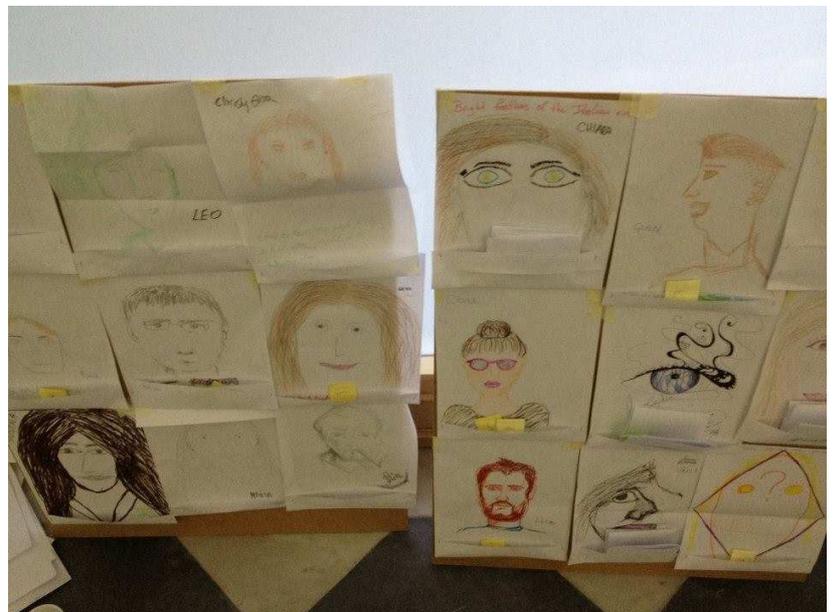


ST'ART

Italy, Lithuania,
Romania, The
Netherlands, Latvia,
Bulgaria and Former
Yugoslav Republic of
Macedonia



2014-1-IT03-KA105-000793

**ERASMUS+ Mobility for young
people: Youth Exchange**

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ERASMUS+ Mobility for young people: Youth Exchange

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This booklet presents the conclusions of the project "ST'ART", a 7 days youth exchange funded with the support of the ERASMUS+ programme of the European Union, that involved N. 42 young people from Italy, Lithuania, Romania, The Netherlands, Latvia, Bulgaria and Former Yugoslav Republic of Macedonia.

The project offered a creative space for intercultural dialogue between young people in order experiment together how arts and artistic expression can be effective in empowering young people and engage them in active citizenship.

Main themes focused on art and non-formal education linked to the possibilities to develop social and cultural entrepreneurial initiatives.

Edited by PRISM Promozione Internazionale Sicilia-Mondo

Project coordinator: Fausto Amico

In cooperation with

- Sirvintu Meno Mokykla
- Fundatia ACTIVITY
- Hogeschool Rotterdam
- JASMA - Jaunatnes attistibas un sadarbibas multikulturala apvieniba
- Association "Professional Forum for Education"
- Scout association of Macedonia – SAM

Erasmus+ link to another EC website is the EU's new programme for boosting skills and employability through education, training link to another EC website, youth, and sport.

Erasmus+

Erasmus+ aims to strengthen the quality of youth work and non-formal learning for young people in Europe.

It provides opportunities for young people to experience learning mobility in Europe and beyond and for youth workers to develop their interpersonal skills and improve their employment prospects through training and networking opportunities in Europe and beyond.

Grants are available for exchanges across the EU, and to/from non-EU countries for:

- Groups of young people from different countries meeting for a short period (1 to 3 weeks) on a youth exchange.
- Young people volunteering in different countries through the European Voluntary Service for periods of between 2 weeks and 12 months.
- Large-scale European Voluntary Service projects.

For more information:

http://ec.europa.eu/youth/programme/index_en.htm

Youth Exchanges

Youth Exchanges allow groups of young people from different countries to meet and live together for up to 21 days. During a Youth Exchange, participants jointly carry out a work programme (a mix of workshops, exercises, debates, role-plays, simulations, outdoor activities, etc.) designed and prepared by them before the Exchange.

Youth Exchanges allow young people to: develop competences; become aware of socially relevant topics/thematic areas; discover new cultures, habits and life-styles, mainly through peer-learning; strengthen values like solidarity, democracy, friendship, etc.

The learning process in Youth Exchanges is triggered by methods of non-formal education. Youth Exchanges are based on a transnational cooperation between two or more participating organisations from different countries within and outside the European Union.

The project

Project title

ST'ART

Funding programme

ERASMUS+ Mobility for young people: Youth Exchange

Dates

24-30 October 2014

Venue

Caltanissetta, Italy

Country involved

Italy, Lithuania, Romania, The Netherlands, Latvia, Bulgaria and Former Yugoslav Republic of Macedonia.

Themes

- Arts and non-formal education
- Cultural traditions
- Social and cultural entrepreneurship

Objectives

- To share different experiences and practices in the art field among young people from different cultural contexts and backgrounds in EU.
- To raise awareness among young people on the potential of art and cultural traditions as a catalyst for inclusive and sustainable growth.
- To foster international entrepreneurial initiatives focused on the values of arts.
- To facilitate opportunities for networking and partnerships between young people and organizations in EU countries.

Participants

N. 42 young people and group leaders aged between 13 and 30 years old.

Methodologies

Arts and non-formal education, Entrepreneurship education, Peer and Cooperative learning, Reciprocal Maieutic Approach.



Groups of young people from different countries meeting for a short period (1 to 3 weeks) on a youth exchange.

The partnership

The project involves fourteen non-governmental organizations, schools and universities from seven European countries.

PRISM Promozione Internazionale Sicilia-Mondo (Italy, Caltanissetta) is a not-for-profit association that supports initiatives for European cooperation in the youth field, education and nonviolent community development. PRISM promotes international cooperation and mobility of young people across Europe.

www.associazioneprism.eu

Sirvintu Meno Mokykla (Sirvintos art school, Lithuania) provides music and art informal education to children and adults. The organization actively takes part in local community life by organising exhibitions, social actions, cultural events and promotions of international projects involving young people.

Facebook page "[Širvintų meno mokykla, dailės skyrius](#)"

Fundatia ACTIVITY (Resita, Romania) supports the promotion of global open society values in Romania through sustaining initiatives meant to offer each individual equal chances for practice, expression and development in all areas of life: professional, scientific, cultural, social and political.

www.activity-foundation.ro

Hogeschool Rotterdam (Rotterdam, The Netherlands) represent one department in the University of Applied Sciences, namely the School of Social Work (ISO), which comprises different study programmes. The school aims to turn students into dedicated professionals who will be able to deal with the complexity of modern society.

www.rotterdamuas.com

JASMA - Jaunatnes attīstības un sadarbības multikulturāla apvienība (Riga, Latvia) involves young people of different origins and opinions. It aims to promote a society in which each young man or woman regardless to his or her backgrounds or national, ethnical, sexual or other belonging, has equal access to information and education, as well as opportunity to participate and effect the social, cultural, political processes in the society.

www.jasma.lv

A mobility activity is transnational and involves at least two participating organisations (sending and receiving organisation) from different countries.

Association "Professional Forum for Education" (Sofia, Bulgaria) is a non-profit organization which has a wide range of activities related to youth work, education and culture. The organization aims at involving young people in non-formal educational processes, promoting intercultural dialogue and volunteering.

www.oforum.hit.bg

Scout association of Macedonia - SAM (Skopje, Former Yugoslav Republic of Macedonia) is a non-governmental organization, which has had its first steps on the territory of the Republic of Macedonia in the distant 1921. Today The Scout association of Macedonia functions on the entire territory of Republic of Macedonia with 14 active scout groups.

www.scout.org.mk

“ Tell me, and I'll forget.
Teach me, and I'll remember:
Involve me, and I'll learn.”
-Benjamin Franklin

Learning Outcomes

Cultural awareness and expression competences: to express through arts and to promote artistic expression, creativity and intercultural dialogue.

Social and civic competences: to make a positive contribution to society as informed, responsible and engaged young citizens.

Sense of initiative and entrepreneurship: to turn personal and common ideas into social and cultural projects that have a positive social impact in both local and global communities.

Communication in foreign languages: to improve English in a multicultural environment and to learn about different views on life.

Learning to learn: to pursue and organise one's own learning, either individually or in groups, in accordance with one's own needs.

Die Slowly

*He who becomes the slave of habit,
who follows the same routes every day,
who never changes pace,
who does not risk and change the color of his clothes,
who does not speak and does not experience,
dies slowly.*

Pablo Neruda

Activities

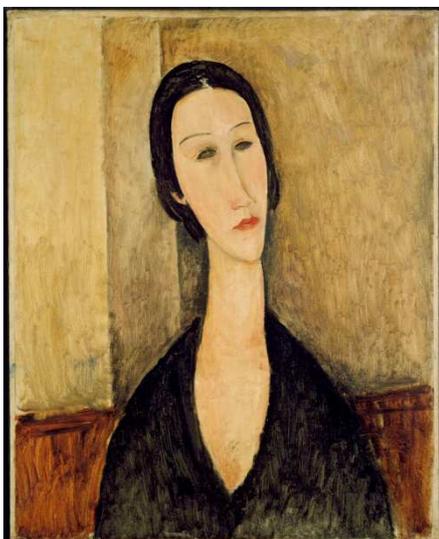
Cultural diversity through painting

The activity addresses the issue of cultural diversity through visual communication. Participants are introduced to portraits by showing a range of examples (photojournalism, portraits of people living on the streets, figurative ceramic sculpture, enlightenment, hybrid of humans and animals, portraits from different artistic movements, etc).

Participants are invited to work in pairs and portrait each other, by bringing out facial characteristics, expressions, emotions and aspects of cultural identity.

Presentation of works and final group debriefing.

The workshop helps participants to develop awareness of other cultures appreciation of values in cultural diversity.



Organization bazaar

Presentation of all partner organizations (mission, aims, activities and experience in the youth field) through a “bazaar” in which each national delegation has a space to present itself by showing PPT, video, sharing brochures and other informative materials.



Masks and stereotypes

The “masks and stereotypes” workshop helps participants to recognize the extent to which: they are “designed” by cultural scripts within which they are living, they are seen by others, they identify ourselves in terms of these cultural scripts. This awareness is gained through the process of constructing their masks.

Participants decorate the outside of their masks with images reflecting how they think others see them; they decorate the inside with images that reflect how they see their complex selves. Creating their masks helps students recognize the ways in which they differ from the stereotypes that others associate with their mask.



Image theatre

In Image Theatre, still images are used to explore abstract concepts such as relationships and emotions, as well as realistic situations. This technique was developed by Augusto Boal.

Participants in small groups create physical images in response to a given theme, for example, cultural stereotypes. They are then invited to step into the centre of the audience and remake their image. Participants rapidly sculpt their own or each others' bodies to express attitudes and emotions. These images are then placed together and 'dynamised' or brought to life.

Image theatre works across language and culture barriers and frequently reveal unexpected universalities. It is also used to explore internal or external oppression, unconscious thoughts and feelings.



Creative and cultural industries (CCI)

The CCI consist of profit-oriented enterprises involved in the creation, production, and distribution of arts, cultural, and creative goods and services.

The CCI comprise a set of knowledge-based activities that produce tangible goods and intangible intellectual or artistic services with creative content, economic value and market objectives (UN definition).



Social entrepreneurship

Social enterprises are positioned between the traditional private and public sectors. Although there is no universally accepted definition of a social enterprise, their key distinguishing characteristics are the social and societal purpose combined with an entrepreneurial spirit of the private sector (EU definition).

Like any business, a social enterprise focuses on generating an income through the sale of goods and services to a market but the added value of a social enterprise comes from the way in which it uses its profits to maximise social, community or environmental benefits.

Around the world social enterprises have lots of different kinds of social, environmental and cultural purposes, reflecting the diverse needs and interests of the communities they work in.

Je voudrais pas crever

*I don't want to croak
Without having known
The black dogs of Mexico
Who sleep without dreams..*

Boris Vian

Social cultural entrepreneurship

The *social* is represented by the mission and vision that provides the foundation for the existence of the organization. The social cause. This determines who you are, what you stand for and who or what you aim to reach and/or support.

The *cultural* is represented by the vehicle that is used to successfully fulfill your social mission. Here, the broad definition of culture is used; besides the arts, this definition includes both sports and ICT.

The *entrepreneurship* is the capacity and willingness to develop, organize and manage a business venture along with any of its risks in order to make a profit. Entrepreneurial spirit is characterized by innovation and risk-taking.



The Social Cultural Business Plan

The activity is designed to help participants to develop a business plan, by turning community problems and needs into ideas for successful social and cultural business opportunities.

After reviewing and discussing the sample business, participants are divided into small groups from two to five people. In these groups, participants are introduced to the tools necessary to write a business plan.

As participants share ideas in this activity, they develop a business mindset that helps them to discover things they might otherwise overlook.

At the end each group present its own business plan. Participants should offer feedback based on what they learned during the workshop.

Elements of the business plan

- Context
- Problems and opportunities
- Mission
- Theory of change
- Our solution
- The team
- Strategy
- Activities and services
- Measuring results
- Risks
- Financial plan



Participants are reminded of the added value that comes through working in groups.



They are encouraged to take active part and communicate to each other in order to check the completeness and accuracy of their business plan.



Forum theatre

The Theater of the Oppressed, established in the early 1970s by Augusto Boal, is a participatory theater that fosters democratic and cooperative forms of interaction among participants. Theater is emphasized not as a spectacle but rather as a language accessible to all. More specifically, it is a rehearsal theater designed for people who want to learn ways of fighting back against oppression in their daily lives.

- Through theatrical performance a problem is shown in an unsolved form, to which the audience, as spect-actors, is invited to suggest and enact solutions.
- The problem is always the symptom of an oppression, and generally involves visible oppressors and a protagonist who is oppressed.
- After one showing of the play 'the model' it is shown again slightly speeded up, and follows the exact same course until a member of the audience shouts 'Stop!', takes the place of the protagonist and tries to defeat the oppressors.
- The game is a form of contest between spect-actors trying to bring the play to a different end (in which the cycle of oppression is broken) and actors ostensibly making every possible effort to bring it to its original end (in which the oppressed is beaten and the oppressors are triumphant).
- The process is presided over by the 'Joker'- whose job is to ensure a smooth running of the game and teach the audience the rules, however, like all participants can be replaced if the spect-actors think they aren't doing a good enough job.
- Many different solutions are enacted in the course of a single forum- the result is a pooling of knowledge, tactics and experience, and at the same time what Boal calls a 'rehearsal for reality'

Forum Theatre aims to always stimulate debate (in the form of action) to show alternatives, to enable people 'to become the protagonists of their own lives'..



Shadow theatre

Shadow theatre is an activity with a powerful visual component that can engage young people and children in creativity and group expression. It is an ancient form of storytelling in which puppets are held between a source of light and a translucent screen. As a result, crisp shadows are cast on the screen, and a puppeteer can make them talk, dance and act.

For the beginning, it is good to fool around and see what fantastic creatures you can make with your hands or by using objects. Once you feel confident, you will create a short history. You can tell the story aloud, or have characters talk. You can also make sound effects. Finally each group put on a short performance while an audience watches from the other side.

Ideally, you can project the setting with the overhead projector, either with cutouts or a transparency, then use larger puppets behind the shadow screen for your characters. The frilly silhouettes of fairy-tale creatures moving against the bright screen creates a stunning visual effect in the dark room.



Cooperative and peer learning

Through cooperative learning participants learn effective team work through:

- *Accountability*– by realizing the contribution of each individual will determine the success of the task.
- *Team building*– by learning how to listen to each other, resolve conflicts, delegate tasks, set deadlines and support each other.



Thinking outside the box

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- • •
- • •

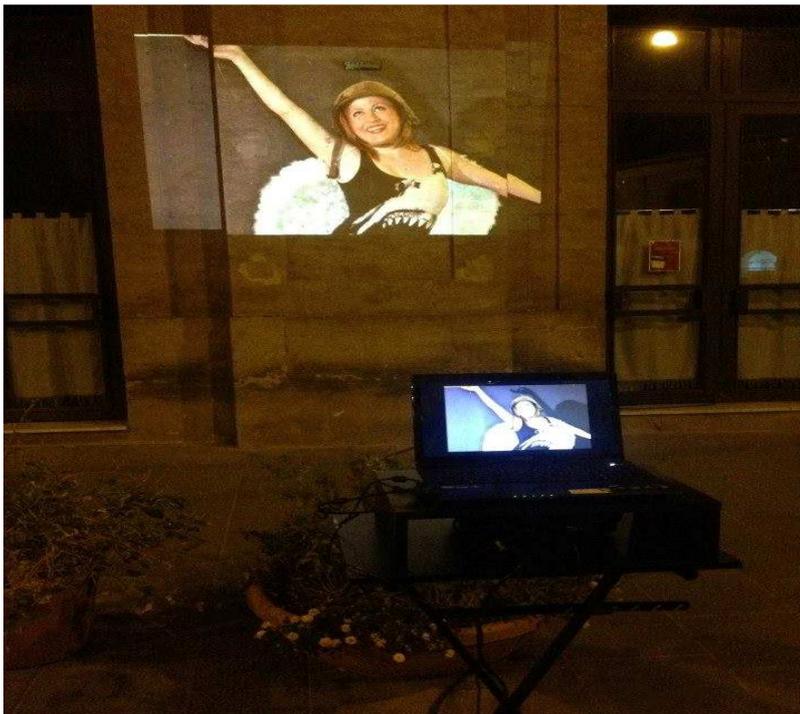
Thinking outside the box (also thinking out of the box or thinking beyond the box) is a metaphor that means to think differently, unconventionally, or from a new perspective.

The basic idea is that to be creative you need to challenge your own assumptions and look at things from a fresh angle.

Participants are engaged to creative thinking, reflection and analysis skills.

Cultural tours and the local community

Participants enjoy cultural tours and direct involvement with local community of Caltanissetta.



Participants involved in a digital art installation by the local association EUREKA



*Jazz concert
organized by the
association
GROUCHO.*



*ST'ART group photo
In Caltanissetta*

Acknowledgements

We wish to express our sincere thanks to the project participants: Andreea Elena Iancu, Cristiana Petzak, Leică Dan Alexandru, Alin Andrei Milin, Iasmina Stoianov, Artjoms Ļipins, Vjaceslavs Popovs, Angelina Kaufmane, Liene Ozolina, Margarita Eihmane, Leonids Platonovs, Aine Dvileviciute, Aivaras Piškinas, Ilona Jadzevičiūtė, Justina Rakauskaitė, Rasa Skirkeviciene, Brygida Ivona Pliška, Martina Vangelova, Nikolay Valkov, Georgi Keremidchiev, Boyan Bahrin, Maria Javier Velaskes, Veliana Ivanova, Simona Ilievska, Aleksandra Boskovska, Damjan, Mladenovski, Mario Kocevski, Nikola Unevski, Petar Atanosky, Carl Frederik Hoogvliet, Glen van der Kraan, Christy Anne Christine, Melanie Peelen, Ruby Donders, Marianne Lindhout, Nadia Potoceanu, Dario Scalisi, Chiara Saporito, Donatello Miraglia, Pietro Vassallo, Luca Spilla, Giuseppe Zuzzè.

We would like to acknowledge their contributions and involvement during the project.

We wish to express our gratitude to Giuseppe Divita and Alessandro Melillo for their involvement and contribution in training and facilitation.

The project coordinator
Fausto Amico

*Keep Ithaka always in your mind.
Arriving there is what you are destined for.
But do not hurry the journey at all.
Better if it lasts for years,
so you are old by the time you reach the island,
wealthy with all you have gained on the way,
not expecting Ithaka to make you rich.*

*Ithaka gave you the marvelous journey.
Without her you would not have set out.
She has nothing left to give you now.*

*And if you find her poor, Ithaka won't have fooled you.
Wise as you will have become, so full of experience,
you will have understood by then what these Ithakas mean.*

C.P. Cavafy

Resources

Social entrepreneurship

http://ec.europa.eu/internal_market/social_business/index_en.htm

The Entrepreneurial Dimension of the Cultural and Creative Industries

http://www.creativwirtschaft.at/document/11_StudyontheEntrepreneurialDimensionoftheCulturalandCreativeIndustries.pdf

A manual on human rights education with young people

<http://eycb.coe.int/compass/>

DICE - Drama Improves Lisbon Key Competences in Education

www.dramanetwork.eu

EDDILI – To Educate is to Make Possible the Discovery of Life

<http://reciprocalmaieutic.danilodolci.it>



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