in that category (naming them out loud, (move his/her chair out of the circle). If the volunteer chooses one fruit (eg. banana), all bananas need to change their chairs. Volunteers will also need to find a chair for him/herself. Person who will be left without the chair is next to continue with the staying in the middle and shop the next fruit. If the volunteer chooses fruit salad instead of a single fruit, then everyone is changing their chair.

#### Presentation and discussion on the concepts: multiculturalism and interculturalism

By taking into account how the process of migration itself is perceived (as something temporary or permanent), how the freedoms and rights of all people are understood, respect for human identity and diversity and the specific legal measures to be adopted as a result, as well as other basic aspects, we find many different approaches to the management of cultural diversity. You can use a document or powerpoint to explain the concepts. (Please find definitions and materials below).

(...)

Discussion: (15 minutes)

Where do you find these concepts in everyday life? What are the obstacles for creating intercultural environments? What, from your point of view, can be good examples?

Short analyses of the examples: what concept are they representing?

**Advice for trainer :**

The topic of interculturalism and multiculturalism can be challenging to facilitate because sometimes participants with certain questions can lead the discussion to things and topics that will lead us in the direction of equating the two.

The definitions and approacher are available below.

How to choose an energizer:

Energizers or short games are short activities usually not followed by the discussions and debriefing that helps us to keep or change the group dynamic at the specific moment.

Every energizer or team building game can be changed according to the goal of the trainer or needs from the group dynamic. Trainers can use energizers for different purposes: for introduction, to enable or strengthen concentration, to change group dynamic, to relax the group after some engaging or difficult activity. Choose your energizers having that in mind.

There are many described energizers in different manuals of human right education, peace education, citizenship education.

## Respecting diversities I

Duration : 1h15

### Objectives of the activity

- To learn how to open space for inclusion and integration, for understanding and put in practice intercultural competence within their activities and communities
- To learn how to approach cultural differences with curiosity, empathy, and a willingness to learn from one another's perspectives

### Content / Method

#### Cultural habits/ characteristics of local culture of origin country of the migrant and culture in new country

Sujets :

Presentation (15 minutes)

Direct vs. indirect communication

Use of gestures, eye contact, and personal space

Interpretation of body language and facial expressions

Traditional gender roles and expectations

Importance of hierarchical relationships and respect for elders

Specific dietary preferences and traditional dishes

Rituals or customs related to mealtime and food preparation

Specific customs or rituals associated with major life events (birth, marriage, death).

Family-centric values with strong emphasis on collective well-being over individualism

Exercise :

The Shelter (60 minutes)

Possible group size: 12 to 25

Objective: To encourage respect for differences in culture, values, beliefs, and assumptions.

When to use: In sessions which focus on value differences.

Steps: Divide the plenary into three to five groups of five people. Distribute the instruction sheet to all members of the group. Allow the groups to work on the problem for thirty minutes.

The problem: An atomic war has just started and your group is safe in a shelter, which means that you will survive. There is still room for three persons. Please make a choice of three individuals from the following list who you would invite into the shelter.

See and use characters from the list below (in Materials for the exercise The shelter)

Debriefing: The facilitator asks one representative of each group to report on the choices made.

Discuss the different choices:

- What values are behind the choices?
- Are there any right or wrong choices?

### Advice for trainer

The point is to underline the need to respect cultural habits and traits in the learning process, in particular the way of considering the interlocutor, the personal space, the contact between participants, as a very important factor in gaining the trust of migrants.



## Respecting diversities II

### Cross cultural exchange

Duration : 1h45

#### Objectives of the activity

- To learn how to approach cultural differences with curiosity, empathy, and a willingness to learn from one another's perspectives

#### Contenu/Méthode

**Exercise: cross cultural (intergalactic) exchange (40 à 60 minutes)**

Group size: 12 to 15

Materials: Cards and markers

Objective of the exercise: To identify valuable components of our cultures.

Quand l'utiliser ?

When to use: In a workshop that is composed of people from different cultures.

People get their roles.

With the activity participants will find out about the difference of the priorities of different cultures.

E.g. the death of the close person in some countries is the biggest tragedy and if you do not come to the funeral the relatives will put you on "black list". In other cultures accepting death is difficult but there is a strong belief that the person went to a better place.

Another example could be that in some countries youth are becoming man/women after 16 and they need attention as grown person.

Steps:

1. Ask participants to spend a few minutes thinking about what are important components of their culture. Think about a symbol, a place, a song, beliefs, attitudes representing your group, your culture.

2. Form small groups of four or five people and distribute papers/cards.

3. Ask the group to imagine the following scenario:

The group has been invited to represent earth at an intergalactic gathering of young people from around the universe. We will only be gone for an hour of Earth time but because of intergalactic time, it will seem like we were there for a week. A space shuttle is coming to pick us up and transport us to the next galaxy, several light years away, where we will join other groups like ours. Without much time to prepare, we need to identify objects and information which will represent the different peoples of Earth. (Don't worry. You can create anything you might need for the trip by using the replicator on the shuttle.) Each person will need six objects to help explain their culture and what it values most. The goal is to accurately portray the diversity of cultures on Earth.

Space-age technology will safely transport any item, no matter how large or small. Some examples of items you may want to include are: Something that portrays your culture's beliefs about nature. (...)

A symbol of religious or spiritual beliefs. Something that shows how your culture treats certain groups of people, children, women, the elderly or people with disabilities. The work of a great artist or musician from your culture, which portrays something you value highly. A saying, a myth, song or story that has been passed down for generations and has great meaning in your culture. An item that symbolizes something your people have struggled for throughout history. Photographs or a video about a particular place, anywhere in the world, that has special importance to your culture.

4. Ask each person to write on the cards the six items they would take. Share these with the group.

Each group will choose 2 items to bring in the intergalactic exchange.

5. Allow about ten minutes for participants to work in groups. Then ask volunteers from each group to share one or two of the items they have chosen to take on the journey and explain their choices.

Debriefing:

How was this process to you?

What would it be like to explain to people from another galaxy about your people? (What has been important to them throughout their history on earth?)

What are the most important objects to people of your cultural heritage?

What did you learn about yourself and others in this exercise?

How do you see this exercise in the framework of intercultural exchange?

Trainer input: connecting with basic concepts/intercultural exchange - "we change something of our cultures and beliefs,, we give something of our culture and beliefs to other"

### **A Talk/interview with a migrant collective (45 minutes)**

If in your group there are no members of migrant communities or their representation is low (1-2 participants in the group), organize a talk with members of migrants cultural groups and collectives. Invite them to be part of your training in a facilitated talk.

Create a welcoming space.

Secure translations if needed.

Ask them:

- to present them personally
- to present their (cultural) work
- to share how for them is living in our country
- What obstacles do they experience? What good things do they notice?
- What are their advices if you want to organize something together?
- Ask participants to ask questions.

## Understanding prejudices

**Duration :** 1h30

### Objectives of the activity

- To gain skills to recognize ethnocentrism and prejudice within themselves and others

### Content / Method

#### Ethnocentrism and prejudices

Intro: Ethnocentrism is the belief that your culture is natural and correct while other people's cultures are incorrect, unnatural or inferior. This is visible mostly from the religious side.

#### Exercise: Cultural Identity Mapping (45 minutes)

The idea of this activity is to explore individual and group cultural identities to understand diversity and commonalities

The game:

Provide participants with flipchart paper and markers and ask them to create a visual presentation of their cultural identity including aspects such as language, traditions, food, family, values. After individual work encourages them to share their presentation with a small group. In the groups they will discuss similarities and differences. They will after that reflect how ethnocentrism influences perception of cultural identity.

Debriefing:

Short presentation of small groups work.

What differences do you find? What similarities? How do you cope with the differences you bring in in our society?

#### Exercise: Walk in my shoes (45 minutes)

Instruction for trainers: The idea of this activity is to understand challenges that individuals from diverse background are facing and to develop empathy by experiencing different perspectives.

Instructions:

In the beginning, discuss with participants how important it is to share personal stories related to experiences of prejudices for their future development in a more empathetic person. Divide them in pairs or small groups. Assign to each group a specific cultural or identity based scenario (discrimination due to ethnicity, religion, gender, way of dressing, etc). Ask participants to role play assigned scenarios and to discuss how they feel.

Debriefing:

Facilitate debriefing session and explore emotions and the impact of prejudices on their behavior and share ideas for combating prejudices and building solidarity.

## Prejudices, stereotypes, discrimination

Duration : 1h30

### Objectives of the activity

- To raise awareness about inequality of opportunity
- To understand what is discrimination and other structural obstacles to achieve equality

### Content / Method

**Introduction, presentation: Understanding prejudices, stereotypes and discrimination (30 minutes)**

**Exercise: Take a step forward (60 minutes)**

Downloaded from: <https://www.coe.int/en/web/compass/take-a-step-forward>

Find the role cards and situations at the end of the document.

Instruction: Ask participants to each take a role card out of the hat. Tell them to keep it to themselves and not to show it to anyone else. Invite them to read carefully what is on their role card. Ask them to get into the role. To help, read out some of the following questions, pausing after each one, to give people time to reflect and build up a picture of themselves and their lives:

- What was your childhood like? What sort of house did you live in? What kind of games did you play? What sort of work did your parents do?
- What is your everyday life like? Where do you socialize? What do you do in the morning, in the afternoon, in the evening?
- What sort of lifestyle do you have? Where do you live? How much money do you earn each month? What do you do in your leisure time? What do you do in your holidays?
- What excites you and what are you afraid of?

Ask people to remain absolutely silent as they line up beside each other (like on a starting line for a race). Tell the participants that you are going to read out a list of situations or events. Every time that they can answer 'yes' to the statement, they should take a step forward. Otherwise, they should stay where they are and not move.

Read out the situations one at a time. Pause for a while between each statement to allow people time to step forward and take note of their position relative to one another.

At the end, invite everyone to take note of his/her final position. Then, give them a couple of minutes to come out of the role, before debriefing.

Debriefing:

- How did you feel stepping forward – or not?
- For those who often stepped forward, at what point did you begin to notice that others were not moving as fast as you?
- Did anyone feel that there were moments when his/her basic human rights were being ignored?

(...)

- Can people guess each other's roles? (Let people reveal their roles during this part of the discussion)
- How easy or difficult was it to play the different roles? How did they imagine what the person they were playing was like?
- Does the exercise mirror society in some way? If so, how?
- Which human rights are at stake for each of the roles? Could anyone say that their human rights were not being respected or that they did not have access to them?
- What aspects of discrimination do you see in this exercise?
- Which first steps could be taken to address the inequalities in society?

## Inclusion

**Duration :** 45 minutes

### Objectives of the activity

- To share practical skills to facilitate inclusion and combat discrimination in various settings, such as workplaces, schools, or community events.

### Content / Method

#### Inclusion and combating discrimination

Elaboration of the topics related to diversity, equity and inclusion, encouraging sharing of ideas, different perspectives and discussion through intercultural lens.

#### Exercise: Pick a Brick (45 minutes)

The idea of this activity is to get the participants to come up with their ideas of what inclusion means to them and open discussion on how to achieve it. Group can be divided into two different or if a small number of participants everyone works individually on papers.

Needed: Graffiti walls (sheets of flip chart paper with brick walls drawn on them), two if it is a group or enough for everyone if it is individual work.

The Game: Give everyone a copy of the graffiti wall, or one per group if numbers are high. Ask everyone to think about what inclusion means to them, filling in one idea in each brick. These can be written or drawn, it is up to the group or individual to decide how to represent their ideas.

After the sheets have been filled in, get the group as a whole to share their ideas, and come up with a set of guidelines for inclusion for the whole group – things which are important to do or to remember when wanting to work in intercultural groups.

## Additional resources:

### Working with the practical guide

Duration : 30 minutes

#### Objectives of the activity

- To share recommendations to work on inclusion, additional ideas, good practices examples, approaches and additional literature.

#### Content / Method

**Working with the Practical guide « For an inclusive and emancipating approach to migrant population through cultural and artistic activities » (30 minutes)**

Reviews the main chapters of the Practical Guide while linking with the work during the sessions. Discussion in small groups about the guide and presentation in big group about their findings.

## Evaluation of the training

Duration : 45 minutes

#### Objectives of the activity

- A short reflection on what was learned during the training,
- To identify opportunities for application,
- To give feedback on the process and usefulness of the training to the organizers and trainers,
- To collect suggestions for improving the training itself.

#### Content / Method

##### Evaluation of the two days work

**1. Working in small groups(30 minutes)** Ask participants to answer and write down from themselves: What aspects (knowledge, experiences, insights) of the training do you find useful for preparing your further projects and activities?

Divide a group in 3 smaller groups. Ask participants to share their thoughts and make joint presentations: you can write or draw. For this they will have 15 minutes.

Presentations of the work of small groups.

**2. Online questionnaires (to fulfill on the training) 5 minutes or short after the training**

**3. Evaluation circle (10 minutes)**

Answer: How was the training for you? What in particular do you carry from this training?

#### Advice for trainer

In non-formal adult education, reflection is an important method of learning. Give participants the opportunity to be creative, to express them in a written form (through the questionnaire) and orally in the last evaluation circle.

## Pedagogical materials for preparation and exercises

### Definitions for understanding basic concepts:

1. **Ignoring** the presence of migrants and foreigners like in the cases of foreign workers - as temporary workers who will return to their countries of origin - limited to providing a dignified working context and no inclusion policies. This approach encourages segregation.
2. **Assimilation** expects minorities to abandon their ethnic identity in an attempt to homogenize culture and rights.
3. **Multiculturalism** emphasizes respect for differences and equal rights, but from a context of simply existing alongside one another, reinforcing the distance existing between culturally diverse groups.
4. **Intercultural model** puts the emphasis on promoting and creating interactions between different cultural groups, based on dialogue, respect and valuing difference, understanding that intercultural coexistence is a bidirectional process of mutual recognition and enrichment. Of these approaches, the last one is the only one in which diversity is perceived as a value in and of itself, and not as a problem. The intercultural model is underpinned by values such as equality, respect for minorities and enriching cultural exchange, and promotes equal enjoyment of rights, as well as equal opportunities for all people. Furthermore, interculturalism moves away from cultural determinism by understanding that people have multiple identities related to origin, gender, age, profession, family situation, place of residence, etc., such that we talk about complex and fluid identities that adapt according to the context and vary over time. That is, perceiving identity not as something that is “a given” or is “given” to us in a passive sense, but rather something that is “enacted” and is defined by doing.

*Source: Intercultural Cities. Council of Europe*

## The « waiting list » of characters for the exercise:the Shelter

- A priest
- An engineer.
- An architect.
- A poetess.
- A social worker.
- An agronomist.
- A politician.
- An army general.
- A banker.
- A psychologist.
- A female surgeon.
- A language specialist.
- A construction worker.
- A pastor.
- A primary school teacher.
- A general physician.
- A specialist in electronics.
- A mechanic.
- A journalist.
- A businesswoman.
- An economist.
- A policeman.
- A female specialist in nutrition.



## Roles for the exercise:the Shelter

- You are an unemployed single mother.
- You are the president of a party-political youth organisation (whose “mother” party is now in power).
- You are the daughter of the local bank manager. You study economics at university.
- You are the son of a Chinese immigrant who runs a successful fast food business.
- You are an Arab Muslim girl living with your parents who are devoutly religious people.
- You are the daughter of the American ambassador to the country where you are now living.
- You are a soldier in army, doing compulsory military service.
- You are the owner of a successful import-export company.
- You are a disabled young man who can only move in a wheelchair.
- You are a retired worker from a factory that makes shoes.
- You are a 17-year-old Roma (Gypsy) girl who never finished primary school.
- You are the girlfriend of a young artist who is addicted to heroin.
- You are an HIV positive, middle-aged prostitute.
- You are a 22-year-old lesbian..
- You are an unemployed university graduate waiting for the first opportunity to work.
- You are a fashion model of African origin.
- You are a 24-year-old refugee from Afghanistan.
- You are a homeless young man, 27 years old.
- You are an illegal immigrant from Mali.
- You are the 19-year-old son of a farmer in a remote village in the mountains.

## List of situations for the exercise: Take a step forward

- You have never encountered any serious financial difficulty.
- You have decent housing and a mobile phone.
- You feel your language, religion and culture are respected in the society where
  - You feel that your opinion on social and political issues matters and your views are listened to.
- Other people ask and listen to your opinion about different issues.
- You are not afraid of being stopped by the police.
- You know where to turn for advice and help if you need it.
- You have never felt discriminated against because of your origin.
- You have adequate social and medical protection for your needs.
- You can go away on holiday once a year.
- You can invite friends for dinner at home.
- You have an interesting life and are positive about your future.
- You feel you can study and follow the profession of your choice.
- You are not afraid of being harassed or attacked in the streets, or in the media.
- You can vote in national and local elections.
- You can share the details of your personal life on your Facebook or Instagram without being afraid of hateful comments.
- You can celebrate the most important religious festivals with your relatives and close friends.
- You can participate in an international seminar abroad.
- You can afford to go to the cinema or the theatre at least once a week.
- You are not afraid for the future of your children.
- You can buy new clothes at least once every three months.
- You can fall in love with the person of your choice.
- You feel that your competence is appreciated and respected in the society where you live.
- You are not afraid of the consequences of climate change

## 04 • Non-formal and informal learning are vectors of empowerment

### Summary

A one-day training for social workers, volunteers, experienced people from migrants community (int. mediators), teachers, CSO, cultural operators . The aim of this one-day training is to share theoretical background on non-formal and informal learning processes and possible achievements, in order to equip people who are working with migrants as well as other underprivileged population to help them identify and capitalize knowledge and skills acquired in a non-formal and informal learning environments; the training focus on psychosocial skills giving tools and sharing good practices which will support social and professional inclusion. .

### Associated Themes :

Psychosocial competences / Social and professional inclusion / Emancipation

### Objectives of the training

- To transfer knowledge on the frameworks and key determinants of non-formal education and informal learning for adults
- To inform and sensitize participants on key issues migrant population (and other underprivileged population) faces in the process of inclusion: status, fundamental rights, everyday obstacles in different sectors of integration
- To transfer knowledge to professionals and volunteers to be able to empower and help people from migrant community to become aware of their psychosocial competences and to apply them in personal development and professional context
- To familiarize with tools to be used in order to empower migrants to become members of our societies

### Target audience

Social Workers, Volunteers, Experienced people from migrants community (int. mediators), Teachers (Secondary Schools/Vocational), Welfare Community Managers/Coordinators, CSO, cultural organizations/operators.

### Duration of the training

1 day

## Space, facilities and equipment required

A big room for approximately 20 people (e.g. 12 - 16 participants, trainers, guests):

Open space with possibility to put chairs in a circle

Equipped with internet and LCD projector, speaker

Flipchart and flipchart papers

Papers, markers, pens, post-it

## Sources, bibliography.

Migrants Integration into the Labour Market and Ecological Transition, Afidel and partners, 2021.

[https://www.milmet-project.eu/wp-content/uploads/2024/02/24\\_EN\\_Toolkit.pdf](https://www.milmet-project.eu/wp-content/uploads/2024/02/24_EN_Toolkit.pdf)

Adriano Linzarini, Daniel Catarino da Silva: Innovative tools for the direct assessment of social and emotional skills, OECD Education Working Papers No. 316, OECD, Directorate for Education and Skills, 2024

<https://www.oecd-ilibrary.org/docserver/eed9bb04-en.pdf?expires=1727864500&id=id&accname=guest&checksum=2E7E1B79A1BB2016BE206792DD35DF2A>

### Day 1:

**9:00 – 10:30** Introduction to the training

Introduction to the frameworks of non-formal and informal learning

**10:30 – 10:45** Coffee break

**10:45 – 12:15** Moderated round table and storytelling session: our obstacles in inclusion

Which kind of support migrants need, who can support them?

**12:15 - 13:00** Joint lunch in situ

**13:00 - 14:30** How to capitalize skills and knowledge: Safe Space and Empowerment

**14:30 - 14:45** Coffee break

**14:45 - 16:15** How to capitalize skills and knowledge: tools and support

**16:15 - 16:45** Open questions and evaluation of the training

## Kick-off of the training

**Duration :** 45 minutes

### Objectives of the activity

This phase allows the participants to:

- Feel at ease in a safe space for learning and experience-exchange
- Discover the purpose of the training, the methodology and the agenda

### Content / Method

#### Introduction to the program, the organizer and the trainer team (10 minutes)

The trainer team presents briefly:

- The needs behind the training/the idea and the goals of the training

Explain: Why we are doing this training? What are the needs of migrant population in our city/state?

- Agenda of the training
- Trainers team

#### Introduction of participants and expectations from the training (15 minutes)

A round of introduction

Every participant introduce him/herself, answer to one or two questions:

Shortly introduce yourself: where are you working? What connects you with the topic of the training? What are your expectations from the training? What do you want to learn? How do you imagine our work?

You can use other creative exercises that meet the same objective.

#### Short explanation on the methodology (5 minutes)

Trainers explain: How will we work? Short input on participative methodology and learning in a non-formal setting.

E.g. sharing our positions and doubts is valuable, every person in the group have valuable experiences - the more we interact the process closer to practice and of more quality.

#### Setting a “Work agreement” - short version (15 minutes)

Brainstorm and agreement: Creating together a short list of desirable behaviors: how do you want people behave during the training, from technical ones to those connected with the process.

For example: To raise hand or give a sign to the trainers (so the trainers can follow the sequence and ensure that everyone who wants - speak.; To be confidential - not to share examples from private life people share outside the group; We work without forcing: not to speak or share our experiences and thoughts when we are not comfortable; To respect other people’s opinion; To listen actively.

The group is asked to briefly brainstorm on the behaviors/things that would make learning more comfortable, what they want to happen, what they don’t want to happen? After the brainstorm, the group accepts the “rules” they want to follow.

### Advice for trainer

This is not a long training and there is no need to go deeper in process details, but to create safe space for learning and exchange experiences..

## Non-formal and informal learning and psychosocial competences

**Duration :** 45 minutes

### Objectives of the activity

This phase allows the participants to:

- acquire knowledge on key determinants of non-formal education and informal learning for adults

### Content / Method

Lecture - power point presentation: non-formal and informal learning and psychosocial competences. (Find theoretical benchmarks attached in the end of the document).

### Advice for trainer

Prepare a presentation with key points about, formal, non-formal and informal learning and key social competences Initial information below. Add more details based on your country's context, laws and practice.

## Obstacles and support for inclusion of people with migrant experience

**Duration :** 1h30

### Objectives of the activity

This phase allows the participants to:

- be informed and sensitize on key issues migrant population faces in the process of inclusion: status, fundamental rights, everyday obstacles in different sectors of integration
- exchange possibilities to support migrants

### Content / Method

Round table and story telling session: Obstacles and support for inclusion of people with migrant experience

Organize an (internal) round table and invite as participant:

- Someone who works on integration of migrants (can be a person who is already participant) who is able to give short introduction on the challenges migrants face in integration (in Croatia some of them are: lack of support to learn Croatian language, housing, health support, access to education especially to secondary schools and faculties, prejudices, growing hate-speech, racism, violence)

- One or two people from migrant community willing to share their experiences on these obstacles

1. Ask them firstly for a short introductory speech.
2. Ask them what they see as important skills newcomers have to have in order to raise the quality of their personal life? Which for their professional life?
3. What from their experience people already know? What is new for them?
4. Talk with them about how to strengthen support : what are the activities, who can act as support?

## How to capitalize skills and knowledge: safe Space and Empowerment

Duration : 1h30

### Objectives of the activity

This phase allows the participants to:

- recall their key skills and knowledge and recall where and when they acquire them
- become aware that we learn in numerous formal, non-formal and informal situations and all these skills are valuable for our private and professional life.

### Content / Method

Next two sessions of the training are designed for experience-learning: participants of the training will experience methods they can use while working with the migrant population on their empowerment and skill awareness.

### Life timeline: When (and where) we learnt what we know?

Ask participants to recall a timeline of their life, highlighting moments or events which had a significant impact on their education or skills acquiring.

Each participant draw his/her timeline.

After 10 minutes, ask each participant to present his/her timeline and put key events in the joint big timeline. Ask participants to add points if other participants inspire them.

Discussion: ask participants to reflect on the exercise:

How do you feel after recalling what you learnt till now?

Where do you think you can use these skills?

### Advice for trainer

Prioritize practical learning, help participants to recall skills and knowledge they acquire through non-formal and learning: such as different workshops they attended, languages they learnt... and

Help participants to recall different situations of sources of informal learning, such as: internet, TV, social media, literacy, kitchen, neighbors, friend, campaigns, protests...

## How to capitalize skills and knowledge: tools and support

Duration : 1h30

### Objectives of the activity

This phase allows the participants to:

- experiment with the Mind Map tool Prepare to use this tool with migrants
- do some introspective work on their own skills
- prepare to use tools such as europass with migrants

### Content / Method

There are available tools for assessing skills and knowledge. We will focus on awareness raising through creation of mind-maps.

## **Creating mind maps**

Instructions and division in groups (5 minutes)

Step 1: creating maps - each participant individually (10 minutes)

Step 2: share in small groups and create joint map (20 minutes)

### **Create a mind map I: personal life**

Two small groups can create a mind map I:

1. Central question: I want to be more active in my community.
2. Branches/directions: What do I know that can be useful, what I...
  - a) Learnt at school\*
    - 1, 2, 3...
  - b) Already know from workshops I attended
    - 1, 2, 3...
  - c) Know from my everyday experience (TV, internet, peer groups, kitchen...)
    - 1, 2, 3...

### **Create a mind map II: professional life**

Two small-groups can create a mind map II:

1. Central question: I want to become: (write a profession or a working position),
2. Branches/directions: I already have the these knowledge and skills, that...
  - a) I have learnt at school
    - 1, 2, 3...
  - b) I know from workshops
    - 1,2,3...
  - c) I know from everyday life (TV, internet, peer groups, kitchen...)
    - 1.2.3...

Step 3: presentation to the plenum (10 minutes)

Step 4: debriefing and discussion:

How did you feel while writing down your own skills? How was the process in the group? What did you know that you know, what did you recall by thinking during the exercise? What did you recall while working with others? Which kind of support do you need to write your CV? Who can help you?

### **From identifying to enhancing skills** (15 minutes)

Share basic information on the European Qualifications Framework – Europass.

For the recognition of non-formal education and informal learning you can consult the The European Qualifications Framework – Europass. A skills validation process allows individuals to identify, document, assess and certify our skills, to receive a partial or complete qualification, increase the chances in the labour market and open up new professional opportunities, give better access to further education and training from certain parts of the training module or degree course. Validation increases social inclusion and empower people, including early school leavers, unemployed individuals, low-skilled adults and third-country nationals, by giving visibility to their skills. But, this process is still too complicated and difficult to achieve for most

(...)



people of the migrant population. With this training we want to empower people to become aware of what they already know and skills they have, in order to develop CVs and present their knowledge to employers, social workers and community organizers.

### **Create your CV (30 minutes)**

On a A-4 page write down basic information

1. Present yourself
2. Present your formal education
3. List your working and volunteering experience
4. List your skills (what you know how to do)

For homework: Write the CV in more details and sent to the trainer for the feedback\*\*  
Presentation, open questions, homework.

### **Advice for trainer**

In this training we will try two different mind maps, but you can use your creativity and adapt central questions of the map to the specific needs of your participants, context and situation.

Give to participants tips for free digital mind map-maker, such as:

<https://www.canva.com/graphs/mind-maps/> and others available free of charge.

\*See the picture bellow in the end of the document, use the template and create similar.

\*\* Give a week to the participant to write their CVs and send them to you. Check them and send them back with the feedback on how to finalize them for further use. This activity brings awareness and can actually help people to present themselves.

## **Evaluation of the training**

**Duration** : 30 minutes

### **Objectives of the activity**

This phase allows the participants to:

- be aware of the key aspect of the training
- give Feedback on the process and usefulness of the training
- make suggestions for improving the training itself

### **Content / Method**

A short reflection on what was learned during the training

1. Online questionnaires to fulfill on the training (5 minutes) or short after the training

2. Evaluation circle

(15 minutes)

Answer: How was the training for you? What was useful? What in particular do you carry from this training?

Reminder to the homework, contacts exchange.

## Pedagogical materials for preparation and exercises

### Theoretical benchmarks on formal, informal education and informal learning

#### Formal education

- structured education system
- from primary (in some countries from nursery) school to university
- specialised programmes for vocational, technical and professional training; acquire learning or competences
- based on a programme or curriculum which can be more or less closed to adaptation to individual needs and preferences
- formal education usually leads to recognition and certification

#### Non-formal education

- planned, structured programmes and processes of personal and social education for young and/or adults
- designed to improve a range of skills and competences, outside the formal educational curriculum
- in youth organisations, sports clubs, community groups – to undertake projects together, play games, discuss, go camping, or make music and drama.
- achievements are usually difficult to certify,
- Social of Non Formal Education recognition is increasing

#### Informal learning

- a lifelong learning process
- each individual acquires attitudes, values, skills and knowledge from the educational influences and resources in his or her own environment and from daily experience
- from family and neighbors, in the market place, at the library, at art exhibitions, at work and through playing, reading and sports activities
- mass media (social networks) - important medium for informal education
- through plays and film, music and songs, televised debates and documentaries
- unplanned and unstructured

## Theoretical reminder on Psychosocial competences

Psychosocial competences: In 1993, the World Health Organisation (WHO) introduced the concept of psychosocial skills, listing 10 skills in pairs. UNICEF uses the same definition: **“Psychosocial competence is a person's ability to deal effectively with the demands and challenges of everyday life. It is a person's ability to maintain a state of mental well-being and demonstrate this in an adaptive and positive behavior, while interacting with others and his / her culture and environment.”**

### Awareness of these competences means:

1. Recognition: Awareness of what you have learned through various life situations, whether at work, through volunteering, hobbies, or social activities.
2. Evaluation: Assessing how useful and applicable these competencies are in a professional context or for personal development.
3. Applying: Applying these competencies in practice, whether through employment, career advancement, or personal growth.

Use examples of non-formal learning activities from your experience and informal learning from your experience or the Guide.

Decision-making	Problem-solving
Critical thinking	Creative thinking
Effective communication	Interpersonal relationships
Self-awareness	Empathy
Coping with stress	Coping with emotions

**Decision making** helps us to deal constructively with decisions about our lives. This can have consequences for health if young people actively make decisions about their actions in relation to health by assessing the different options, and what effects different decisions may have.

Similarly, **problem solving** enables us to deal constructively with problems in our lives. Significant problems that are left unresolved can cause mental stress and give rise to accompanying physical strain.

**Creative thinking** contributes to both decision making and problem solving by enabling us to explore the available alternatives and various consequences of our actions or non-action. It helps us to look beyond our direct experience, and even if no problem is identified, or no decision is to be made, creative thinking can help us to respond adaptively and with flexibility to the situations of our daily lives.

**Critical thinking** is an ability to analyse information and experiences in an objective manner. Critical thinking can contribute to health by helping us to recognise and assess the factors that influence attitudes and behaviour, such as values, peer pressure, and the media.

**Effective communication** means that we are able to express ourselves, both verbally and non-verbally, in ways that are appropriate to our cultures and situations. This means being able to express opinions and desires, but also needs and fears. And it may mean being able to ask for advice and help in a time of need.

**Interpersonal relationship** skills help us to relate in positive ways with the people we interact with. This may mean being able to make and keep friendly relationships, which can be of great importance to our mental and social well-being. It may mean keeping good relations with family members, which are an important source of social support. It may also mean being able to end relationships constructively.

**Self-awareness** includes our recognition of ourselves, of our character, of our strengths and weaknesses, desires and dislikes. Developing self-awareness can help us to recognize when we are stressed or feel under pressure. It is also often a prerequisite for effective communication and interpersonal relations, as well as for developing empathy for others.

**Empathy** is the ability to imagine what life is like for another person, even in a situation that we may not be familiar with. Empathy can help us to understand and accept others who may be very different from ourselves, which can improve social interactions, for example, in situations of ethnic or cultural diversity. Empathy can also help to encourage nurturing behaviour towards people in need of care and assistance, or tolerance, as is the case with AIDS sufferers, or people with mental disorders, who may be stigmatized and ostracized by the very people they depend upon for support.

**Coping with emotions** involves recognising emotions in ourselves and others, being aware of how emotions influence behaviour, and being able to respond to emotions appropriately. Intense emotions, like anger or sorrow can have negative effects on our health if we do not react appropriately.

**Coping with stress** is about recognising the sources of stress in our lives, recognizing how this affects us, and acting in ways that help to control our levels of stress. This may mean that we take action to reduce the sources of stress, for example, by making changes to our physical environment or lifestyle. Or it may mean learning how to relax, so that tensions created by unavoidable stress do not give rise to health problems.

**In 2001, the classification was redefined by the WHO, with a grouping into 3 main categories:**

- Cognitive skills
- Emotional skills
- Social skills

See table below.

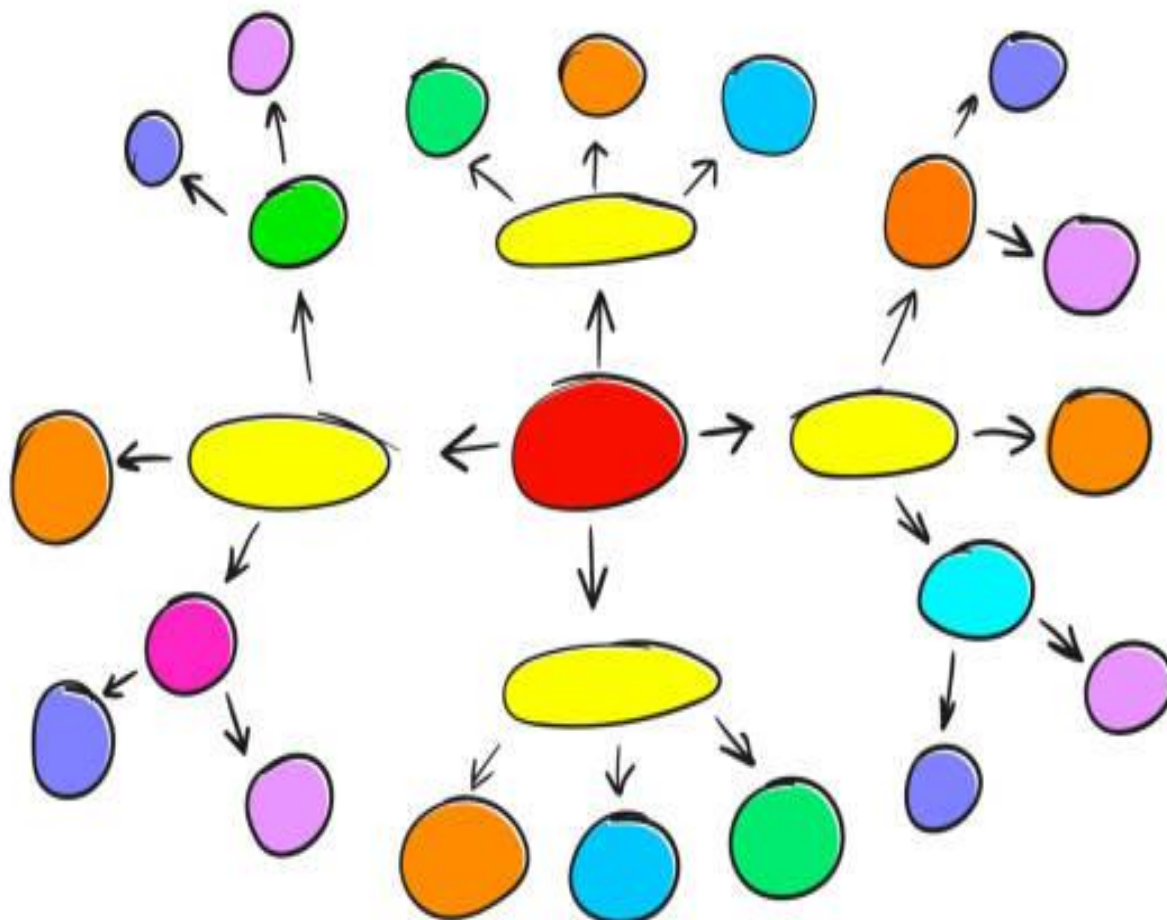
Categories	General Competences	Specific Competences
Cognitive competences	Self-awareness	-Self-knowledge (strengths and weaknesses, goals, values, internal discourse...) -Critical thinking skills (identification of biases, influences...) -Positive self-evaluation -Mindful awareness of inner experiences
	Self-regulation	-Impulsivity management -Goal achievement skills (definition, planning...)
	Constructive decision-making	-Ability to make responsible choices -Ability to solve problems creatively
Emotional competences	Emotion and stress awareness	-Understanding emotions and stress -Identifying one's emotions and stress
	Emotion regulation	-Expressing one's emotions in a positive way -Managing one's emotions (including difficult emotions: anger, anxiety, sadness...)
	Stress management	-Regulating one's stress in daily life -Ability to cope with adversity
Social competences	Positive communication	-Empathetic listening skills -Effective communication (valuing, clear expression...)
	Positive relationships	-Developing social bonds skills (reaching out, making connections, building friendships, etc.) -Prosocial attitudes and behaviours (acceptance, collaboration, cooperation, mutual support...)
	Problem-solving	-Ability to ask for help -Ability to be assertive and to say no -Ability to resolve conflicts in a constructive way

## A reminder of the points to bear in mind working with people with migrant experience

When working with people with migrant experience, take into consideration these aspects:

- In the process of integration/inclusion – even if (young people) are included in the formal education system - still need many efforts in the field of NFE and IL – the knowledge and experience are transferred faster, skills oriented, participatory and helps to build communities
- Programs designed to empower people, help with integration, build up skills
- Spaces to meet, learn, empower
- Migrants with former educational or
- Migrants with scarce or missing education, trauma – more empowerment
- Multiperspective: language, culture, specific skills

## Mind map template



## Additional tools to check your skills and competences

You can use or suggest to your participants, depending on their skills and language knowledge, one of the following tools:

The AKI tools are meant to help you highlight transversal competences (soft skills) acquired in international youth mobility projects.

<https://aki-app.org/en/>

Open badge, digital badge that is verifiable, portable, and packed with information about skills and achievements.

<https://openbadges.org/>



# 05 • Methodology for an inclusive and emancipatory artistic project with migrants.

## Summary

A 2-day training course for staff from cultural organisations, non-formal education organisations, migrant reception and integration structures, and for migrants involved in cultural and artistic activities.

The training takes the form of a role-playing game in which the participants devise an artistic project and adopt a methodology to ensure that the project is inclusive and emancipatory. The various steps in the course are based on the content of the Practical guide « for an inclusive and emancipating approach to migrant population through cultural and artistic activities » which can then be used as a facilitation tool.

## Correlated themes

Project methodology / Inclusion / Emancipation / Cultural rights

## Objectives of the training

- Understanding the issues involved in implementing an artistic project with migrants.
- Identifying the phases of a project
- Identifying the obstacles and levers in a given context
- Being able to implement a project and to ensure that the project is inclusive and emancipatory
- Discovering the practical guide as a facilitating tool

## Target audience

12 to 24 participants

- Staff from cultural organisations (e.g. programmers, artists, mediators)
- Staff from non-formal education organisations (e.g. socio-cultural facilitators, project coordinators)
- Staff from migrant reception and integration structures (accommodation, social workers, vocational integration advisers, language trainers, etc.).
- Migrants involved in cultural and artistic activities.

## Duration of the training

2 days

## Space, facilities and equipment required

Large room where people can move and where it is possible to work both in small groups and entire group,  
natural lights if possible,

Videoprojector

Internet connexion

Paperboard

Practical guide “For an inclusive and emancipating approach to migrant population through cultural and artistic activities” (one copy per participant - to be distributed at step 7)

## Sources, bibliography.

Practical guide: “For an inclusive and emancipating approach to migrant population through cultural and artistic activities”

<https://Intercultural-learning.eu>

### Day 1:

**10:00 - 10:45** Step 1. Launch of the training

**10:45 - 11:15** Step 2. Setting up interdisciplinary and multicultural teams

**11:15 – 11:30** Coffee break

**11:30 - 12:15** Step 3. Fix the cap

**12:15 - 13:45** Lunch break

**13:45 - 15:15** Step 4 : Standard project approach

**15:15 - 15:30** Coffee break

**15:30 – 16:30** Step 4 (continued) :  
Debriefing

### Day 2:

**9:00 – 10:15** Energizer

**09:15 - 10:15** Step 5. Emancipation and inclusion: challenges

**10:15 - 10:30** Coffee break

**10:30 - 12:15** Step 6. Integrate the approach of cultural rights

**12:15 - 13:45** Lunch break

**13:45 - 14:30** Step 6 (continued) :  
Debriefing

**14:30 - 15:30** Step 7 : The Practical Guide: a facilitating tool

**15:30 - 16:00** Step 8 : Training evaluation

## Launch of the training

**Duration :** 45 minutes

### Objectives of the activity

This phase allows participants to:

- Feel welcomed
- Get to know the trainer
- Introduce themselves and meet other participants
- Discover an activity that highlights the fact that different people also have things in common.

### Content / Method

**Prelude:** Welcome (15 minutes)

- Give a welcoming message, introduce the organization providing the training, and the trainer.
- Remind participants of the training objectives.
- Present the training organization (agenda, etc.).
- Explain the pedagogical approach.
- Reiterate the rules of listening and non-judgment.
- Ask participants to briefly introduce themselves and express their expectations for the training.

**Step 1:** Icebreaker “Star Identity Card” (30 minutes)

Distribute a worksheet (attached at the end of the document) to each participant.

Invite each participant to write an aspect of their identity on each ray around the star.

Participants will then mingle, compare their stars, and note the names of those with whom they find common points. At the end of the activity, conduct a very brief debrief on this icebreaker, highlighting how it showcases both the diversity of participants and their commonalities.

### Advice for trainer

This initial phase should not be overlooked. It greatly influences the atmosphere and dynamics of the group moving forward. It is essential for participants to feel confident and comfortable expressing themselves.

## Setting up interdisciplinary and multicultural teams

**Duration :** 30 minutes

### Objectives of the activity

This phase allows participants to:

- Prepare to act collectively.
- Identify the components of an interdisciplinary team.
- Engage in role-playing, meaning to "put themselves in someone else's shoes."

### Content / Method

**Step 2 :**

Set up the teams (20 minutes)

(...)

Ask the trainees to set up teams of six people. In each group, the trainees divide up the characters. At least :

- 2 social workers (people who work in the reception and integration of migrants, language teachers, etc.),
- 2 artistic and cultural workers (artist, cultural facility manager, cultural mediator, etc.)
- 2 migrants.

The trainer can vary the number of people in each category, but each team must be made up of all three categories. The trainees can choose a role that corresponds to their real situation or, on the contrary, play another role (encourage the participants to play another role).

To help inspire the trainees, the trainer has "Character" cards which he can suggest (Please find them at the end of the document)

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Feedback from the workshop in the large group (10 minutes) : each team presents its characters to the others.

### **Advice for trainer**

The trainer should emphasize that participants will engage in the training activities while striving to remain in character. This approach will enhance their experience and deepen their understanding of different perspectives.

## **Fix the cap**

**Duration** : 45 minutes

### **Objectives of the activity**

This phase allows participants to:

- Exercise their imagination.
- Agree on a common objective.

### **Content / Method**

#### **Step 3:**

Working in teams.

Give the following instructions:

Imagine together the artistic project you want to carry out with migrant people. Explain in a few sentences what it consists of. Come up with a title. (30 minutes)

The trainer can provide a list of ideas for projects taken from the best practices in the Practical guide (Please find them at the end of the document). The trainees can use these as inspiration.

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Large group feedback (15 minutes): each group presents a summary of the project it would like to carry out.

### **Advice for trainer**

At this stage, it is not necessary to delve into the details of the projects. What matters is that each team envisions what they want to implement. Remind participants that when discussing these issues, everyone should remain true to their "role."

## Standard project approach

**Duration :** 2h30

### Objectives of the activity

This phase allows participants to:

- Follow the steps of a standard project methodology.
- Incorporate unforeseen events into project development.
- Become aware of certain challenges related to interdisciplinary and multicultural contexts.
- Consider solutions to these challenges.

### Contenu/Méthode

#### Step 4:

Each team details its project (90 minutes).

Give each team 2 classic project methodology templates: 6W + SWOT (appended at the end of the document).

Ask each team to detail the project as it sees it, using these templates. During this phase of the workshop, the trainer disrupts the work of the groups of trainees by giving them pieces of information that must be considered: these pieces of information can be obstacles or, on the contrary, opportunities. These disruptions are designed to give the trainees an idea of the points to watch out for.

(Disruption cards appended at the end of the document).

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Large-group feedback (60 minutes): each team presents its project framework, as well as the disruptive factors it has received and the way it has taken them into account.

The trainer leads the discussion to analyse what the groups have produced and how they have reacted to the disruptions.

### Advice for trainer

During the team project development phase, it is important for each participant to remain true to their "role." However, during the debriefing phase, it is not necessary to maintain that role. Participants should feel free to express what they experienced while embodying their character.

## Energizer

**Duration :** 15 minutes

### Objectives of the activity

This phase allows participants to:

- Reengage in a collective dynamic.

### Content / Method

Choose a short energizer that you like. You can also suggest that one of the participants lead one.

## Emancipation and inclusion, challenges

Duration : 1h

### Objectives of the activity

This phase allows participants to:

- Establish a common definition of the concepts.
- Share the challenges related to the emancipation and inclusion of migrants.
- Connect these issues to the approach of cultural rights.

### Content / Method

#### Step 5:

- Ask each team to define the concepts of emancipation and inclusion, then share these definitions and retain common definitions. (20 minutes)
- Propose a time for discussion on the challenges of emancipation, inclusion, and access to rights for more vulnerable populations in general and for migrants in particular. (20 minutes)
- Introduce the reference to cultural rights to highlight its relevance concerning the issues discussed. Project or distribute the [definition of cultural rights by Patrice Meyer-Bisch \(Practical Guide page 7\)](#) as well as the focus on [the approach of cultural rights \(Practical Guide page 9\)](#). (20 minutes)

#### Advice for trainer

This phase is more theoretical. It serves as a bridge between the first day and the second. The following steps will allow participants to envision a practical application of these concepts. It may be frustrating not to delve deeper into the understanding of cultural rights, but this could be the subject of a complete training program (see Appendix to the Practical Guide, Training Scenario “Welcoming Migrants in Respect of Their Cultural Rights”).

## Integrating the cultural rights approach in project design

Duration : 2h20

### Objectives of the activity

This phase allows participants to:

- Reflect on a project.
- Identify the strengths and weaknesses of a project in relation to cultural rights.
- Become familiar with a reusable analysis framework.

### Content / Method

#### Step 6:

Each team revisits its project and analyses it in two phases:

(...)

- First Phase (40 minutes): Distribute the simplified methodological framework (attached at the end of the document) to each team. Ask them to analyse their project by answering the questions in the framework.

- Second Phase (60 minutes): Distribute the complete methodological framework (Practical Guide, pages 36 to 41) to each team. Ask each team to complete its project analysis and incorporate modifications for improvement.

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Presentation in large group (40 minutes): Each team presents its project analysis and shares key takeaways. What improvements have been made?

### Advice for trainer

This is a long and important phase. Allow teams to explore the documents and engage in discussion. Remain available to help participants understand the questions in the analysis framework.

## The practical guide: a facilitating tool

Duration : 1h

### Objectives of the activity

- This phase allows participants to:
- Identify the various contents of the Practical Guide.
- Recognize the Practical Guide as a facilitating tool.
- Feel supported in developing artistic projects with migrants by referencing cultural rights.

### Content / Method

#### Step 7:

- Distribute the Practical Guide "For an Inclusive and Emancipatory Approach to Migrants through Cultural and Artistic Activities" to participants. Allow them 15 minutes to browse through it.

- Ask them which contents of the Guide were used during the training and how they might be useful. Complete if necessary (Good Practices: inspiring projects / Cultural Rights: theoretical input / Methodological Table: analysis tool).

- Inquire if participants have a project in mind (either by themselves or others) that could have been presented in this guide. Invite those who wish to describe the project they are thinking of in a few sentences and explain how it would have been relevant to the guide.

### Advice for trainer

It is important to have a copy of the Practical guide for each participant, allowing them to handle it and keep it after the training.

## Training évaluation

**Duration** : 45 minutes

### Objectives of the activity

This phase allows participants to:

- Provide feedback on the training.
- Discover an evaluation tool from the Practical Guide that is reusable in a multicultural context.

### Content / Method

#### Step 8:

Distribute the Participant Questionnaire to the trainees (Practical Guide, pages 38 to 44).

Emphasize that this is one of the tools from the Practical Guide that can also be used with non-native speakers. Allow 10 minutes for everyone to fill it out.

Offer a time for discussion based on everyone's feedback.

Finally, thank everyone and wish them success in creating inclusive and emancipatory projects with migrants.

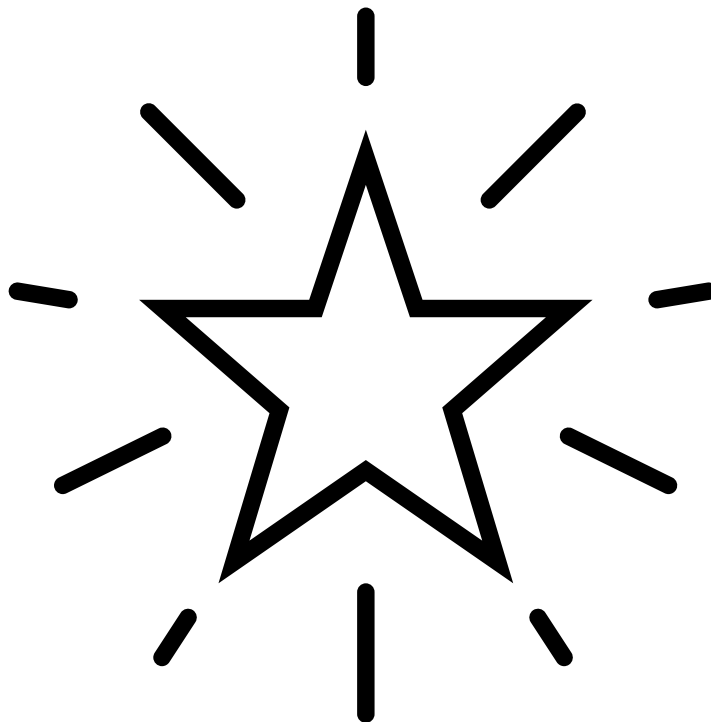


## Pedagogical materials for preparation and exercises

### Step 1

#### Star identity card

Write an aspect of your identity on each ray around the star  
Then mingle, compare your stars, and note the names of those with whom you find almost one common point.



## Step 2

### Characters cards

To give you ideas, you could be...

Artistic and cultural fields		
<p><b>CULTURAL MEDIATOR AT A MUSEUM</b> You work for a museum in your city. You act as the intermediary between artists, their works, and the general public.</p>	<p><b>ARTISTIC DIRECTOR OF A THEATRE</b> You are primarily responsible for the programming of the theatre in which you work. You oversee artistic choices and ensure the implementation of your project, according to available human, material, and financial resources.</p>	<p><b>SOCIAL INCLUSION OFFICER THROUGH CULTURAL PRACTICES</b> You work in an association and develop initiatives to promote inclusion through cultural and recreational activities. You primarily serve a socially isolated audience and would like to expand your outreach to include migrants.</p>

Social field		
<p><b>VOLUNTEER IN A COMMUNITY ASSOCIATION</b> You are an activist in a local association. For several years, you have initiated fundraising and material collection efforts, organized solidarity actions, and actively participated in welcoming individuals in need.</p>	<p><b>LANGUAGE TRAINER</b> You work with a migrant audience to teach them the language of your country.</p>	<p><b>SOCIAL SUPPORT OFFICER</b> You work in an organisation to promote the integration of migrants in your community, focusing on housing and employment.</p>

Exiled/Migrant individuals		
<p><b>CHOREOGRAPHER</b> In your home country, you are a choreographer. Recently arrived, you have obtained refugee status, but you are unable to practice your profession due to insufficient language skills.</p>	<p><b>MUSICIAN</b> You have a passion for the Oud, an instrument you play perfectly. You sometimes perform with a small group at association events.</p>	<p><b>AMATEUR PAINTER</b> Having been settled in your new country for a long time, you lack social connections. At home, you practice painting, an art that you are passionate about..</p>

**Create YOUR OWN characters.**

## Step 3

### List of ideas for projects.

**Here is a list of projects that have been carried out. They may stimulate your imagination. Your group should set about organising its own project. What do you want to do?**

You want to organise a day of relaxation involving people who have recently arrived in your country as well as locals. You invite a choreographer to lead a dance workshop for the occasion.

You want to organise a cultural outings programme for foreign people including theatre and dance performances, museum visits and art exhibitions.

You want to organise masterclasses where participants introduce others to a traditional practice in their culture of origin.

You want to organise a competition of stories of those who decided to leave behind their lives in another country, embarking on a journey that brought them in your country. People can write their story or send audio recordings or videos.

You want to organise a theatre of the oppressed workshop with a group of learners who usually come to learn your language.

You want to organise a public event to showcase various artistic expressions of exiled people.

You want to create a cookery book based on recipes suggested by people in a multicultural group.

**What is YOUR project?**

## Step 4

### Disruption cards

Someone in the group comes to you to complain that he or she can't express himself or herself without being contradicted by someone else in the group. The person feels that his or her ideas are never heard or taken into account.	A group of residents are concerned about your project and fear for the safety of their neighbourhood.	Your local town council has decided to award you a grant for your project!
One member of the group, who is very committed to the project, can no longer have her child looked after in the evenings. Your meetings often take place on Tuesday evenings.	A member of your group doesn't want people from a culture too far removed from their own to join the group.	You discover that one of the participants is a musician.
One of the social workers warns that the migrants they work with are not legally resident.	The town council will provide you with a room once a month and the village hall free of charge for events!	A member of your group is annoyed that migrants who take part are not paid.
An artist you wanted to work with on the project offers to work on a voluntary basis.	The group of migrants you are planning to work with is all male.	One person in the group has a very poor understanding of your language.

**Each trainer can create other disruption cards.**

## Step 4

### Standard methodological framework: 6W



**Title of your project:**

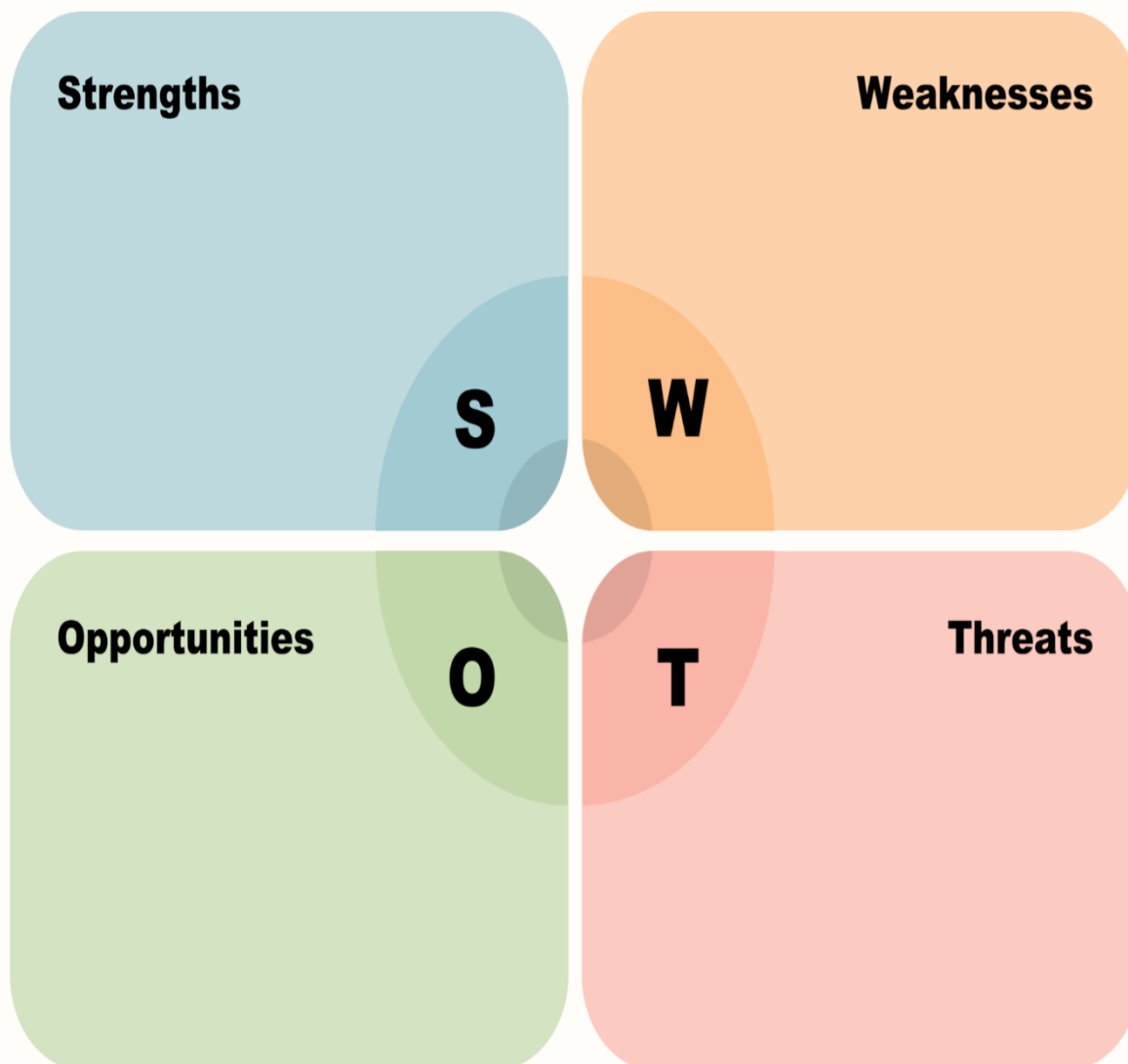
**Describe your project following the 5W framework bellow:**

Who ?	What ?
Where ?	When ?
How ?	Why ?

## Step 4

### Standard methodological framework: SWOT

Here you can list the factors that could help or hinder your project:



## Step 6

### Simplified Cultural Rights Methodological table: Guidelines for implementing projects that respect migrants' cultural rights

**Analyse your project using the following questions as a guide.**

1- Does your project respect dynamic identities and promote openness?

- > Does your project ensure that every participant has the freedom to express their identity (values, reference points, tastes, knowledge, habits...), the meaning they give to existence, particularly through artistic creation?
- > Does your project promote cultural diversity to provide new opportunities for everyone? Does it aim to remove barriers to make these opportunities accessible?
- > Does your project contribute to the cultural life and thus to common heritage?

2- Does your project ensure the quality of the relationship in an intercultural context?

- > Has your project taken the time necessary to build a quality relationship based on reciprocity (mutual recognition and intercultural dialogue). Does it create an environment which ensures that participants are free and have their dignity respected?
- > Does your project allow each person to determine the place they wish to occupy in the project. Does it ensure that their consent is respected at all times, and that participants negotiate their roles in the project together and make commitments to each other?
- > Does your project propose a system in which the divergences that arise (linked to differences of opinion, views, sensitivities, etc.) can be expressed and resolved peacefully?

3- Is your project encouraging empowerment?

- > Does your project involve people in the design, the implementation and the evaluation of itself.
- > Does your project encourage people to take a critical look at the project for them to make proposals (including artistic and organizational aspects) in a democratic framework?
- > Does your project allow people to express whether or not the project is beneficial to them. What do they gain? sociability? knowledge? independence? self-confidence? Sense of belonging?

4- Does your project promote cultural rights?

- > Are the philosophy and the concept of "cultural rights" shared before or during the project so that participants are aware of cultural rights and are involved in their respect throughout the project?
- > Does your project make cultural rights a major reference point in order to ensure that you do your best to respect them.
- > Does your project promote cultural rights within the local population and give resonance to the values supported by the project?

