

Methodology Handbook

For Education Practitioners and Creative Arts Professionals

Chimes Project 2021-2023

Competence, Citizenship, and Inclusion
Through Music & Movement Solutions



Co-funded by the
Erasmus+ Programme
of the European Union

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1.Introduction

Who is this handbook for?

The CHIMES Methodology Handbook has 3 target groups:

- i) education practitioners (teachers, tutors, trainers, counsellors, mentors) working in the field of alternative education, second chance education and other preventative or curative measures that are designed to combat social exclusion and promote re-engagement in education, training and employment of disadvantaged young people.
- ii) Policy makers and decision makers in education, training and youth sectors who are responsible for implementing preventative or curative measures to combat social exclusion and promote re-engagement in education, training, and employment of disadvantaged young people
- iii) professionals working in the creative arts industries who are seeking other routes for their talents and skills, not just in entertaining, but also in educating, by bringing creative arts to those who traditionally or historically do not engage in creative arts, either as observers or participants.

What are the aims and objectives of the handbook?

- The handbook aims to bring together all the pedagogical practice and methodology in informal learning that was used in the 2-year CHIMES project to support other education practitioners and creative professionals to meet the needs of other disadvantaged target groups.
- Through sharing of best practice in education and creative arts, education practitioners and creative arts professionals will learn from each other. For example, creative arts professionals can learn how participation in creative workshops not only nurtures talent, but also supports the development of transferable competences that are necessary on the journey to social and economic for disadvantaged young people.
- The methods and activities are designed to be transferable to other settings in the education and training sector, (for example Youth work), to other creative industries (for example visual and moving image) and to other disadvantaged target groups (for example unemployed people, women, ethnic minority groups).
- The handbook provides case studies, which illustrate how the project activities were implemented and includes tips and tricks for other professionals and practitioners to use.

2. Background

The global pandemic had an impact on the economy of the EU member states, forcing many businesses to close, some of them permanently. The economic impact on the cultural and creative industries was that the entire sector seemed to be close to collapse as all festivals, fairs and concerts were cancelled, clubs and theatres were closed.

The OECD recognised that the creative sectors are important in their own right in terms of their economic footprint and employment (jobs at risk ranging from 0.8% to 5.5% of employment across OECD regions). The closure of the creative and cultural industries created a cultural desert. The OECD predicted "The downsizing of cultural and creative sectors will have a negative impact on cities and regions in terms of jobs and revenues, levels of innovation, citizen well-being and the vibrancy and diversity of communities" (Oct 2020). The OECD advocated that crossovers between culture and education sectors could drive future innovation, with both the education and the cultural and creative sectors becoming strategically complementary.

Research has shown that vulnerable young adults who are at risk of social and economic exclusion are also at risk of mental health problems, which accelerated as a result of confinement during the global coronavirus pandemic. The lockdown and social distancing measures made evident the importance of arts and culture for people's mental well-being. The OECD recognised that culture and art can make a positive social impact and contribute to other channels such as well-being and health, education, and inclusion "cities and regions may consider cultural and creative sectors as well as cultural participation as a driver of social impact" (OECD Oct 2020)

The shockwaves of COVID-19 have been felt in all creative industries, with performing arts (-90 % between 2019 and 2020) and music (-76 %) being the most impacted. Visual arts, architecture, advertising, books and press revenues fell by 20 – 40% compared with 2019. The seriousness of the crisis is illustrated by the fall of around 35% in royalties for authors and performers, whose revenues were sharply reduced in 2021 and 2022. The crisis hit Central and Eastern Europe the hardest (from -36% in Lithuania to -44% in Bulgaria and Estonia). In some EU countries there were two lockdowns in 2020 and limited, and sometimes non-existent, government support for people who work in the creative industries, who are very often self-employed.

As a consequence of the forecast impact on the creative industries, the European Commission sent out this special call for collaborative partnerships in October 2020, in order to support and regenerate the creative industries which have been severely impacted by national lockdowns across the European Union.

3. The Chimes Project

Aims and Objectives

The aim of the CHIMES project was to support disadvantaged young people on their journey from social exclusion to social inclusion, enabling them to become full members of society, by developing a sense of belonging and by equipping them with the skills and competences necessary for life and work.

The objectives were:

- Enhance the learning experience and promote citizenship through community-based activities
- Support the integration and social & economic inclusion of disadvantaged young people into mainstream society
- Develop wider key skills and competences in disadvantaged young people through creative arts
- Provide high quality learning opportunities

The Target Group

The target group of disadvantaged young adults are socially excluded and face multiple barriers to both social and economic inclusion; long term unemployment, incomplete education, low level or no qualifications, cultural differences, fractured family lives, physical or mental health problems. This results in low self-esteem and a lack of self-confidence.

Social exclusion and economic exclusion are not mutually exclusive as both impact on the employability of young people. Lacking educational qualifications or vocational training, they have had no opportunity to develop skills. Lacking employment, they have had no opportunity to practice and improve skills.

All the target group have been attending second chance schools or similar education and training initiatives that are using alternative methodologies to combat social exclusion and engage or re-engage them in education, training, and employment.

At **Gentis Foundation** the participants were aged 16 to 29 years old, at risk of social exclusion or who had been expelled from the regular educational system and now are undertaking a range of professional training.

Ariadne Foundation worked with young people aged 14 – 20, in particular, second-chance learners who have been removed by the system or who have left education and were re-entering an institution of their own choice where non-formal education takes place. In the second half of the project, the gender composition changed, and the proportion of girls was 60%. The target group was characterised by young people's openness towards interactivity. They were interested in expressing their feelings through drama and art therapy.

The target group involved by **CESIE** in the project activities varied according to the different activities offered. Their ages ranged from 16 to 28 years old and the vast majority of them were youth with a migrant background. In total, CESIE engaged 11 young participants in the workshops (other young people did take part at the workshops, however, since they could not complete till

the end the workshops for personal or other reasons, they have not been considered in the total number of participants).

At **PSE** the target group were young people mainly between the ages of 12 to 24 years, who faced two or more barriers to achieving good grades in school and accessing employment. These barriers included being out of work or education, having been in social care, being economically disadvantaged, having care responsibilities, being from an ethnic minority that experiences multiple disparities in the labour market.

The target group at **AE20** were the youngsters who attended the Second Chance School of Matosinhos: young people who had left school without having obtained the minimum qualifications required to access a job or new training paths and without having the basic social skills to allow them adequate social and occupational integration.

Working Methods

How were participants selected?

For Gentis Foundation the obvious ones, that showed direct interest in the project, were not always chosen. The selection of participants took into consideration their potential to grow with the project. Partners chose young people who they thought would benefit the most from the project. Thus a mix of young people with interest, willingness and commitment to participate in the project were selected alongside those, who initially showed less interest, but were encouraged to participate.

At AE20 the young people selected at the beginning of the project were part of the young people who had already been at the school for a year and so AE20 already had a clear idea of their profile. Some participants were those who were just arriving at the school at the beginning of the project.

Ariadne Foundation identified young people living in a residential area in a housing estate, where the community space - the Hive - is located and where these young people are regular visitors. They asked them which programmes they would like to participate in. The young people who were selected those who could identify with Chimes' core objectives and for whom the activities could help them to make more intense emotional sense of the world.

At CESIE participants were identified through local networks and involved targeted dissemination activities. They were motivated to participate by the desire to develop or fine-tune their skills, useful both in their personal and professional life, but they were also encouraged by the idea of meeting other young people, establishing new friendships and sharing their experiences, especially in a post-Covid scenario, to recover from a very isolating social experience. CESIE believes that the participation in these workshops encouraged young people to consider professional paths linked to the field of the Creative and Cultural Industries, inspired by the examples offered by the trainers involved and supported by the very positive practical experiences they have made.

The role of participants

Social cohesion is founded on the principles of a sense of belonging and feeling valued in the community. The methodology of CHIMES promoted empowerment of disadvantaged young people by:

- utilising informal learning in “safe” settings
- involving the young people in the decision- making
- involving the young people in organisation and management
- encouraging self -reflection

Project activities involved setting up links with creative artists, community groups and organisations such as theatres, exhibition, and events centres. This approach fostered the development of employability skills in the participants such as communications, teamwork, problem solving, time management. Participation in creative workshops, with creative arts professionals, increased self-confidence, while planning events and exhibitions supported the development of organisational skills, time management skills, problem solving, entrepreneurial and decision-making skills.

The project activities began with asking the beneficiaries about their expectations, what skills and competences they wanted to develop or to improve by participating in the project. These competences were summarised and collected into a format that enabled the young people to select the competences they wanted to focus on and then to reflect on their achievement as they progressed through the project activities. This approach promoted ownership of the CHIMES project among the participants, as their interests and motivations were strongly taken into consideration.

4. The Partnership

Fundació Privada Gentis (Spain)

Gentis Foundation provides a wide range of training and orientation services, targeting adults, young adults in the fields of job orientation, formal education, and vocational training. Gentis Foundation strongly values the development of artistic and musical activities as a key transversal element in the training process of young, disadvantaged adults and encourages activities that promote the exchange of cultural diversity among its students, keeping contact with relevant actors in the field of music and arts in order that artistic and musical opportunities are linked with activities undertaken within the organization. Staff from Gentis Foundation have specific qualifications in the field of plastic arts and musical and cultural management as well as in the development of community projects.

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European Partnerships Promoting Social Inclusion (Ireland)

EPPSI works in the field of education and training, to promote social inclusion through European strategic partnerships, bringing together organisations, professionals and learners in adult, youth and vocational education and training, to cooperate, to share best practice, to innovate and to develop. EPPSI has expertise and experience in citizenship, employability, second language learning, life-skills, social skills, developing training courses for teaching and youth professionals and practitioners, developing learning resources and tools, and the use of formal, non-formal and informal learning methodologies.

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Associacao Para A Educacao De Segunda Oportunidade (Portugal)

AE2O - Association for Second Chance Education is a private non-profit institution whose objective is to promote second chance education, working especially with vulnerable young people, with low educational and professional qualifications and at risk of social exclusion.

The Second Chance School of Matosinhos offers these young people a new training opportunity that encourages their learning and invests in the development of their potential.

The project is part of a broader field of actions articulated with the various political, educational, and social measures that are available. AE2O also develops a set of other training, exchange and experience dissemination activities and is a training entity accredited by DGERT.

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Ariadne Cultural Foundation (Hungary)

The Ariadne Foundation was established in 1993 by some people, who were very sensitive to the educational problems of Roma and other socially endangered children.

After 1998, the foundation started to focus on new methodologies like art therapy and socio-therapy to prepare people for a life void of labelling, where they can attain personal fullness, and where individual and communal cultural diversity is respected within society. Further the aim of socio-therapy is to overwrite old patterns of “learned inability” and to develop self-identity and

personal competence. During the past years the foundation has built a very large network with the Roma community, working with parents and students as well.

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CESIE (Italy)

CESIE is a non-governmental organisation, established in 2001, inspired by the work and theories of the Italian sociologist Danilo Dolci (1924-1997). CESIE contributes to the active participation of people, civil societies and institutions through the implementation of projects on various thematic areas, towards the promotion of growth and development, always valuing diversity in the respect of ethics and human development. CESIE is highly experienced in fostering the inclusion of migrants, refugees and asylum seekers by implementing different educational and recreational activities. CESIE promotes the use of art and intercultural exchange as a means to foster the social inclusion of disadvantaged groups. Non-formal methodologies are used in the majority of activities, as these turn out to be the most appropriate to meet the needs of the project's target group

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Kleinon (Romania)

Established in 2008 Kleinon brings together people and knowledge from the field of education and from the business sector collaborating with education providers (schools, high-schools, non-formal education organization providers, and universities), social actors and employers and creates solutions for strategic development, e-learning & innovative teaching and learning development. Kleinon can always reach a high number of formal and non-formal educational organisations, VET providers, second chance schools, companies, recruiters, local authorities, EU networks and media. Each of the company founders, and members of the core team, has extensive expertise (and at least 10 years of practical experience) in fields of entrepreneurship, education, psychology, sociology, research, academic writing, project management and ICT.

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Phoenix Social Enterprise (UK)

Phoenix Social Enterprise is a charity and company limited by guarantee and was established in the early 1990's to empower minority ethnic and other disadvantaged groups by building up their skills, ability and capacity. This work met their need for mobilisation in society as these groups had no knowledge of available funding and lacked training. PSE continues to tackle social exclusion via projects and activities that are of particular benefit to disadvantaged groups and minority ethnic communities, with an emphasis on education, training and employment. Current projects focus on education services, youth mobility, capacity building of organisations and citizenship rights, as well as providing accessible courses and training for the wider communities. We also serve as a community hub, providing a valuable space for activities, groups and local businesses.

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5. Informal Learning as a method for re-engagement

Informal learning is the name given to learning that's unstructured and takes place away from traditional, formal learning settings, like a classroom. It has no clear goals or set objectives as it's often unplanned and self-directed by the learner.

What does informal learning look like?

There are a few hallmarks of informal learning that differentiate it from more formal learning styles. The major one being that it is not a planned way of learning. It generally happens naturally and inadvertently.

If we think about it, it's how we learn most of the time. For example, you're reading a book and a word pops up that you don't understand. If you Google it and discover its meaning, you've learned something, but it was unplanned. Or you're playing a game with a friend, and they give you advice on how to become a better player. Again, you've learned something even though it was unintentional.

There is no specific programme to follow, no tests or subjects are assigned. It happens spontaneously or asynchronously and even though the learner may not be aware of it, it is still learning.

"Informal learning is like riding a bike: the rider chooses the destination, the speed, and the route." (Jay Cross, *Informal Learning: Rediscovering the Natural Pathways That Inspire Innovation*).

Why use informal learning to re-engage?

The European Union has set the goal to make lifelong learning a reality for more people through the creation of flexible pathways to improve access to higher levels of education and employment. Validation of non-formal and informal learning is intended to make learning from everyday work and life visible and is an important means to this goal.

Informal learning can re-engage learners in the following ways:

- Creates a sense of ownership and achievement.
- It is active rather than passive.
- Can create learning in a safe space.
- Can create new curiosity in learning.
- Can open students up to previously undiscovered skills.
- Students can practice their soft skills for example; communication, teamwork, leadership, problem-solving, responsibility.

"Greater emphases on personal development supports young people re-develop their relationship with learning, the world of work and society."

(Reducing Early School Leaving: Final Report of Thematic Working Group on early school leaving. Nov 2013)

6. Case Studies

The creative workshops were delivered over a period of months and designed to ultimately result in local creativity festivals. The following activities contributed to the development and implementation of the workshops:

- * Research - finding out the particular interests of the young people in the creative arts and what style or format the workshops should take
- * Outreach - Making links with local professional and amateur groups, and organisations, involve in creative arts
- * Collaboration – setting up workshops to meet the needs of the target
- * Participation- taking part in workshops to learn technical skills
- * Customising- developing transferable skills through innovative adaptation of creative arts to the needs of the target group

Case study 1: WORKSHOPS

Gentis Foundation offered 7 workshops around the theme of circus skills, culminating in a Festival of Circus (CirK). The aim of the workshops was to work on key skills to improve employability within an attractive, playful and creative framework. Each workshop identified which key skill was going to be worked on. Participants had an important role in identifying and choosing the activities to develop within the workshops and the festival at the end.

Workshop 1: The Butterfly Circus

The main objectives of this workshop are to identify emotions and moods, and how to manage them as well as to understand the non-verbal aspects of communication.

Materials needed

- o Film “The Short Film”
<https://www.youtube.com/watch?v=ku-VQrdgvsM>
<https://www.youtube.com/watch?v=od2lg1ZC20s>

Activities: (Please find a full explanation of the workshop at Annex 1)

- o Introduction & preparation before viewing the film
- o Viewing of the film
- o Debate on the Film
- o Kahoot and activities about the film
- o Spider web dynamics
- o Juggling games

Workshop 2: The roulette of emotions

The main objectives of this workshop are to identify emotions and moods, and how to manage them and to improve transversal skills through verbal, non-verbal and interpretive language.



Activities: (Please find a full explanation of the workshop at Annex 2)

- Creating a roulette wheel of emotions
- Playing games & interpreting the different emotions that arise from spinning the roulette wheel



Workshop 3: Acrosport

The objectives of this workshop are to provide sports practice and physical exercise in a fun and social context, and to develop fitness through Acrosport



Activities (Please find a full explanation of the workshop at Annex 3)

- Initial small joint warm-ups, to promote joint mobility and general flexibility.
- Outdoor Acrosport practice.

Workshop 4: Juggling and Balance

The objectives of this workshop include participating in sports practice and physical exercise in a fun and social context, improving transversal skills through verbal, non-verbal and interpretive language and discovering the artistic and creative world through a fun and relaxed group dynamic



Activities (Please find a full explanation of the workshop at Annex 4)

- Create balls of rice with balloons
- Practice with rice balls in order to learn how to juggle three balls
- Perform acrobatic and balance figures (Acrosport) and different figures with the body

Workshop 5: Identification of characters and scripts

This workshop objectives are to identify the characters that will be represented in the festival performance, to develop the different scripts for the different shows and to enhance the creativity of young people in the development of the characters, script, costumes & make-up, performance set/stage, logistics.

Activities (Please find a full explanation of the workshop at Annex 5)

- Repeat of various activities e.g., juggling, Acrosport
- Participants identify where they have the most skill or knowledge
- Participants select a character to represent in the festival and the skill they want to perform.

Workshop 6: Characterization

The workshop objectives are to create all the necessary material to represent each character.

Activities (Please find a full explanation of the workshop at Annex 6)

- Each student creates the script based on their chosen character
- Stylization and characterisation of the character of each participant
- Making and creating the necessary accessories for the characters
- Characterisation with support from specialised technicians (make-up, costume etc.)
- Developing the individual script for each part that will form the performance

Workshops 7&8 Rehearsals and preparation for the Creative Festival

These workshops aim to help participants feel part of a common project, as a team member, to have responsibility for specific tasks that contribute to the final performance and to prepare for the final festival.

Activities Part 1 (Please find a full explanation of the workshop at Annex 7)

- Brainstorming how to create the set of the play's stage and everything related to the decoration of the show.
- Buy the necessary material to be able to carry out the tasks of creating sets.
- Prepare the scenery



Activities Part 2

- Rehearsals and preparation with collaboration of the Theatre and Circus D'Equilibristes
- Checking costumes, script and the programme



Phoenix Social Enterprise offered 10 workshops , which were selected based on a pre-training survey completed by young Chimes participants that:

- Informed the trainers more about the participants' expectations
- Highlighted the participants' abilities and backgrounds
- Focused in on their needs and preferences

The survey was then passed to creative arts practitioners who completed their section of the document highlighting which of the needs selected by the young people they could facilitate through training. Pre-training surveys helped gather data that informed how the workshops were run, delivered and what content it covers. The results from the survey helped make changes and improvements that maximised the results for the participants and practitioners and helped boost the effectiveness of the workshops. The approach became an indispensable part of running the successful training workshops.

The workshops centred around music and arts, working with ACE Academy. Participants were writing and performing music-rapping and singing. The aim of the workshops was to build workplace competences and enhance education attainment using dance, music, rap and sports as informal learning pathways. Informal learning was self-directed, considerably more flexible, and open-endedly delivered in a variety of forms. The objectives of the workshops were to provide opportunities to participate in team-building activities, to build competences for work

and social life and to use creative arts to build workplace competences and enhance education attainment.

Activities

- developing the technical skills of how to engineer and produce music and sound using professional studio hardware and software
- experimenting with innovative practices and emerging technologies – including artificial intelligence (AI) – and through collaboration and project work, the young people developed transferable skills that can be applied beyond the present into their future working life.
- Shadowing creative work
- Watching instructional videos
- Developing Podcasts

Workshop 1, & 2: Song Writing

The song writing workshops introduced participants to writing lyrics, rap and music for their own songs. The workshops leaders (several creative arts practitioner from ACE Studio's) worked with participants, helping them create their own songs, themed to fit with topics and particular styles.

Workshop 3&4: Composition

This workshop introduced participants to creating their own music. Tailored to the needs of the individuals and based on themes such as positive self-image, environment, healthy eating, a story or to fit a topic of interest or a particular style of music such as pop, rap, hip-hop or classical. Some participants focused composition on soundtrack for a play, a silent movie or an advert.

Workshop 5 & 6: Teaching Music with Logic

Using the Logic (Mac) programme to sequence and audio record their songs. This was a hands-on workshop, a half-day session where participants explored extensive collection of beats, loops and instruments and connected their own instrument to create soundtracks for their songs



Workshop 7: Understanding Audio Mixing for Digital Composition

Composing using Logic. The next step was to organise and control their musical lines and sounds through mixing. Teaching the basics for participants to understand and keep in mind when moulding sounds and levels and understanding how they all affect each other

Workshop 8 & 9: Recording Music

This session presented an overview of software currently available for music creation and creative music making in the secondary classroom. We'll include notation, sequencing, audio editing

Workshop 10: Skills Music Producer Needs to Practice

These workshops covered all previous sessions and brought them together in concluding the overall training from the basics of what a music producer is and how to get started. Participants learn more about the skill sets required to be a successful music producer

CESIE 3 workshops were set up (illustration, Dance 1, Dance 2) taking into account: a) the needs of the young people living in Palermo; b) the answers collected during the initial questionnaire and c) the creative opportunities offered by the local context.

Each workshop promoted the use of informal learning and the creative arts as a vehicle to engage/re-engage disadvantaged young people in education, training and employment. The three workshops had a common duration (6 sessions of 90 minutes each), and were carried out at different times, attended by different groups of young people, who filled in both the initial and the final self-assessment questionnaires.

Although these workshops were focused on specific purposes, due to the peculiarities of each art and the ideas and objectives of the different trainers leading workshops (see the descriptions below), they were all aimed at developing the very same skills needed to promote social and economic inclusion among young participants: self-awareness, initiative/autonomy, adaptability, disposition to learning, organisation, emotional management and communication.

First and Second dance workshops. (Please find a full explanation of the workshop at Annex 8)

The dance workshops were led by a very experienced trainer and dance therapist. The urgency to set up dance workshops came from the acknowledgment of the need to rediscover new horizons of socialising, by embracing the principles of movement education through which to interpret the theme of social inclusion and give voice to the identity of the young people.

The idea was to invite young people, who were seriously deprived of social spaces during Covid pandemic, to create in a collaborative way an artistic narration of their emotional experience, exploiting the potential of body language as a means of expression and communication between peers.

Indeed, dance, like any art form, has in itself an important educational component enhancing all those skills that are often taken for granted and that instead contribute to make us independent individuals and active citizens, while overcoming differences and teaching the importance of respecting oneself and others. Moreover, the art of movements encourages people to develop a deeper knowledge of their bodies and teaches how to communicate through non-verbal means of communications.

Finally they were required to “feel” themselves and the environment around them and to get rid of insecurities and the anxiety to feel “in control” of the events, as the goal was to communicate through their bodies spontaneous thoughts and to put them together in a collective choreography led by a “trained” improvisation.

These workshops helped the participants (with different cultural backgrounds)to

- develop the essential skills targeted by the project
- proved to them that art is not only a form of entertainment but a powerful learning tool

- enhanced peer communication by providing an informal context where young people could meet, try new things, exchange perspectives and build an extraordinary performance inspired by the emotions they felt and the positive group dynamics.

As for the previous workshop, the most important thing was not “final product”, but the whole learning process, of which the results are merely the evidence of their learning paths.

Illustration workshop. (Please find a full explanation of this workshop at Annex 9)

The first workshop was conceived as a creative and learning opportunity in response to the COVID-19 pandemic and the related feeling of social isolation that has deeply affected youth and their future prospects. It focused on the concept of social inclusion and ownership of the local context, which was “new” for all the participants, as they came from many different countries.

The art of illustration helped them create new bonds, with the city and the people that inhabit it (the other participants), offering them an informal context in which they could tell their stories, share their thoughts and future projects and create something beautiful and powerful together, under the expert guidance of a talented illustrator who gave voice to their creativity.

In each session, art was not only the final goal but also a means to narrate oneself, allowing the creation of artistic products handmade through the use of recyclable materials. The productions of the young participants were assembled in a “journey in stages”, showed during the festival.

The stages of the creativity path:

- “*First memories*”: each participants shared the first experience in Palermo, what they saw, how they felt, what sensations they associate with those distant memories, etc.
- “*Managing your own space living together with other people*”: people live together in a “house”, all together, as in life, but everyone has her/his own space: they choose how many rooms they want to live in and where they want these rooms to be arranged in the house, they decide freely how to organise the space inside and if they want to share it.
- “*Me*” in my past and in my present: a comparison between what they liked in the past and now, between who they are today compared to who they were yesterday.
- “*Palermo through my eyes*”: how they see it and how they would like to see it: what they like, what they don’t like, what they see and how they want to represent it.
- “*The colours of Ballarò*”: the vitality and the multi-ethnicity of the ancient market provided the young participants with the time to be together by simply colouring a glimpse of the ancient market. This simple activity evoked the historical social function of the market: meeting and exchanging ideas, getting to know others and themselves better.

Ariadne Foundation offered 3 different workshops:

Photo workshops

The objectives were :

- To lift young people out of isolation after the pandemic. To process their emotions and the trauma of the pandemic
- to promote the "Hive Community Centre"
- to reintroduce the target audience to community programmes.

14 workshops were offered to 12 participants (10 males and 2 females). The workshops were led by a photographer from the district who advertised the programme in the local newspaper and on the Hive website. The workshop taught young people how to use their mobile phones for photography. They learned how to compose pictures and use some special effects.

Intergeneration workshop

14 workshops were offered to 8 participants with the focus on recording dialogue on video.

The primary objectives were:

- to get young people out of their comfort zone
- to mobilise their creativity
- to reach out to the older generation
- to learn initiative and express emotions.

The secondary objective of the workshops was to increase the attendance of the “Hive Community Centre”, which had become very low during the pandemic, and it was very difficult to attract the target audience back to the programmes.

The dialogue between these generations was about differences and connection.

Filmmaking workshops

The workshops were led by a filmmaker and visuals teacher, who introduced the focal points that the young people had previously formulated together. The young people enjoyed the dialogue generated and learning about filmmaking techniques. They learned how to edit the conversation and how to edit the films. The filmmaking programme is still running, the first steps of which were taken within the Chimes project, but now the young people are creating independently for their own enjoyment

Case Study 2: Local Festivals and Community Exhibitions

Local Festivals

METHOD

- The target group were at the heart of the local festivals - in their development and implementation.
- The creativity festivals were not just implemented FOR the target group of disadvantaged young people, but were planned, organised, and implemented BY the target group.
- The teachers and trainers were the guides, mentors, and facilitators.

Kleinon



- The creative festival was the culmination of knowledge transfer of a traditional activity from the older generation to the younger one.
- A group of 70+ years old people organised demonstration workshops for the young people, aiming to preserve traditional creative crafts and occupations.
- The workshop activities were integrated into the existing community festival- the Masks festival- which took place in Oglinzi village, Neamt County, Romania.
- The "Goat Dance" and "Bear Dance" are Romanian traditions still taking place in rural communities, representing the passage between the old and the new year -a traditional form of folklore theatre, which allows people to react publicly, and sometimes mockingly, but from behind a mask.
- Approximately 45 people were involved in the festival aged from 15 to 40 years, bringing together the disadvantaged young people and the older generation

AE20 "Art has the ability to provide moments of sharing and unity"- Student at AE20, said after the festival.



The local festival took place on the courtyard of the school, with the theme of Carnival.

- All the youngsters involved in the workshops participated.
- Participants included 30 young people, 15 second chance school professionals, and 40 guests
- All were involved in the external activities that the young people had organised and participated in during the performative workshops period.
- The event took place in the afternoon, over 4 hours, with public presentations of the 4 workshops, 1 common dance class and 1 jam session dynamized by creative professionals from the local areas. 1 group dynamic was also organised, dividing the big group into 4 groups, and led by the youngsters to create small groups chanting to the people.
- At the same time the participants from the community were able to see a public exhibition of the visual art products, about 40 pieces, produced during the workshops. The young people used the masks produced in these workshop.
- At the end of the event a fashion show was organised to present the masks



Phoenix Social Enterprise



The Local Festival took place in Eastville Park, located a mile from Phoenix Social Enterprise, integrating into an existing community festival with activities such as presentations, songs, dancing, gymnastics. 7 young participants from PSE performed, some sang their own composition and there were two collaborative songs.

Gentis Foundation

- The local festival took place at the conference room of the Centre de Segona Oportunitat of Gentis Foundation with 15 students performing as actors.
- 50 people attended, including students not directly involved in the project, professionals and directors, members of the community (neighbours, members of associations at cultural and social level).
- Festival activities included presentations, songs, Acrosport, and juggling.
- The festival was marketed via a poster which was displayed in a wide variety of key locations around the area (associations, libraries, shops etc).



Community Exhibitions

METHOD

- The preparation, organisation and implementation of the exhibitions were undertaken by the young people, under the support and guidance of their teachers, trainers and mentors, as well as the professionals working in the creative arts business.
- The exhibitions were at local level, carried out in the community using local venues and lasted 1-5 days depending on local contexts
- The format was flexible, allowing some exhibitions to be delivered alongside the community festival
- The community exhibitions had multiple purposes a) to recognise and celebrate achievement b) to share best practice c) to raise awareness of issues and barriers to social inclusion facing the target group d) to disseminate the CHIMES project.
- Exhibitions were multi-sensory with audio, video and still images, together with live performance.

CESIE- The Exhibition: “Visual arts and art in movement: creative experiences and growth opportunities”



- Both young people and creative and cultural industry's representatives helped in the organisation of the Exhibition.
- Together they decided to host the event in a school located in an underprivileged quarter of Palermo, where the last dance workshop was led
- Aim - to inform educational staff and members of local community about the goals reached by the CHIMES project and allow the young participants to share their experience with other groups of youth.
- Videos of workshop activities were projected and then commented, with the aim to demonstrate their growth process and the skills they have developed
- Time: 15.30 – 17.30
- PPT presentation introduced the audience to CHIMES project and showed the Audio-Video Journal of the participants
- A discussion was led on these topics:
 - The importance of art in the educational path of youth
 - The role of art professionals, perceived not only as artists but as educators in the field of Informal/formal learning
 - Movement as a communication means among peers
 - What skills can be learned from cultural and creative industries and how these can be These be considered “transferable” in other life settings
- Showed the video produced by the Italian participants in the visual art workshop at the international training event in Porto.
- Participants at the workshops and training event shared their experiences and led some practical activities where the audience was asked to practice some of the activities carried out with the youth during the workshops.



Ariadne Foundation

Lipot Day, took place on November 18, 2022, at the Belvárosi Tanoda Secondary School, which uses alternative learning to engage their students, who, for various reasons ranging from learning difficulties to personal or family difficulties, were unsuccessful in the public school system. On Lipot Day the students presented the products of their workshops, which ranged from visual arts like drawings or paintings, to presentations, science experiments, board games, and more. During the workshops, the students focused on exploring certain topics on their own or in groups with the distinct goal of producing something tangible for project day to show their learning and development. The teachers in these lessons merely helped guide the students on their own path of learning and discovery. Students gave positive feedback about how much they enjoyed the freedom and discovery found in the workshops and in the project.



Case Study 3: LTTA

The Learning, Teaching & Training Activity took place in Porto, Portugal over a 5- day period. Young people from Portugal, Spain, Hungary and Italy came together in a set of creative workshops, to learn new skills which culminated in a performance in front of an invited audience.

Activities

The 3 workshops were delivered over a 3 -day period. The workshops were:

- Body Percussion (Please find more information about Body Percussion workshop at Annex 10)
- Stop Motion
- Musical Form (Please find more information about Musical Form workshops at Annex 11)

Each workshop was a mixed nationality group, with a leader from Spain, Italy or Portugal. Each of the workshops were delivered in English, with language support provided by accompanying tutors.

Timetable of activities

Day 1

Ice-breaking and local orientation activities on day 1 included:

- Eating meals together
- Presentation of each country and its traditions
- Fun team- building activities.



Day 2 & 3

Activities included:

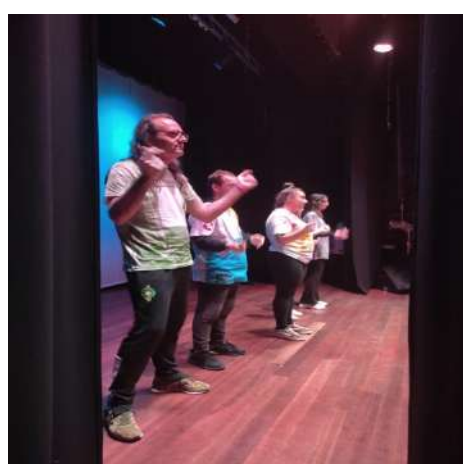
- Collective sessions of “warm up” exercises & relaxation sessions organised by different team leaders from each partner.
- 3 workshops of mixed nationality groups
- Group site-seeing visit to Porto



Day 4

Activities included:

- Rehearsals and preparation for the final performance
- Final performance, in front of an invited audience
- After performance evaluation with young people (on-stage after the performance)



Public Performance

This took place in a theatre with an invited local audience. Each workshop group conducted a performance of the outcomes of their workshop, each lasting up to 5 minutes, including an introduction of each performance by a group leader.



Day 5

Day 5 was devoted to evaluation of the mobility experience, presentation of certificates and final goodbyes.



"At first, I was scared – meeting different people and speaking different languages that I don't understand. I have got to know you all a bit better, and I have been talking to others. It has been a great experience".

"It has been an incredible experience. I have had a lot of fun in the workshops, and I want to do it again".

ANNEX 1

Workshop : The Butterfly Circus

Time Session 1: 2 hours

Materials

- Computer
- Projector or television screen.
- Internet.

Method:

THE SHORT FILM IS AT THE FOLLOWING LINK:

<https://www.youtube.com/watch?v=ku-VQrdgvsM>

<https://www.youtube.com/watch?v=od2lg1ZC20s>

Before viewing the Short Film

1. Brainstorming: What kind of shows do you see in a circus according to your experience?
2. Oral stimulating summary: different spectators come from different places to visit a circus. Among them, a group of people from another circus with Méndes, its director. There they see different deformed people: Siamese women, the bearded woman, the tattooed man and Will, a man, "if you can call him that, to whom God himself has turned his back"...
3. The characters are distributed among the students in the class, so that each one pays particular attention to what he/she does, what happens to him/her, how he/she feels and how he/she reacts to what happened to him/her.

Circus 1 & Circus 2 • Businessman • Businessman (Méndes) • Deformed characters • Artists • Audience • Will • The boy on crutches and his mother

During viewing the short film

1. Note down the information that is asked for about each character (s).
2. Repeat the following statements said during the film and ask your peers to look at their meaning in order to analyse them later and explain them:
 - "Maybe I got too close, eh friend? Have a good evening".
 - "A man, if we can call him that, to whom God himself has turned his back".
 - "Because you believe it yourself".
 - "Don't be obtuse to see the beauty that can come from the ashes".
 - "Yes, but you have an advantage: the greater the struggle, the more glorious the triumph".

After watching the short film

1. Each student explains what he/she has written down, answering orally the following questions, when appropriate:
 - What is the difference between the "artists" of circus 1 and 2?
 - How does the audience react in one and one another circus?
 - What attitude do the two businessmen have towards life and towards the "artists"?
 - How do you think Will feels when the businessman closes the curtain and is shown as a vermin? What is the event that triggers the change in Will ? What are its consequences?
2. Each student comments on the statements made in the previous point 2
3. Reading comprehension:

Write everything you can remember about the boy who has a caterpillar in a jar.
Why are butterflies so important in the story?
What relationship do butterflies have with the title?
What was the past of each performer in the butterfly circus?
What is the reason for Will's change?
Explain what kind of help Will is offered by the fellow artists in the butterfly circus.
What happens in the river? Why don't they help him?
What happens when they miss him when they don't see him in the river?
What does the phrase "Look, I can swim" mean? What does it mean to him? And for his classmates? What does the child's hug represent?

4. The values: What is the value in which the black child is fixed the most when he sees the strongman of the circus? What values or counter-values are promoted in the first circus? and in the second? What happens when someone values us? To answer specifically, think of people who value you.

5. Half the class will take on the role of Will and write a letter to the employer of the first circus. The other half will do the same with the owner of the Butterfly Circus.

6. Personal evaluation:

Rate the video from 1 to 10 points and explain your rating.

What lessons can we extract from this story for our personal life?

Do you want to set any special goal for yourself by the end course? If so, what means do you have to put in place to achieve it?

If the session is too short for you, you can develop and deepen it as you wish, perhaps by researching things that are no longer in the circus and new things e.g., there are no performances with animals(they devote themselves more to clowning, juggling, balance, elasticity, humour, music etc), watching videos of Cirque du Soleil.

Cirque du Soleil

<https://www.youtube.com/watch?v=x-1-gLv3aWs>

Juggling:

<https://www.youtube.com/watch?v=3dLWFPbArqg>

Frisbie

<https://www.youtube.com/watch?v=as8FWdKsNuY>

3Ball juggling

<https://www.youtube.com/watch?v=dCYDZDlcO6g>

Trapeze

<https://www.youtube.com/watch?v=Lqv05aaykjk>

Motives with toilet rolls

<https://www.youtube.com/watch?v=-k6KfD3td78>

X Factor Trapeze

<https://www.youtube.com/watch?v=7vQcFsyjMVk>

ANNEX 2

Workshop: The Roulette Wheel

Time Session 1: 2 hours

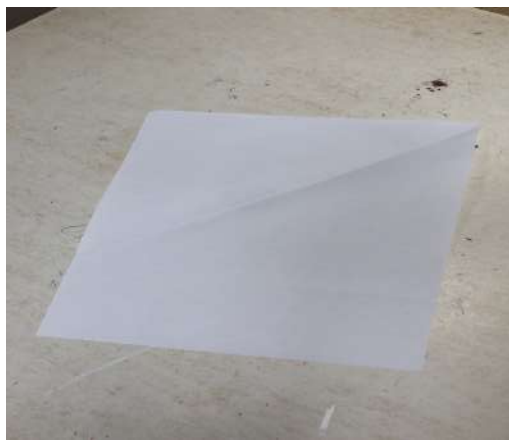
Materials:

- Cardboards
- 70cmx70cm wooden sheet or cardboard base.
- A key
- Markers

Method:

PART 1

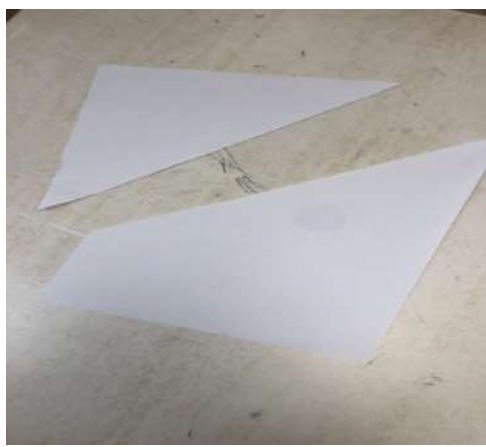
1. The session starts by introducing emotions and moods to the young participants, so that they can identify the different emotions that can be worked on (in the festival performance). Some identification and management work can be done with these in the future.
- 2.Next we create the "roulette of emotions". We will put the previously worked emotions into the wheel and leave it ready to carry out the activities in part 2.
3. How to create the 45° pieces of the roulette wheel:



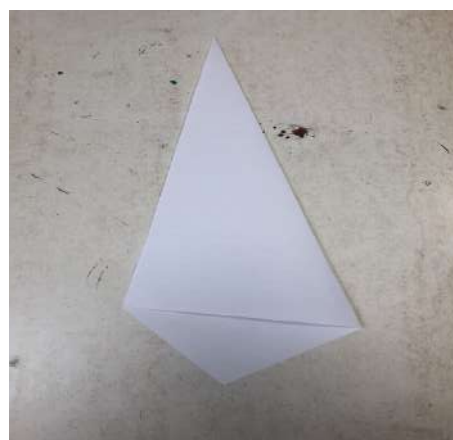
Step 1



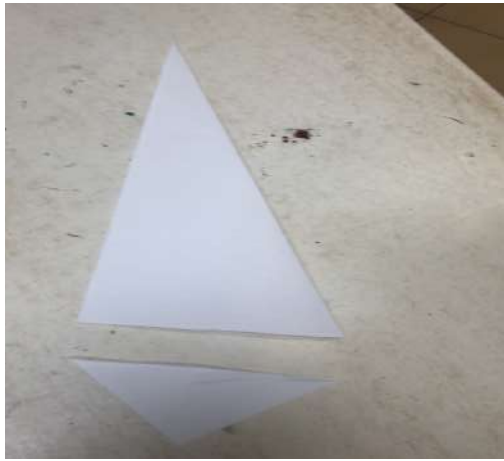
Step 2



Step 3



Step 4



Step 5



Step 6



Step 7



Step 8



Final Step

PART 2A

1. Once the roulette has been created, we move on to work on improvisation and interpretation i.e., theatre improvisation.

First, the students practice the different emotions that come up on the roulette wheel. They need to improvise a situation that describes, in a theatrical way, the emotion that has come out.

2. The students then interpret, in front of the other participants, one of the emotions that comes up in the roulette. The other participants then have to guess which emotion it is.

PART 2B

At the end of the session, we hold a "round table" where young people explain which emotions they think come up most often, in order to be able to identify them and then manage them correctly in the various situations that young people may find themselves in during day-to-day situations in the world of work

ANNEX 3

Workshop : ACROSPORT

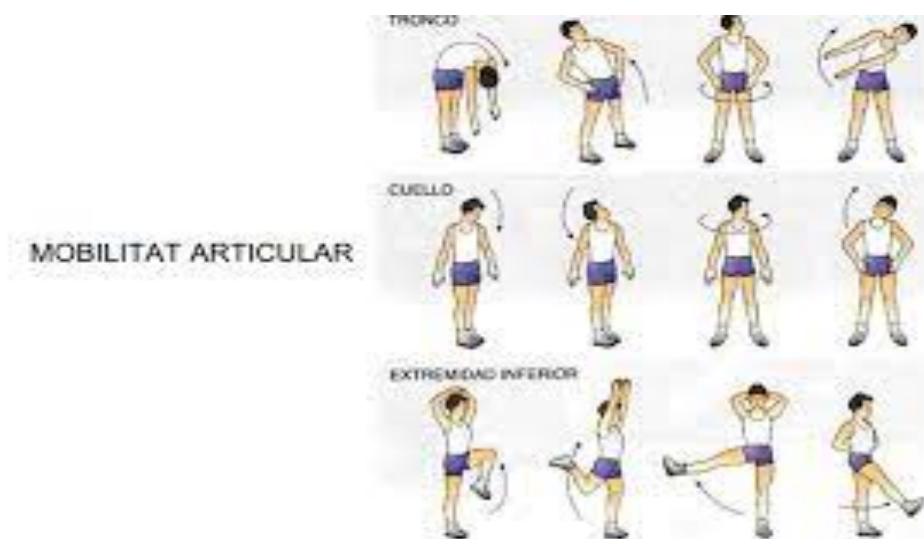
Time: 4 hours

Materials:

- Safety mattresses.
- Sports clothes and shoes.
- Music machine.

METHOD:

1.To start the session, do a small joint warm-up, at the level of joint mobility and general flexibility. Here are a few exercises and stretches for joint mobility warm-up.

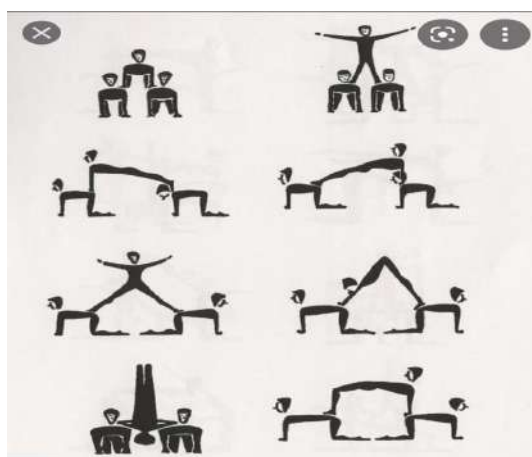


STRETCHING WARM UP



2. Use a technique based on direct instruction, reducing potential hazards and bad postural habits. In each session, the teacher identifies a member of each group, a different one each time, to explain to them the key points of the technical element to practice during the session. The learner then, in turn, transmits this technique to their group mates before starting the practice.

In this way, each "leader" of the group is directly responsible for an aspect of the "theoretical part" of the session, their work is fundamental so that their colleagues can acquire the necessary knowledge at each moment. It is essential that at the beginning of each session a favourable climate is established so that the learners are interested in the work to be done. Finally, it is also very important to constantly reinforce appropriate behaviours that help maintain the appropriate climate of "search and cooperation. If the technician does not highlight and value them, they may go unnoticed by the learners, and so misses the possibility that they are imitated by other classmates.





ANNEX 4

WORKSHOP:JUGGLING AND BALANCE

Materials:

- Balloons (5 per ball).
- 2 packets of Rice.
- Scissors
- Funnel or water bottle.

METHOD:

JUGGLING

1. To start the session, we work on manipulating and creating balls of rice with balloons in order to be able to juggle three balls.

PREPARATION OF THE RICE BALLS

- Inflate the air balloon through a funnel or whatever is useful in order to be able to introduce the rice inside.
- Once you have a balloon full of rice, cut the end which was inflated and filled with rice.
- Then cut two empty balloons and wrap the full balloon, so that the hole where you cut the end of the balloon, is covered.
- Perform the same action once more, covering the balloon of rice with 2 more cut balloons, so that the ball is firmly attached and compact.



2. The young people practice with rice balls in order to learn how to juggle.
3. Next we will distribute material to be able to perform different types of juggling. Objects we can use:
 - Rice balls.
 - Twirling rods.
 - Hula-Hop's.
 - Juggling bowling pins.
 - Balls

BALANCE AND ACROBATICS

1. The second part of the session is the balancing part. Individually or in groups, young people perform acrobatic and balance figures, with the practice of Acrosport and different figures with the body.

ANNEX 5

WORKSHOP: IDENTIFICATION OF CHARACTERS AND SCRIPT CREATION

1. To start the session, carry out the following activities so that each young person can work on the interpretation and identify which roles or characters they would feel most comfortable in.
2. Then dedicate some time for the young people to practice the juggling, balances and figures of Acrosport again in order to stimulate the young people to discover and help them choose their role within the play.
3. Given the possibility that some young person does not want to participate in the performance of the play with the rest of the classmates, give them the opportunity to participate in the coordination of material, programming of the performance, changes of costumes, and everything related to the control and support of the work's representation team.

METHOD

This session helps each young person discover which character they would like to represent in the play and which show they want to perform. Through various activities proposed for this session, with the practice of juggling and the practice of Acrosport in previous sessions, it makes the young people detect and identify what they have the most skill or knowledge in and thus be able to choose the character or the performance to represent.

1. Start the session by carrying out the following activities so that each young person can work on the interpretation and identify which roles or characters they would feel most comfortable in.
2. Then dedicate some time for the young people to practice the juggling, balances and figures of Acrosport again.
3. Given the possibility that some young person does not want to participate in the performance with the rest of the classmates, give them the opportunity to participate in the coordination of material, programming, changes of costumes, and everything related to the control and support of the team.

ACTIVITIES TO BE DEVELOPED

- Initial brainstorming to find out the ideas and creativity students have. The whole group collect the proposed ideas, written on a card, with the 10 key ideas of each character they want to represent.
- Theoretical presentation of improvisation by the teacher. The aim of this activity is to know what improvisation is, what it is for, its rules and types.
- This activity aims to improve cooperative improvisation through sound. To do this, the students sit in a circle and one of them begins to narrate a made-up story with one sound and after a few sentences, ends with a different sound. The next student repeats the last sound heard, continues the story and after a couple of new sentences, ends with a new sound. Each final sound must be played by the next student, and this sound must give way to the continuation of the story.
- Each student is given a different role, written on paper. This must be moved around the class by demonstrating the action described in the paper. After a while, a new distribution of roles is made again. Examples: You run like an athlete; you greet everyone politely, you are the head of the company, you play basketball, you are a tourist who got lost in Barcelona.
- In pairs, one student tries to convince the other of an action e.g., “open your hand”. The student who has to convince, must improvise all kinds of arguments, go deeper into them if they think that these arguments give good results, or change arguments if they consider that this one does not work. The other student gives in if they think the arguments are good and convincing. After a few minutes, change roles. Then, change of argument. Possible actions: have the partner get up from a chair, dance, jump, etc.
- In pairs, each student represents an action to their partner, imagining that they are interacting with another unknown person. Examples: asking a friend for money, putting up with the boss's yelling, asking for forgiveness, asking for a favour, etc
- In this activity the whole class is a family and a photograph must be taken to represent them. The teacher will indicate the type of family they are and they will immediately be placed in the corresponding attitude for the photo. Example: happy family, millionaire, athlete, poor, clueless, mistrustful, etc.
- The class is divided into groups of 3 students. Each group must go to the middle and try to convince the rest of the class that they should buy an unknown and strange object. Previously, each group will be informed by the teacher of the object they have to sell and they will be given some time to prepare the intervention. Once in the middle, each group will give explanations of the object, the price, the advantages. At the end of the improvisation, the rest of the classmates will decide whether to buy the object by raising their hands .
- This activity aims to develop the ability to improvise in various situations. The class will be divided into several groups of 4 students and 1 group of 3 students. The teacher will explain the activity, considering 4 levels of improvisation in increasing order of difficulty with respect to the information given to the students. At random, each group has to improvise a different level. 1st level: They will be given the characters (P), the initial

situation (S), the plot (A), and the group needs to develop an outcome. 2nd level: They will be given P and S and must provide an argument and an ending. 3rd level: They are given P and have to improvise S, A and the outcome. 4th level: They have to improvise everything. Before the improvisations, time will be allowed for each group to organise themselves.

- Final evaluation of the proposed activities. The whole class group will start a debate guided by the tutor, to mention what they thought of the proposed activities, what they liked most and what least and what caught their attention the most.



ANNEX 6

WORKSHOP: CHARACTERIZATION AND ORGANIZATION OF THE WORK

Materials:

- Character script template.

METHODOLOGY

Start the session by handing out a script template to all the young people and explain what to fill in each section of the script sheet.

1. Duration of the performance
 2. Which character to represent.
 3. Sound and Audio.
 4. Characterization of the character.
 5. Script of the performance.
 6. Material necessary for the representation
- Each student creates his script for the performance based on the character created with the identification of his own skills and knowledge acquired in the previous sessions of the project.
 - Carry out the stylization and characterization of the character with the help of the personal image technicians of the hairdressing and aesthetics.
 - Make and create the necessary accessories for the characterization of each character
 - Then the characters who need it, with the help of specialized technicians, make a small sketch of the make-up needed on the day of the performance
 - Once each young person has chosen the necessary character, accessories and make-up, each young person or group of young people develop the specific script for each character.

ANNEX 7

WORKSHOP: REHEARSALS, PREPARATION OF THE WORK AND DECORATIONS Part 1

Materials:

- Cardboard for the decorations.
- Color paintings.
- Brushes and brushes.
- Decorative elements.
- Accessories for characterization (wigs, hats, masks...)

METHOD

- Start the session with a brainstorm where the young people propose how to create the set of the stage and everything related to the decoration of the show.
- Then the young people (with the accompaniment of a technician) are responsible for buying the necessary material to be able to carry out the tasks of creating sets.
- Prepare the scenery
- Rehearse the performances in order to do it correctly on the day of the work.



REHEARSALS, PREPARATION OF THE WORK AND DECORATIONS Part 2

- In the first part of the session, the young people finish preparing the set of the work in order to leave it ready for the day of the show.
- In the second part of the session the young people will practice and rehearse their part of the play.
- Finalise the general programming of the work ready so that the young people are aware of when it is their turn to perform

ANNEX 8

DANCE WORKSHOPS 1 and 2



Duration: 90 minutes per session (5 sessions & 6 sessions in total, respectively)

Trainer: *expert dance therapist*

Material needed:

Mats

Loudspeaker

Setting: preferably outdoor, to enhance the contact with nature, such as in a park, or in a room wide enough to give everyone space to move

CONTEXT: the sessions were mainly hosted within the beautiful context offered by the public garden of Villa Giulia (Palermo). In a few occasions, due to bad weather, the sessions were organised in CESIE's office. 2 workshops were proposed, in 2 different periods, at the request of youth, giving the opportunity to participate in this experience to those who could not in spring time.

The motive to set up dance workshops came from the acknowledgment of the need to rediscover new horizons of sociality by embracing the principles of movement education through which to interpret the theme of social inclusion and give voice to the identity of the young people.

METHODOLOGY: the idea was to invite young people, who were seriously deprived of social spaces during Covid-19 pandemic, to collaboratively create **an artistic interpretation** of their emotional experience, exploiting the potential of **body language** as a means of expression and communication between peers. Indeed, dance, like any art form, has in itself an important educational component enhancing all those skills that are often taken for granted and that instead contribute to making us independent individuals and active citizens, while overcoming differences and teaching the importance of respecting oneself and others. Moreover, the art of movement encourages people to develop a deeper knowledge of their bodies and teaches how to communicate through non-verbal means of communications. Their final performances (i.e., the final products of the preparatory sessions) required them to "feel" themselves, as well as the environment around them, and to get rid of insecurities and the anxiety to feel "in control" of the events, as the goal was to communicate through their bodies spontaneous thoughts and to put them together in a collective choreography led by a "**trained**" **improvisation**.

In both workshops the following activities were implemented:

- The trainer allocated few minutes to warm up;
- The trainer let all participants introduce themselves by performing a movement they liked. There was only one rule: "first thought, best thought" (which means, there are no mistakes or bad ideas, anything that comes into the mind is worth to be expressed);
- In turn, each movement was repeated by the whole group and gradually put together as a choreography.
- Participants were asked to work in pairs and to mirror the partner sequences of movements, in turn. Then couples needed to split up and form new couples;

- Gradually the focus was shifted from one part of the body to another one, so at the end of the workshops all participants were familiarised with movements linked to different parts of their whole bodies;
- “circle movements” and “square movements” were tried, exploring the possibilities of circular dimension (and its waves) and squared dimension (with its “angles”)
- Improvisation was enhanced in various ways: by looking at participants and performing a movement that was inspired by that look, by creating different group performances each time, inspired by the surrounding context (the sounds and colours of nature, etc.)
- At the end of the final session, participants were asked to reflect on the soft and hard skills they had developed during the workshops and to think about their importance in building personal resilience. They were informed that body language can be a powerful means to communicate.

However, depending on the young people involved in the 2 sets of workshop, the activities were adapted to the sensibility, needs and the artistic skills of the members of the different groups, so small variations were also implemented. For example, a few sessions were dedicated to improvisation and involved illustrated cards. These cards were selected by the young people, who at first had to perform the feeling linked to that image and then had to explain what that feeling was.



These workshops helped the participants (with different cultural backgrounds) developing the essential skills targeted by the project, proved them that art is not only a form of entertainment but a powerful learning tool and enhanced peer communication by providing an informal context where young people could meet, try new things, exchange perspectives and build an extraordinary performance inspired by the emotions they felt and the positive group dynamics.

ANNEX 9

ILLUSTRATION WORKSHOP

Duration: 90 minutes per session (6 in total)

Trainer: experienced illustrator

Material needed:

Recycle materials (cardboard boxes, empty plastic bottles, etc.);

Old newspapers and magazines;

Scissors;

Glue;

Tape;

Post-it,

Pens;

Coloured papers;

Markers.

Setting: a room wide enough to give everyone space to create and cooperate

Context: the sessions were all hosted in our office, in a wide room to allow a safe meeting (during Covid-19 pandemic, restrictions limited the number of people admitted in indoor spaces). The first workshop was conceived as a creative and learning opportunity in response to the COVID-19 pandemic and the related feeling of social isolation that has deeply affected youth and their future prospects. It focused on the concept of social inclusion and ownership of the local context, which was “new” for all the participants, as they came from many different countries.

The art of illustration helped them create new bonds, with the city and the people that inhabit it (the other participants), offering them an informal context in which they could tell their stories, share their thoughts and future projects and create something beautiful and powerful together, under the expert guidance of a talented illustrator who gave voice to their creativity.

Art was not only the final goal but also a means to narrate oneself, allowing the creation of artistic products handmade through the use of recyclable materials. The productions of the young participants have been assembled in a “**journey in stages**”, showed during the Festival which took place in June, 2022 and during the exhibition, in December 2022



METHODOLOGY :The stages were not predetermined. In fact, the young people were only given relevant materials and left free to express themselves after giving them just a few inputs, helping them focusing on:

- How they felt and how they feel
- What they were and who they think they are
- Where they were and where they now plan to be.

The trainer started each session by sharing the materials with the young people. Participants were also made aware that the activities they were going to do were aimed at developing skills that can help them in both their professional and personal life and that are rarely targeted in other fields of life, as in most cases these are taken for granted or not enhanced. They have also been informed that arts are both a means to discover new learning opportunities and a field in which they can imagine their future as professionals.

A brief summary of the stages of the creativity path:

SESSION 1: “First memories”: *each participants shared the first experience in Palermo, what they saw, how they felt, what sensations they associate with those distant memories, etc.*

Participants were asked to introduce themselves and tell their story linking it to the city where they were living, if they wanted. Palermo was selected as the main topic as the city they live in is the most evident common feature among them and it helped them realise that they may also share other things. They all narrated their stories, explaining when and how they arrived in Palermo. It was a very sensitive process of disclosure and each story was warmly welcomed by everyone. It helped them know each other better and paved the way to build up a long-lasting relationship based on trust. From this introduction, everyone was asked to think about their first memory in Palermo and to draw it on a post-it. Later, they stuck it to a building-shaped box made of cardboard, representing the train station of the city.



SESSION 2 : “Managing your own space living together with other people”: *people live together in a “house”, all together, as in life, but everyone has her/his own space: they choose how many rooms they want to live in and where they want these rooms to be arranged in the house, they decide freely how to organize the space inside and if they want to share it.*

This consisted of a creative representation of a metaphor: living together but in different rooms, as a way to express both the need to share and the need to enjoy their own spaces, which cannot be occupied without permission. The walls were limits that each one has the right to set and that need to be respected. The trainer told participants that they could have as many rooms as they wanted. Therefore, everyone took various materials and used them to create their rooms and the things that they wanted inside them. Later, all the “rooms” were gathered, creating a large common space (the picture shows only parts of all the rooms the participants have created).



SESSION 3 : “Me” in my past and in my present: a comparison between what they liked in the past and now, between who they are today compared to who they were yesterday.

The **third session** invited participants to think about how much they have changed during the latest years. They were asked to portray how they look/felt in their hometown and how they look/feel today in Palermo.

The trainer gave them lots of old magazines and asked them to draw, cut and paste cut-outs and write everything they wanted and prepare themselves to introduce their results to the rest of the group. They had a lot of fun in carrying out this task, showing all the changes that occurred in their personality in a very creative way. They enjoyed the sharing process and the cooperative work.



SESSION 4 & 5 : Palermo through my eyes”: how they see it and how they would like to see it: what they like, what they don't like, what they see and how they want to represent it.

The 4th and 5th sessions were dedicated to recreating the spots of the city of Palermo the way they wanted them to be like. It was a valid starting point to talk about what they did not like and what they love, where they felt safe or where they would like to live. The debriefing session allowed them to exchange points of view, helping each other in adapting to the hard times they may face in living in another country and sharing suggestions on how even the most annoying things can turn out to be interesting or stimulating. During these sessions the trainer helped them to create their unique representation of the city and guided the discussion that followed, letting them free to support each other.



SESSION 6: “The colours of Ballarò”: the vitality and the multi-ethnicity of the ancient market provided the young participants with the time to be together by simply colouring a glimpse of the ancient market. This simple activity evoked the historical social function of the market: meeting and exchanging ideas, getting to know others and themselves better.

Finally, the **last session** was focused on enjoying the other people company by simply dedicating to the act of painting one of the most representative markets of Palermo: the market of Ballarò.



ANNEX 10

BODY PERCUSSION WORKSHOP

Materials needed

- Music equipment to play music from a computer.
- A long piece of string

Objectives

- To discover steps & beats to build a rhythm with the body.
- To prove that it is not necessary to know or play an instrument to make music.
- To select music and create the choreography with body percussion
- To build a composition with rhythms

Methodology

Through a series of body percussion exercises and leading sessions the participants discover their own level of coordination and motor skills. As rhythms are learnt, then the participants select the music to perform to, and accompany with the rhythms of their bodies, in a final performance.

1. Warm up with coordination dynamics and clapping.

Time: 5 minutes

On the floor, all participants stand at a distance touching their fingers. Participants follow the instructions of the trainer and clap their hands in different ways to coordinate themselves. Doing something as a group and achieving it generates a lot of happiness among the members. This is tried several times, each time faster and faster and until it finishes with a loud applause.

At this moment, the trainer encourages the participants to continue clapping and starts to modulate the intensity with the hands. With the hands up or down to control the volume. Finally, the trainer will stop the activity by folding the fingers and hiding the hands. Like this-



This activity can be led by some of the participants so that they can experience the role of “director” for a moment.

2. Sound painting. Basic elements.

Time: 5 minutes

First, the session starts with a code or word, such as the participants names, which is good for socialising. The trainer points to someone and that person has to say his or her name. The trainer points randomly, to end up with a mess of names or code signs.

Another option is to split the participants into groups and make them clap when the trainer signals them. The participants slowly begin to understand that it is possible to make a rhythm

composition, directed by a person who orders changes, and with the only instrument of the voice and clapping.

3.Handkerchief Clapping

Time: 5 minutes

Now, the trainer sends signals to the participants, indicating with a handkerchief, to build up a composition. Here is an example.

<https://www.youtube.com/watch?v=uzXpvILRMog>

4.Corporal percussion.

Time: 10 minutes

Now the trainer leads the session to discover steps and beats to build a rhythm with the body. You can try different types without music. It would be useful to have a projector or screen to follow the " music sheet". Here are some examples

<https://www.youtube.com/watch?v=zsXOehynKJ8>

Afterwards you can try it with some musical base.

<https://www.youtube.com/watch?v=EBBteybZdHY>

5.Performance

Time: 10 minutes

With the practice and improvements, the participants build a new composition, deciding which music they would like to interpret, creating the choreography or music sheet with body percussion. Here is an example, in case you need inspiration, which the CHIMES participants did at the LTTA In Portugal.

https://www.youtube.com/watch?v=TIzMFzB1NQk&list=RD TIzMFzB1NQk&start_radio=1

ANNEX 11

MUSICAL FORM WORKSHOP

Material needed:

A sound box and space enough wide to let people move smoothly.

It is necessary for participants to wear comfortable clothes so as to feel free to move.

Objectives

To invite every participant to share some gestures to collectively create a unique performance,.

Methodology:

Day 1:

To explore the space and facilitate the team building process. Therefore, participants are asked to introduce themselves by movements and to move around the room.

Some energizing activities are led as well to avoid muscle pain.

The games enable a warm environment, where people learn how to communicate with each other exchanging and copying other movements. This is necessary to let them feel at ease. Participants were told that the important thing is to offer the group something, without thinking about it. In other words, they were invited to turn off their mind and connect to their bodies and feelings and freely express them through their gestures, without caring about doing “the right movements”. Indeed, there was only one rule: there are no wrong movements.

The trainer shows the group a Kata, i.e. a fixed sequence of movements belonging to Karate. This Kata was showed twice: without music, to simply understand how many movements can be used in a coherent way and can be arranged in various way, taking control of the surrounding space, and later with music, to show how it can work as a true choreography.

Then, in turns, the participants are asked to perform 5 gestures that could be added to the Kata. The aim is to create from scratch a new and unique Kata made up of the gestures they like or that are representative of something important to them.

If participants are shy or hesitant then the trainer shows the group a few techniques to try out. These techniques reflect the physical abilities that emerge during the energisers and observed by the trainer that best fit their individual abilities.

Day 2:

New gestures are added by the participants.

Then, it is time to try out a sequence and to add music to learn to follow its rhythm.

However, the technical performance is not the only or main focus of the workshop, if the participants do not know each other, thus the priority is to ensure positive group dynamics and make sure that the environment is open and welcoming enough to strengthen their bond.

Day 3:

Some changes are made to the final choreography (Kata) to help participants feel comfortable and gain greater self-confidence. The whole day is dedicated to rehearsal and to try a first exhibition in front of the participants of the other workshops, learning how to manage their emotions while performing in front of a public audience.

ANNEX 12

STOP MOTION WORKSHOP

Material needed:

Plasticine

Camera & camera stand.

Objectives

The workshop aimed to explore the stopmotion technique, capturing photographic images of animated plasticine objects, to tell a story. The intention of the workshop is to promote a platform for experimentation with a multimedia language

Methodology:

Day 1

Several ice-breaking exercises are developed so that the group can get to know each other, before moving on to the co-construction of the narrative. Participants share their own life stories, which contributes to building the story in the animation. The young participants engage in a creative group exercise where essential life skills such as communication, sharing, expression of ideas and opinions, compromise, are trained, transforming the workshop into a democratic space where artistic construction is the pretext for a simulation of life. Ideas for the narrative are formed into a story board.



Day 2

Exploring the camera as a creative object and setting up the scenario for the photographs. Participants are given a brief explanation about the basic procedures of the stop motion technique and then the process guides the actions, which reflect the storyboard. The most important rule is that all decisions are discussed in the group.

Day 3

A short story is told through photographs (frames). The group model figures out of plasticine and photograph each movement of the figure to form a stop motion film. In the end, the product is a short film that starts from a joint exercise and materialises into a multimedia artistic object that reflects the experiences and presents itself to the world as poetic matter.

The final product is a summary of the various shared stories- the video contains a bit of the life stories of each person, thus being called "Life is Life".