NICeR

Nouvelle approche
pour renforcer
l'Intégration Culturelle
des jeunes
Réfugiés

Pedagogical Guide

Contents

Editorial

> "The future will be probably as messy as the past, and all predictions are likely to be wrong, but one thing is clear: there is no return to the neat idea of closed nation-states with homogenous national communities" (Stephen Castles in Golding et al, 2011: 213).

The NiCeR project, is realised by a European partnership, coordinated by the CIOFS-FP (Italy) as leader, with Alfea Cinematografica (Italy), Molenbeek St-Jean - MCCS, and Pluralis asbl (Belgium), Fundación Juventud y Cultura (Spain), KISA (Cyprus), Intercultural Institute from Timisoara and AIDRom (Romania), Citizens For Europe (Germany), Rare Studio (UK). The partnership emerged in order to explore inclusive approaches aimed at refugees at the local level, under a European perspective.

Since inclusion at the local level largely depends on the response of the host community, the project addresses cultural elements that could hinder inclusion, promoting a culture of respect and dialogue among young people, encouraging their participation and engagement in activities based on interaction and cooperation between young refugees and non-refugees.

Specific objectives of the project were:

- To experiment and develop, through theatrical workshops, creative and innovative pathways to inclusion and cooperation between refugees and local communities;

- To encourage the strong and active participation of young refugees in the cultural life of the host community;

- To intensify contacts between refugees and non-refugees by deconstructing stereotypes and prejudices;

- To develop the communication skills of young refugees within the local community, in order to secure their participation and active citizenship;

- To grow a deeper understanding of political asylum through a multi-lingual dialogue at the local level, using intercultural workshops, bringing together refugees and non-refugees;

- To encourage a change in the attitude of civil society towards refugees, especially among young people, by promoting new mediums for raising awareness;

- To generate greater awareness about the refugees in the media, in the schools and within local communities;

- To identify and promote new dialogue practices, with a focus on refugee reception in Europe.To identify and promote new dialogue practices, with a focus on refugee welcome in Europe.

Within this framework, the project envisaged:

- Laboratories and theatrical performances in seven European cities (Rome, Molenbeek St. Jean, Liverpool, Seville, Berlin, Nicosia and Timisoara) – involving 180 young people, more than half of whom were refugees;

- The identification and dissemination of good practices (at local/regional level) pertinent to the issue of the social inclusion of refugees;

- A handbook for intercultural education and a pedagogical guide to support teachers tackling issues related to political asylum, racism and discrimination.

- The production of a documentary and a photographic book on theatrical workshops.

- Laboratories in primary and secondary schools on the topic of refugee reception and asylum, to deconstruct racist prejudices and post-truths on immigration and intercultural issues.

Awareness raising activities are essential for the sustainable inclusion of refugees, to prevent unconscious racism and the misrepresentation of refugee issues. In an era of Social Networks and (mis)information, hate speech has become increasingly common.All too often fake news are treated as genuine, even after they have been detected and proven as false. Such is the extent of fabrication that the Oxford dictionary now identifies these falsehoods as post-truths: a word intended to denote a condition in which objective facts have less influence in shaping public opinion, emotions and personal convictions.

The circulation of false, inaccurate or unmitigated information, which contributes to the misrepresentation of refugees, is unfortunately not the prerogative of social networks and the media alone. According to research carried out at Birmingham University, a crucial role is played also by the sources: *"Compared to the recent migration crisis, it is not just the public's tendency to believe in the news that makes it comfortable: knowledge production also records prejudices and it incorporates them. For example, I refer to the current director of Frontex, who in 2015 said there were hundreds of thousands of people ready from the Libyan coasts (Frontex said it was between 500,000 and 1 million). A figure that, despite being notoriously wrong, has been widely resumed. The incorrect information was based, in this case, on the wrong knowledge of the emigration since Frontex counted all the migrants present in Libya as potentially leaving Europe".*

Awareness denotes knowledge and understanding of the refugees' circumstances and migration issues by the host community. A mutual knowledge and understanding between refugees and local people, beyond stereotypes and misrepresentations, is essential. Lack of knowledge and/or understanding may cause incomprehension of the specific needs of refugees as well as racism (both unconscious and institutional), prejudices and negative stereotypes.

 In addressing these problems, awareness raising activities can provide key answers. How these awareness raising activities are to be shaped will always depend on the target audience and the specific aims of the project and the organizations involved. Other than the refugees and the local populations themselves, these activities also directly concern teachers, trainers, social workers, who can and ought to play an important role as catalysts in this process.

The pedagogical guide that here follows is intended as a useful supportive tool in this direction. A strong awareness within society of the special needs of refugees is further influenced by the refugees themselves. This requires activities oriented on participatory citizenship, which enhances the articulation, communication and mediation of their needs. This pedagogical guide offers also information and suggestions to this end.

The NiCeR partners wish you a fruitful reading.

Chapter 1: Introduction

Context

While migration today is treated as a rather new phenomenon, it is important to note that throughout human history, migration was the norm rather than the exception. In fact, the first migratory movements can be traced back to about 2 million years ago with the migration of Homo Erectus out of Africa. Humans have been emigrating with a view to resettle to countries and continents other than the ones they were born in, for various reasons.

As such, migration has essentially shaped the world as it is today. As John Stuart Mill has mentioned, immigration "…is one of the main sources of progress" and this should not be undermined by the local and short-term social costs.

Today, the notion of nation-states where people are only of one ethnicity is outdated. While historically this notion was significant for the development of nationalism and nation-states as functioning political and societal entities, immigration and emigration have rendered this idea essentially obsolete today.

As Stephen Castles has states, "The future will be probably as messy as the past, and all predictions are likely to be wrong, but one thing is clear: there is no return to the neat idea of closed nation-states with homogenous national communities" (in Golding et al, 2011: 213).

The recent intensification of political fluctuations, violence, conflicts, economic and environmental crises around the world have caused a surge in the phenomena of migration and displacement. A large number of people decide to flee their countries so that they get the opportunity to live peacefully, obtain access to better education, and find better job opportunities and better socioeconomic prospects in general. Nevertheless, whatever the cause of migration, children and youth remain the most vulnerable and disadvantaged group of the displaced/migrant population.

In the Middle East more than half of the 4.7 million Syrian refugees, living in communities or in refugee camps are children. At the same time, in the South Sudan crisis almost two thirds of the 660,000 refugees are children (Sikander, 2017). In 2015, a total of 88 300 people searching for international protection were unaccompanied minors. Further, according to Eurostat, in 2016, 396,705 children lodged asylum applications in Europe (around a third of all asylum applications).

While the position of disadvantage is clear for unaccompanied minors and refugees living in camps rather than cities, migrant and migrant origin youth's disadvantage is not as obvious. When in irregular situations, young migrants and especially underage migrants face the risks of exploitation, trafficking, detention and exclusion. Many young people with migrant backgrounds also face precarious employment despite having higher qualifications (UNESCO, 2014).

Even when born to migrant parents in the host country, they might be excluded civically ie. their citizenship rights might be limited (depending on the country they were born in and the status of their parents). This creates many problems of social and political exclusion as well as economic and educational/occupational exclusion. Even when such institutional problems are resolved for some second-generation migrants, their sense of belonging in the host country is often limited. The implications of having a different culture, a different maternal language as well the identity issues and the discrimination this creates, amount to a different kind of exclusion than that which their parents (and first-generation migrants) were subjected to (Dusi et. al, 2015).

Migrant and refugee youth (both first and second generation) undergo societal and institutional discrimination, which have long-term consequences for their health and well-being as well as for the career/education prospects.

It becomes apparent looking at recent studies that the (educational) system has frequently failed to fully integrate migrant/refugee youth (first generation or second-generation youth). Apart from the harassment and bullying that children are often subjected to because of their ethnic origins, they also have to face institutional discrimination. Often, education materials used as well as school policies tend to isolate and alienate children with migrant backgrounds. Furthermore, frequently as evidenced by the shadow reports produced by European Network Against Racism (ENAR), this discrimination is intensified because of the housing and school segregation/"ghettoization" that isolates children of migrant origins in specific schools or classrooms (European Commission, 2015).

The integration problem can also be shown by studies such as an OECD study which shows that second-generation children have a significantly lower sense of belonging at school than their non-immigrant peers. (Fiddian-Qasmiyeh, 2016).

Further, a European Commission study (2015) showed that in 2012 school leaving rates were higher for children born abroad compared to native children. (25.4% in contrast to 11.5% for natives). For some countries, the gaps were even higher, with school leaving rates for foreign-born young people rising up to three times higher than native youth. Similar statistics can be found for second-generation migrants which are at greater risk of leaving education without having obtained upper-secondary education (Eurostat, 2011). Moreover, unemployment is almost 50% higher among native-born youth with immigrant parents than among other young people in the EU (OECD/EU, 2015).

While the nexus between migration, integration and culture, has been a dominant theme in contemporary academic and policy debate, it remains understudied. However, studies and projects that have explored this nexus, show that using a variety of art forms can benefit the overall inclusion and integration of migrants.

Even when structural integration (labour market inclusion, access to education and a full set of rights) are a reality for some refugees/migrants, the truth is that there are many facets to integration relating to social, spatial, economic and cultural aspects. As such, while access to the education system and the labour market are themselves potentially able to contribute to overall integration of a migrant, other

factors that run in parallel can limit integration. One factor preventing integration is undeniably discrimination and prejudice as well as the lack of understanding between communities because of the language/cultural barrier.

The implementation of artistic projects can help overcome these barriers, as the various art forms can provide immigrants a creative space of creation and expression of identities, they can foster intercultural dialogue and they can help immigrants express the challenges they face and raise their voice against discrimination. Artistic expression is also an important therapeutic tool that can help reconstruct emotions and improve the overall wellbeing of immigrants, thus improving their social inclusion.

Outline of the Guide

This Guide aims to present to practitioners from specialized and non-specialized settings, alternative ways to teach, using intercultural education as their philosophy and artistic expression as their tool. This guide is meant to be used by people who have had experience with intercultural education as well as with people who are unfamiliar with both the concept and its practice. It ismeant for people who have experience with creative projects as well as for people who have an educational background. As such, it is a multidisciplinary guide, making the connection between intercultural education theory and Art and especially socially engaged art.

The guide firstly introduces the user to the concept of Intercultural Education and its benefits as an educational approach (chapter 2). The next chapter (3) introduces the user to the origins of socially engaged art and proceeds to explain the ways in which children and youth can benefit socially as well as personally from art programs. The chapter also includes a systematic implementation guide, which practitioners can easily follow in order to create their own art project based on intercultural education theory. Finally, Annex 2 includes Lesson Plans that teachers/NGO workers can use in order to put intercultural education in practice through creative exercises.

 The final chapter (4) aims to encourage teachers in formal and informal education that work with both refugees and local youth to put forward a project similar to the NiCeR Ateliers, by providing them with the basic tools to achieve a good result. The chapter also refers to an annex (3) which provides the user with ideas for activities in order to put forward workshops similar to the NiCER ateliers.

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Chapter 2: Intercultural education

Contents

A. What is intercultural education and what are its benefits as aneducational approach?

All education should be intercultural. There are only two possible alternatives and both are incompatible with the principles of a democratic society in which there is cultural diversity and with the needs of a life in such a society:

- One alternative is to ignore the cultural dimension, to disregard issues related to cultural affiliation, cultural differences and cultural diversity. This would mean that education would ignore a very important element of social reality and would leave learners in a situation of confusion, unprepared to understand the society around them.

- The other alternative is monocultural education, with two possible subcategories:

  o Monocultural education reflecting exclusively the cultural elements of the majority of society, for all learners;

  o Monocultural education reflecting the cultural elements of the groups to which the learners belong, majority or minorities.

Majority-focused monocultural education means cultural assimilation, which denies important rights of members of minority groups, while community-focused monocultural education risks generating isolation and separation between groups in society.

Therefore, education should contribute to preparing learners for life in a democratic and culturally diverse society, by supporting them in acquiring intercultural competence. This is the general objective of intercultural education, directly related to the third pillar of education as defined by UNESCO, "learning to live together", which consists in "developing an understanding of other people and an appreciation of interdependence – carrying out joint projects and learning to manage conflicts – in a spirit of respect for the values of pluralism, mutual understanding… peace" (Delors, 1996, p. 37) and cultural diversity.

In short, the learner needs to acquire values, attitudes, skills, knowledge, and critical understanding that contribute to a spirit of solidarity and co-operation among diverse individuals and groups in society. This is also closely related to the provisions of the Universal Declaration of Human Rights (1948), which mentions that the aim of education should be to "promote understanding, tolerance and friendship among all nations, racial and religious groups".

In order to achieve this general objective, intercultural education should focus on achieving in a balanced way the following specific objectives, related to the acquiring of attitudes, skills, knowledge and critical understanding corresponding to various elements of intercultural competence:

- Developing attitudes, such as respect for cultural diversity and for the other's cultural identity, openness to interactions with people perceived as having different cultural affiliations, curiosity

and willingness to learn about other cultures, tolerance of ambiguity and willingness to suspend judgment during an intercultural encounter, rejection of discrimination and intolerance

- Acquiring skills related to critical thinking and reflection on one's own cultural determinations, prejudices and stereotypes and identifying them to the others, ability to take different viewpoints, empathy, skills related to the interaction with people perceived as having a different cultural background, communicative and relational skills, skills in managing conflicts and in mediating intercultural exchanges

- Acquiring knowledge and critical understanding about culture in general and its impact on individual and group behaviour, about one's own culture(s) and about different other cultural products and practices, including about history, religions and languages

- Valuing human dignity, human rights and cultural diversity as an asset for society.

These four elements are closely interconnected and educational activities should target them as a whole. Together they result in higher degree of intercultural competence. They should also be focused on stimulating action for promoting the values of an intercultural society, for combating prejudices, discrimination and intolerance. They are also directly compatible with the Framework of Competences for Democratic Culture developed by the Council of Europe and promoted across Europe as specified in the Declarations of the Ministers of Education of the Council of Europe member states adopted in Brussels in April 2016.

The review of the objectives of intercultural education also reveals that positive elements related to culture and cultural diversity are considered together with a clear stance against negative elements, such as stereotyping, prejudice, discrimination and intolerance. It also implies understanding the complexity of relations between individuals and groups in a culturally diverse society, and the fact that there are often power relations between the dominant culture and other social groups, which relate to participation in decision-making, to public perception and self-perception of some groups as not belonging to the mainstream society, etc.

As specified in the UNESCO Guidelines on Intercultural Education (UNESCO, 2006), "Intercultural Education aims to go beyond passive coexistence, to achieve a developing and sustainable way of living together in multicultural societies through the creation of *understanding* of, *respect* for and *dialogue* between the different cultural groups". The Guidelines also draw from various UNESCO and other international documents three main principles of intercultural education: (1) intercultural education respects the cultural identity of the learner through the provision of culturally appropriate and responsive quality education for all; (2) intercultural education provides every learner with the cultural knowledge, attitudes and skills necessary to achieve active and full participation in society; (3) intercultural education provides all learners with cultural knowledge, attitudes and skills that enable them to contribute to respect, understanding and solidarity among individuals, ethnic, social, cultural and religious groups and nations (UNESCO, 2006, p.30). All these elements are particularly relevant with regards to refugees and to the way education systems promote a correct image of refugees and positive reciprocal relationships and attitudes between refugees and local children in school and overall society.

B. The potential of intercultural education for culturally diverse groups of young people

Intercultural education can and should be done regardless of the composition of the groups of learners but culturally diverse groups represent a particular opportunity in this respect.

The presence of refugees among the group of learners clearly represents both a challenge and an opportunity for intercultural education.

To take advantage of the potential that intercultural education has in all culturally diverse learning environments, it is important to ensure that the intercultural approach is reflected in a coherent way across learning activities and it should not mean just the addition of some new content referring to "migration issues". Therefore, in school, instead of just including lessons about "migration issues", relevant references can be made to cultural elements familiar to the migrant or refugee children in practically every subject. The effectiveness of classroom-based intercultural education activities is strongly enhanced if a whole-school intercultural approach is applied. This means that a transversal presence of the principles of interculturalism is required, not just in the learning activities connected with school curriculum, but also in all other aspects of school life. An explicit commitment for the intercultural approach needs to be formulated in key school policy documents and communicated publicly, and this needs to be reflected in a coherent plan related to participation in the management of the school, in curriculum activities at various subjects, in extracurricular activities, and in the relations of the school with local community. The commitment of a school for intercultural education is usually visible to anyone entering the school, reflected in the way school is decorated.

Partnerships between schools offer a very rich setting for intercultural education activities. Whether they are local, national or trans-national, such partnerships can be used for stimulating a change of perspective on the local cultural diversity, by situating it in comparison with the situation in the partner school(s) and for the improvement of the relations between children and young people of all backgrounds and by stimulating team spirit and balanced cooperation.

When it is possible, the creation of mixed groups consisting of refugees and non-refugees, as described in the following sections of this publication, represents an excellent opportunity to use the potential of intercultural education. This can be done with existing groups of learners or within partnership between schools.

Research in social psychology has proven that just bringing together people with different cultural references will not necessarily result in an improvement of mutual perceptions and relationships. For such a contact to bring benefits for both sides, resulting in positive mutual attitudes and increased intercultural competence, several additional conditions are required.

Although at the society level there is obviously a situation of inequality, the setting of the interaction needs to be organised in such a way as to put members of the two groups on an equal status. Members of the two sub-groups need to be aware of their affiliation but they need to cooperate for a common goal.

These two elements generate "positive interdependence", meaning that the contribution of all is necessary for the success of the cooperation.

In addition, the effect is more positive and durable if the general educational environment encourages positive inter-group attitudes and if the sub-groups have relatively similar numbers of members.

C. Risks of misuse of intercultural education with groups including refugees

Organising mixed groups of young people including refugees and having them work together for a common goal has big chances to bring out the benefits of intercultural education. However, doing this and having good intentions may not be enough, as there are several risks to take into account and several potential misuses of intercultural education to avoid.

There is often the tendency to rely on the stereotype of refugees having an exotic culture, associated only with folklore, dance, and traditions, or with religious affiliation, although, in many cases, these are not actually connected with the real life of the refugee children and young people involved. It is preferable to focus on those aspects that children encounter in their daily life than to insist on an abstract and artificially idealised perspective of what is presumed to be "their culture". However, when choosing cultural elements to refer to in the context of educational activities, special attention needs to be given to not reproducing negative stereotypes. It is essential not to engage in labelling refugee young people, expecting them to behave according to certain presumed cultural norms associated with their country or region of origin. On the contrary, activities should allow them to be themselves and to become aware and express how they want to present themselves to the others.

It is important to acknowledge that reality is not black and white, with a party perfectly immaculate and the other totally evil. In every group and in every society there are nuances, strengths and weaknesses, and it is important to avoid abusive general views and also not avoid sensitive or problematic aspects.

A major risk is for the educators or the local members of the group to show an exaggerated attitude of compassion which is actually hiding an attitude of superiority. Also, as local young people know much more about the local society, they may take a paternalistic attitude, which is also a top-down relationship, not compatible with the principles of intercultural education.

Educators should also avoid a moralizing approach towards the local young people and a tendency to tell them what they should think and what they should feel about their fellow refugees and about refugees and migration in general.

A major risk is to have an underlying view based on cultural relativism. This means considering that every group in entitled to its own cultural norms, which are all equally valid and should not be judged with outside standards. This is true to a certain extent but there must be limits. Thus, if certain practices, traditions or norms justified as culturally specific are in conflict with the principles of human rights,

equality and democracy, they are not acceptable and should not be allowed. And this is not because human rights, equality and democracy are European values that refugees in Europe must comply with, but because they are universal values that every human being should benefit from.

D. <u>What methodological approaches can help overcome the risks and bring the benefits of intercultural education?</u>

In terms of methodology, considering that intercultural education is not just about accumulating knowledge, but also about developing skills and attitudes, and taking into account that a superficial moralising discourse cannot give a sustainable impact on behaviours and relationships, the best pedagogical approach is the one based on active learning methods, on a constructivist pedagogy.

Thus, by placing them at the centre of the learning process and by shifting the focus from teaching to learning through active methods based on interaction, pupils will be engaged not just at a cognitive level but also emotionally. Well-structured intercultural education activities rely on content relevant for the interests and daily lives of the pupils, and promote an atmosphere of trust and support, ensuring that children are motivated for learning and feel secure in expressing their own views or in trying out new skills. As opposed to a classical teaching process in which the main references and sources of information are the teacher and the textbook, effective intercultural education activities are those which involve different types of interaction. It can be interaction between pupils, including cooperative learning methods, but also sometime interaction with elements of the social reality and with a variety of sources of information. Co-operative learning helps students interact with each other through group work. This helps them learn to appreciate individual skills and knowledge and see that they have better results than when accomplishing a task alone. This enables a positive interdependence among them.

This needs to be followed by a joint reflection, which enables every pupil to construct a personal understanding and perspective on the issues discussed, in connection with previous individual experiences and with the specific life context. Learning in collaboration with others enables pupils to explore issues from multiple perspectives and to engage in a joint reflection with peers. Through this process they are more likely to internalise what they have learned and able to apply it in everyday situations. When structuring cooperative tasks, it is important to avoid reproducing ethnic or gender stereotypes.

Therefore, effective intercultural education implies essentially including references to a variety of elements of cultural diversity by using active learning methods. Of course, the cultural background of the children in the class will be given priority, but references to other cultures can also represent a powerful tool for developing critical cultural awareness. In what regards the reference to the cultural background of the refugee children and young people, different practical strategies can be used, depending on the specific local context. Sometimes it makes sense to include specific activities referring explicitly to their countries of origin. This requires however that the personal attributes of the student are removed from the learning process, or from the actual community that the student comes from. While the focus is not

placed on the student per se, distancing techniques use third parties, imaginary characters, or use of stories and artefacts and other indirect methods to represent realistically a religion and its cultural expressions and teach its values to other students, without further implicating an individual student. (Keast, 2007)
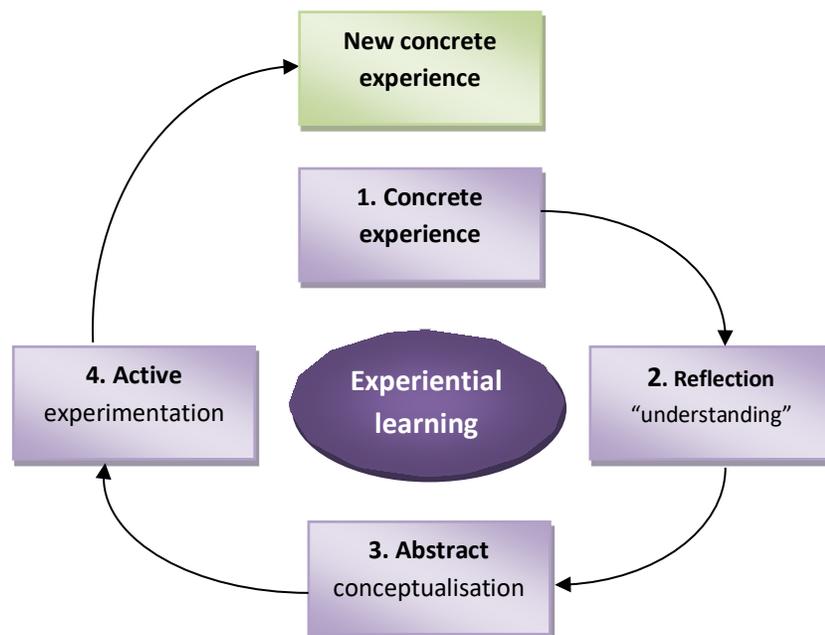
In other contexts it can be preferable to avoid a direct approach and start with more general references to various aspects of cultural diversity and only at a later stage, when a positive climate towards diversity has been established, to encourage refugee children and young people to explore, together with their colleagues, also cultural elements of their community. Enabling this positive environment would require transforming the classroom into a safe space, where pupils can freely express themselves without fear, insecurity or tension. In the safe space students are allowed equal space to participate in discussions and activities. Safe space also uses dialogue as a means of instruction and requires rules of dialogue so that students can learn how to listen and respect each other.

The objectives of intercultural education can be achieved in the most effective way if a constructivist approach of pedagogy is taken. Besides the general framework of constructivism, the other methodological references are experiential learning and cooperative learning, particularly with its specific approach called "complex instruction", as well as project-based learning.

1. Experiential learning

The main reference on experiential learning is the work of David A Kolb and Roger Fry (1975): "Experiential learning is not a series of techniques to be applied in current practice, but a programme for profoundly re-creating our personal lives and social system".

Experiential learning puts the learner at the centre and postulates that the knowledge is created through the interaction and transformation based on the learner's experience. Activities developed based on the experiential learning require the active participation of the learners. Learners are not passive recipients of knowledge. To stimulate involvement, activities should be designed in such a way as to be perceived by the learners as interesting, even enjoyable, but they are, at the same time, directed towards achieving the educational aims.

New concrete experience

1. Concrete experience

Experiential learning

2. Reflection "understanding"

3. Abstract conceptualisation

4. Active experimentation

As shown in the diagram, the learning process starts from a concrete experience, a particular action, an interaction, etc., and proceeds with a reflection on the effects, on what happened. In the third step, the generalisation, the learner draws conclusions, and forms hypotheses about the experience, understanding general principles and seeing a connection between the actions and effects over a range of circumstances, which leads to conceptualisation. In the final stage of the cycle, the learner tests the hypotheses and ideas through active experimentation in new circumstances, exploring practical actions that might address the issue in question. Even though the new action is taking place in a different set of circumstances, the learner is now able to anticipate the possible effects of the action. Presented as a cycle, or sometimes as a spiral, the model stresses the continuous nature of learning and the fact that the concrete experience generated provides the basis for a renewed process of learning.

Effective experiential learning activities have the following characteristics:

- *Develop in a balanced way knowledge, skills, attitudes and values*. The interactive activities provide a safe environment in which to experiment with new behaviours and to make errors without incurring the costs of similar mistakes in real life.

- *Start from real life and support change*. Activities include connections with elements of the real life and society, encouraging learners to practice what they learn in real life contexts.

- *Are motivating.* Learning is perceived as exciting, interesting and enjoyable.

- *Stimulate responsibility*. Learners are encouraged to take responsibility for their learning process. Success or failure depend less on the teacher and more on the learner.

- *Develop self-efficacy*. Learners develop confidence in their capacity to act and achieve their objectives.

- *Support positive relationships and balanced involvement.* Activities encourage positive interactions and group solidarity, as well as the participation of the less expressive and less dominant group members.

2. Cooperative Learning

Cooperative learning is a methodological approach based on the instructional use of small groups in which students work together to maximize their own and each other's learning. Cooperative learning promotes the idea that students are responsible for what they learn, but they are also co-responsible for the learning of others. With this approach, low and medium ability students benefit from observing the strategies used by the high ability students, while high ability students learn new strategies by teaching other students in the group.

Cooperative learning is a teaching method that embodies the goals of intercultural education as well as of education for democratic citizenship, providing opportunities for engaging in decision-making processes and in exchanging opinions with peers.

There are five key elements required for an effective cooperative learning (Johnson et al, 1998):

- clear positive interdependence between students;

- face to face interaction;

- individual accountability;

- emphasize interpersonal and small-group skills;

- processes for group review to improve effectiveness.

Effective cooperation is not automatic and needs to be learned. Those involved need to be taught how to ask for others' opinions and to listen to them, while making brief, sensible contributions to the group effort. In order to support all group members in learning they should learn to explain their point of view and to comply with cooperative norms of in-group interactions.

Norms like the ones listed below can prevent high status students from dominating the interactions. All group members should:

- Express their personal ideas;

- Listen to others;

- Ask others for their ideas;

- Give reasons and explanations for their ideas and discuss various options.

Cooperative learning generates in the same time two types of benefits:

- Cooperative learning generates the achievement of learning outcomes (particularly appropriate when a combination of values, attitudes, skills, knowledge and critical understanding is concerned, like it is the case for intercultural education). In such cases cooperative learning methods can be in fact more effective than traditional learning methods which require students to work individually and often compete against others. This means that the success of one means failure for others, while cooperative learning encourages all students to succeed.

  No matter what is the content of learning outcomes, cooperative learning also develops a range of social skills, related to empathy, communication, cooperation and conflict management.

- A key challenge in the affective interactions between students involved in cooperative learning activities is related to the differences in status. Conditions need to be created so that students with different levels of academic achievement and coming from different backgrounds can make meaningful contributions to the group. This is addressed by complex instruction.

3. Complex instruction

Complex instruction is a form of cooperative learning which pays special attention to providing academic success for all students in heterogeneous classrooms, while also improving the social competences of all children in such classrooms.

For this reason, activities in complex instruction are cooperation activities aiming at forming the cooperation abilities and status treatment. Normally, high status children are always the ones that express their views and what they say it is considered as a good response by other children. Low status children are usually not given the opportunity to speak and share their opinion, because the other children, and even themselves, think they do not have anything important to say. This way, children with low status get to learn less and children with high status get to learn more.

Complex instruction starts from the assumption that such a situation can be prevented if all children are given tasks making them interact and contribute to the group discussion on an equal basis. If status characteristics are allowed to operate unchecked, the interaction between the students will only reinforce the prejudices students have about each other and about themselves.

This approach works very well for intercultural education, where there are any issues for which there is no single solution or only one valid point of view. It is important that tasks require children to contribute in a variety of ways, considering also their strengths and preferences, and stimulate them to learn from one another.

This approach takes into account what expectations theory states, namely that when teachers have high expectations from students, students produce high results and when the expectations are low, the results are also lower. Thus, teachers are stimulated to place similar levels of expectations on all children. Teachers emphasise the fact that multiple abilities are needed to complete a task. No student has all the abilities needed for solving a complex task and each student has some of the abilities required. The purpose is to create mixed expectations for success.

An alternative strategy is assigning competence: teachers identify areas on which low-status students perform well and emphasise them to the other students, designating different children with low academic and social status to function as experts on that matter for the group. It may be difficult sometimes to convince the low status students of their competence, because often these students have internalised other peoples' expectations of low achievement. The teacher has the power of an evaluator and the evaluations she or he makes are taken for granted by the students. When the teacher publicly evaluates a low status student as being strong on a particular ability, both that student and the other students tend

to believe and accept this evaluation. This leads to high expectations for competence that are likely to result in increased activity and influence low status students. Furthermore, the success in that particular task translates into success for other future tasks.

4. Project-based learning

Project work, or learning through projects is one of the recommended teaching methods for intercultural education and in the same time contributes to the acquiring of values, attitudes, skills, knowledge, and critical understanding. It is also very appropriate for a cross-curricular approach and for addressing the cross-cutting issues.

Project learning is usually structured in a sequence of steps, distributed over several weeks (Council of Europe, 2015):

- Choice of a topic of study or of an open question and plan the work

- Collection of information, organising the information collected and making decisions

- Realising a product

- Presenting the product

- Reflecting on the learning experience

These steps can be done by students individually, but the process is much more effective if students work together as a class or in small groups. In this case, the principles of cooperative learning and complex instruction apply.

Regardless of the topic chosen and besides acquiring knowledge and skills about the respective topic, students develop:

- Intellectual and critical thinking skills (related to understanding, processing and organising information)

- Cooperation and conflict management skills

- Communication skills (oral, written, public speaking, etc.)

In many cases, the process also enhances artistic expression, ICT skills and language competence.

The way this approach is used may vary depending on the age level and preferences of students, as well as on the local context.

Example: Addressing a local community issue

1. The topic: talk with adults, discussions among students and analysis of the media to identify a local community issue to be studied

2. Collection and organisation of information:

   a. By groups, students access various sources of information (members of the local community affected by the issue, local institutions, books, internet, local experts, civil society organisations, etc)

   b. Together, students select and categorise the information collected and agree on what solution they suggest for the respective issue

3. Realising a product: producing a portfolio and an electronic presentation with the following structure:

   a. Description of the issue, why is it important, who is affected, who is responsible

   b. Analysis of 2-3 possible solutions

   c. Description of the solution proposed by the class

   d. Advocacy plan on how to influence the authorities responsible to adopt the solution proposed by the class

4. Presenting the product: a public presentation organised by students with adult guests to present their proposal

Reflection on the learning experience: back in the classroom, students reflect together on the whole process and on what they have learned in various situations, on what knowledge, skills and attitudes they developed.

5. The role of teacher in cooperative learning and project-based learning

The role of the teacher is no longer to provide information and directions to students and to watch for every mistake to correct it on the spot and to insure the work is done exactly as directed. Students and groups are responsible for accomplishing the task and getting the needed support. The authority is delegated to them; they are allowed to make mistakes, learn what went wrong and reflect on how their work can be improved. It is of critical importance to let the students make decisions on their own, and to support them in learning also from mistakes.

However, the role of the teacher remains essential. The teacher maintains her or his authority in the classroom, mainly as organiser of the learning process that gives orientation and directions for the task, sets the rules of the activity, trains the students to use norms for cooperation, forms the groups, delegates authority to students and holds the groups accountable for the product of their work. The main instrument of the teacher is the question, not the answer. Teacher should stimulate students to

cooperate, support each other, give each other feedback and reflect on what they discover, as well as on their interactions.

Particularly when tasks are complex and require a larger amount of time and a wider range of competences to be completed, teachers should also work in cooperation, for example from a cross-curricular perspective.

E. Intercultural education and artistic expression: benefits of arts-based intercultural education for work with mixed groups including young refugees

Activities based on artistic expression within mixed groups of young people including refugees have a particularly high potential of achieving the objectives of intercultural education.

An arts product as resulted from the cooperation between young people in a mixed group represents an excellent example of product in a project-based learning activity. Additionally, artistic expression is a particularly effective tool to create a level play field where all young people are equal and where the contribution of each of them is equally important, despite possible huge differences in real life.

If young people are asked to contribute to a joint artistic product, they are supposed to express themselves, their views, ideas, feelings and experiences and their most valuable asset is what they know and feel, even if they have limited experience or skills in artistic expression.

Activities can be organized in such a way as to allow young people to choose what they want to do and how they want to do it, therefore respecting the methodological approach of learner-centered intercultural education.

Thus, such arts-focused activities fulfill very well the requirements of effective intercultural education activities in culturally mixed groups and can also contribute in avoiding the risks of misuse described in an earlier section.

This type of activity also brings significant benefits for all learners involved. The fact that such activities recognize and respect the contribution of each participant, generate situations when they need each other and cooperate for the joint product, generate positive attitudes and cooperation skills. By the fact that they will have to manage inevitable disagreements which appear in the process, conflict resolution skills are also developed. Because cooperation also involves communication and considering that the artistic product envisaged is aimed at an outside audience, communication skills are also developed.

In the process, and often in relation with the content of the message which is communicated with artistic means, young people involved learn about each other, about their respective cultural backgrounds and reflect on similarities and differences. They will be therefore also stimulated to value cultural diversity, human rights and human dignity, while developing knowledge and critical understanding of culture and

of the way cultural affiliation and life in a culturally diverse democratic society are perceived by themselves and the other young people involved.

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Chapter 3: Art as a tool to promote intercultural dialogue

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A. Introduction: Socially engaged art

In the context of the African-American Civil Rights Movement and the American Feminist Movement in the 1960s and 1970s, artists were eager to broaden their scope of practice towards a combination of the aesthetic appeal with a sense of political and social responsibility. By questioning the constraints that institutions and curators imposed on artworks, artists began working without or outside of the institutions' curated setting where one exists in a space disassociated from the outside world, and instead became engaged in civic activism by attempting to bring people together through interactive art practices. Being inspired by global movements for socio-economic justice, it was essential to pass the stage of only metaphorically discussing social issues or creating art about or for people suffering from injustice. The newly embraced sense of responsibility of the artist would be reflected by the contemporaneity of the issues they would deal with and the involvement of people in the production of the artwork. For instance, by creating art with a marginalised minority, people from this group become participants or collaborators to the artist's project that can make use of any art media and functions through dialogue in a co-creative relationship between the artist and the community. By considering how people could be involved in the work, the artist goes through a process of relating to these people's stories, develops further research on them and examines the way people react to this experience.

The comprehensive redefinition of art and how it has to reach out to people outside the field, has generated socially engaged art projects of diverse nature with a shared purpose of connecting artistic practice to other areas of knowledge. As a result, such projects are associated both with art as well as other relative disciplines of cultural or social production.   When professional artists interact with non-artists, it enables them to share perspectives; for instance, people in a given community foster certain Local Knowledge over time, which could be of relative importance for the development of the artistic project. The element of human interaction brings art closer to everyday life, directs the emphasis of projects of participatory nature towards "collaboration and the collective dimension of social experience" (Bishop, 2010, P.12) and provokes the exploration of cultural diversity and what is thought to be the Other in terms of social identity. When an artist collaborates with a community abroad, their position of the newcomer gives them the advantage of being external and thus being able to help shift a given situation without particular emotional baggage.

Through collaboration, the empowerment of the active subjects-participants, who are going to meet under the specific conditions of the project, is possibly the purpose of a participatory art project. An example of a project for which engagement is about empowerment is the 1992 project "West meets East" by the visual arts organisation The Art of Change, consisting of the artists Lorraine Leeson and Peter Dunn. The project took place in London and the artists worked with Bangladeshi teenage girls who had recently arrived to the country. Some of them did not speak English or study art before. What ended up connecting them was their common past experience with embroidery. Through the making of collages that intended to express their own identities, the resulting theme of their collective design became "the experience of living in two cultures"(Iles, 2017). Here, images from their village life back home co-existed with those symbolising life in the United Kingdom. The collaborative process became visible to the public when the resulting masterful co-created artwork was displayed in billboards both in London and Barcelona, allowing

the participants to experience "self-recognition of their ability to act on the world" (Ibid). Such a community-based art project can be associated with activism because it aspires to provide social good by means of addressing the participants' concerns through an artistic process.   As Michael Kelly explains, "there is a very different psychological frame if a community member says, 'I am participating in an experimental art project' than if that member were to say, 'I am receiving social services,' even if the activity (housing, education, gardening) seems exactly the same" (Kelly, 2014). By actively participating instead of passively receiving, the community could tackle issues and build strength more efficiently through creativity.

The inclusion of non-artist's continues to flourish since the 1990s by being an interactive approach in the creation of work. Modern-day socially engaged practice are is encouraged by institutions to enhance their public engagement strategy. Recent critical dialogue around the field of Participatory Art looks at the question of singular or collective authorship. By working collectively, a participatory process may function on the basis of socially horizontal structure, diffusing authorship but not necessarily erasing it. However, well-known participatory art projects continue to be recognized as being by an artist - the initiator, whose efforts expanded on in an artistic process of shared authorship.

B. Morality, Social Exclusion and Intergroup Contact

"Children come into this world with moral predispositions and typically develop, at an early age, categories that distinguish "us" and "them". Many factors contribute to why it is that children exclude others, including their social-cognitive development, social environment, peer relationships, and parental messages" (Killen & Rutland, 2011, p.191). However, intergroup and intragroup social exclusion, both rest on the group functioning premises, i.e. either on group norms or group identity and group dynamics. Since social exclusion appears to be a group-based phenomenon, and social cognitive development (e.g. moral reasoning and social perspective taking) enables children to acquire early knowledge regarding the formation and the elements of what constitutes a group (both positive and negative). Therefore, children also gain cognitive access, such as to reason about the intergroup context, "by coordinating in a sophisticated manner moral and group-based judgements and evaluations" (Rutland & Killen, 2015, p.128).

Research regarding social exclusion has so far revealed that when individuals are faced with decisions of inclusion or exclusion they are confronted with a conflict between moral orientations and prejudicial attitudes. Both of these trajectories emerge early and slowly develop throughout childhood and adolescence (Rutland & Killen, 2015). In the case of straightforward situations children tend to rely more on moral reasoning, whereas in more complex situations children turn to stereotypic and prejudicial decisions. Moreover, in situations where group identity is salient, children often choose to exclude to maintain group identity and support in-group norms. As Killen and Rutland (2011) argue: "the potential for exclusion decisions reflecting prejudice and bias occurs when the decision to exclude appears to be justifiable but, in fact, reflects the use of irrelevant criteria (e.g. group membership), that cannot be defended on any moral grounds" (p.193).

In summing up the outcomes of research on social exclusion and morality, it seems that since intergroup exclusion is a group-based phenomenon, and children decide to exclude or reject exclusion based on moral reasoning, conventional issues or psychological issues, the "antidote" to exclusive behaviors should rely on enhancing moral reasoning over the other two domains of reasoning. Powerful evidence of how to promote intergroup tolerance and reduce social exclusion comes from Allport's (1954) contact hypothesis and its subsequent verification over the years from a number of researchers working in a variety of diverse contexts (Pettigrew & Tropp, 2006). In short, research on intergroup contact has revealed that, in most cases, even in the absence of optimal contact conditions, prejudice reduction still emerges between the integrating parties (Pettigrew et al., 2011).

Specifically, intergroup contact has been found to be related to a change in a person's understanding and evaluation of in-group norms about cross-group friendships (Rutland & Killen, 2015) via the mediating effect on intergroup anxiety, on perspective taking and on threats, as well as on actual in-group norms. The developmental research reveals how intergroup contact changes attitudes, and emphasizes the need for implementation of interventions to change attitudes well before adulthood, as well as emphasizes the need to always consider group identity and norms (increasing empathy and intergroup trust) when attempting to alter negative attitudes (Rutland & Killen, 2015).

Research evidence supports that all forms of contact i.e. direct and indirect forms of contact (extended or imagined contact) positively affect rejection of stereotypic prejudicial attitudes. In an attempt to unfold the importance of the above benefits (which derive from intergroup contact) in favour of social inclusion a focus on the promotion of perspective taking and emotions is crucial. The reason is that perspective taking and empathy both constitute central aspects of morality. According to Eisenberg (2000), morality rests on "the apprehension or comprehension of another's emotional state or condition". Additionally, Prinz (2007) argues that emotions are essential for moral judgment and moral motivation. Further, down the importance of Social Emotional Learning (SEL) will be highlighted, to advocate in favour of pedagogical methods and projects that aim at altering negative intergroup emotions towards more tolerable, ideally positive, intergroup emotions.

C. Social Emotional Learning (SEL) & Moral Development

"Elias (1997) defined Social Emotional Learning (SEL) as the process of acquiring core competencies to recognise and manage emotions, set and achieve positive goals, appreciate the perspectives of others, establish and maintain positive relationships, make responsible decisions, and handle interpersonal situations constructively" (Clarke, et al., 2015, p. 16). Accordingly, the Collaborative for Academic, Social and Emotional Learning (CASEL) in the United States considers that social emotional development stands on five interrelated sets of cognitive, affective, and behavioural competencies: self-awareness, self-management, social awareness, relationship skills, and responsible decision making as the core (CASEL, 2005). Both of these declarations (in the form of definitions) hold that emotions and sociality are core issues in matters of interpersonal and intergroup relationships, as well as on the decision making that accompanies them. In order to promote socially fair decision making and to overcome prejudicial

attributions which could, eventually, lead to social exclusion, a way must be found to promote the moral domain over the social conventional and the psychological one (look at Social Domain Theory for further analysis).

Additionally, evidence from developmental research shows that "the promotion of a common inclusive group identity (e.g. a shared social or school identity) rather than singular exclusive group identity (e.g. only identification with being either an ethnic majority or minority) can reduce individuals' bias against those from another ethnic group" (Killen & Rutland, 2011, p.64). In line with this notion a way to build such inclusive, superordinate identities would be to promote participation in several social groups (e.g. music groups, sports clubs, art teams) in order to reduce strong attachment or identification with only one single group. Regarding the school context, the official curriculum, along with the appropriate support from the authorities, should also offer opportunities for artistic expression via numerical within-classroom activities and within-school clubs. This is a promising avenue in shifting focus from emphasizing differences and directing focus on similarities, instead.

D. The Arts as Enhancers of Moral Development

In the field of using arts to promote positive social interactions, a number of researchers highlight the benefits of arts on overall development (Campell, 2000; Chamberlin, 2003), whilst Colwell and Davidson (1996) attribute to arts opportunities for self-expression and the development of both independence and collaboration. Powell and Serriere (2013) in their research on teaching with Image Theatre (Boal, 1985) and photo elicitation techniques discuss the ways in which each of these methods enacts different aspects of the image and offers insights into pedagogical considerations and implications for social justice. Theatre also involves character analysis and spills over into skill in understanding the perspectives of others…social skills including self-confidence, empathy, perspective taking (Winner et al., 2013).

People's positive emotions are largely influenced by and directed at others (Seligman, 2011) and it has been shown by several scholars that participating in enjoyable activities with friends is predictive of subjective well-being (Heady et al., 1985). Argyle, for instance, mentions that "social clubs, music, and voluntary work all show strong positive effects" for the well-being of the individuals participating in these activities" (Argyle, 1999, p. 353) and that it is possible to fulfil a variety of social needs through leisure activities – for instance, one's needs for intimacy, public performance, cooperation, and so on (Argyle, 1999).

In line with the above, Shumer et al. (1999) assert that working to involve youth together in common tasks may initially be easier to achieve than attempting to equitably measure and adjudicate longstanding historical conflicts and this view directly leads to Allport's Contact Hypothesis (1954). Participation and commitment to activities often involves participation *with* and commitment *to* others, as many activities involve a social component and are of sociocultural significance (Erikson, 1950; Havighurst, 1972). In addition to the above, and in relation to formal education, Eisner (2002) argues that among all areas of study the arts hold the leading role in the celebration of diversity, individuality, and surprise. Eisner (2002)

also sees the possibilities for growth in and through the arts to be linked with the very existence of the human being, ultimately ending when life ends.

In specific, Croom (2012) contends that musical engagement can positively contribute to one's well-being, i.e. positive emotion, relationships, engagement, achievement, and meaning, while Stouffer (1994) argues that music is an art form, which encompasses all areas of child development, i.e. physical, intellectual, moral, social and emotional. Furthermore, recent work in neuroscience provides evidence that there are specific biological components, which are implicated during the pleasure we experience when listening to and anticipating music. A study by Sarkamo et al. (2008) showed that listening to music activates a wide-spread bilateral network of brain regions related to, amongst others, emotional processing. In particular, music has been shown to influence the amygdala, hippocampus, nucleus accumbens, anterior cingulate cortex, and insular cortex (Koelsch, 2010). As Koelsch discusses music's influence on the amygdala, hippocampus, and the nucleus, accumbens reflects the fact that music often influences the listener's emotional state (Koelsch, 2010). Furthermore, McCraty, Atkinson, Rein, & Watkins (1996) demonstrated that "music affects autonomic function and [. . .] can be designed to enhance the beneficial effects of positive emotional states" (p.173). Music also has been found to reduce stress and calm infants, facilitating neurological and social development (Standley, 2001).

Beyond its essential impact on emotional growth, musical engagement can also positively strengthen one's social bonds with others, since "listening to soothing music can increase a listener's level of oxytocin, a neuropeptide that plays a central role in the formation of social attachment and relationships in humans" (Kosfeld et al., 2005, p. 673) and other non-human species (Carter, 1998). One way music can influence our interpersonal contacts is by influencing our emotions in a positive way that in turn influences our willingness to positively interact with other people. As Frijda argues, "emotions have powerful effects in shaping and regulating social interactions, even outside the interactions that the emotions are about" (Croom, 2012, p. 6).

Undoubtedly, the point to advocate for is that engaging in multiple groups (sports clubs, music clubs, volunteering organizations etc.) enables individuals to acquire different social identities and by doing so to prevent extreme attachment and identification with a sole group. On the one hand, this helps children to effectively participate in different social groups by retaining their voice of moral reasoning and the right to challenge problematic irrational and prejudicial decision-making. On the other hand, such engagement offers children extra opportunities to practice their morality (by co-operating more, negotiating, finding ways to get along with people), since "human excellence, in morality, comes about as a result of habit" (Aristotle, 1911; Book II, 1). "Moral experiences may provide adolescents with opportunities that facilitate their understanding of other's minds, which in turn serves to inform and guide the development of moral thinking" (Killen & Smetana, 2015).

An additional benefit that derives from the engagement in the artistic activities of several social groups is that it provides individuals with opportunities for self-expression in various contexts. These contexts are ones that the individual has chosen and where she/he enjoys fair and respectful treatment, otherwise she/he would not continue to be part of it, usually with peers who share a common goal or a common

vision. This participation results in increasing self-esteem, and more importantly it offers a sense of belonging and a sense of trying for something that stands over and above the self, ultimately resulting in facilitating positive moral views of others. In fact literature distinguishes between "given" and "chosen" identities (Killen and Rutland, 2011), and it could be the case that "chosen" identities are qualitatively different compared to "given" identities. One such difference could rely on the fact that individuals with chosen identities may feel, and actually have, an advanced role to play in building the cultural context of that group. It could also be the case that in music bands or other artistic groups/clubs, the cultural context is not ethnically oriented; rather it has a universal core, i.e. a core that stands away from racial or national boundaries.

E. Benefits towards Refugees and migrants

According to UN estimates there are currently 65.6 million displaced persons in the world (UNHCR, 2016). In 2015, around 9.5 million of these displaced persons were currently within the European continent (Batha, 2016). Refugees and migrants often become some of the most marginalized and socially excluded people within a society. UNHCR and other agency reports show that unfortunately the amount of displaced persons is not decreasing, which makes it paramount that successful integration in society for these people to be a top priority. According to migration research, Rinus Penninx, "Integration is the process by which immigrants, [refugees, and migrants] become accepted into society (Penninx, R 2003). As discussed previously art programs have proven to have positive benefits towards many participants, and it should be noted that refugees and migrants are not immune to these benefits. However, there are specific personality and cognitive benefits that can have a higher impact on refugees and migrants to assist with their own personal integration within their new society. As noted by various experts of refugee integration:

"The increasing development of arts and refugee activities stems from the variety of meaningful outcomes enabled through these [program] experiences. These outcomes include overcoming language barriers and building communication skills, as well as forming positive relations between the host community…" (Lockowandt, M 2013)

The first and most often discussed benefit that art programs may offer to refugees and migrants is the language learning opportunities. It is clear that by practicing the language of the local community in an immersion like setting, it will often lead to an increase in the language abilities of the migrant and refugee. Art programs will provide a welcoming platform for refugee and migrants to practice this language outside the intimidating interactions that often are brought through daily interactions. Without programs to offer this practice, the issue of a language-barrier often runs unchallenged.

Additionally, art programs can increase the feelings of acceptance that refugees and migrants feel in their new community which can then lead to them to form positive relations with other individuals and the community. Much of this acceptance, will be felt on a personal level by the refugee as the art program may help them feel more comfortable within the new culture that now surrounds them. They will be able to interact with people within that culture on a personal level which they often would not have interacted

with prior to participating in the program. This feeling of acceptance can also be brought by the refugee feeling wanted by the program and important to the program. This not only increases their self-confidence, but may have the effect of making them feel that this 'new' society wants them to be there. Like benefits felt by participants from the native society, refugees can often come to learn and become more familiar with the culture in their new society through the art programs. This will lead them to become more comfortable in their new society. Therefore, the acceptance of cultures can both be shared by natives of that society as well as by refugees and migrants. This idea of cultural acceptance is found to be valid by culture relations researcher Susana Goncalves, who states, "through art we can learn more about a culture and start to accept as that culture grows bigger in our society," (Goncalves S, 2016). As art is often deemed to be a universal language, it can also be a tool that provides universal benefits. Art programs therefore do not just have universal benefits, but can also provide positive and much-needed experience for all those involved, including the often socially-excluded and marginalized refugee and migrant population.

F. Systematic Implementation Guide

In order to create an efficient integration and intercultural program focused in the arts there are certain steps during the planning and implementation stages that may assist in the programs efficacy. The following is list of six suggested steps to take in the planning and implementation of your program.

1. **Objectives and Aims**

   The first question all program organizers must answer is what is your project trying to achieve? In other words, what is its goal or purpose? Discussing and recording your objective is the first thing done in order to efficiently plan and prepare your program. Without answering this you, risk your program running off course, difficulty-finding people to coordinate with, etc.

   > **Example**
   > EMBARC, the Ethnic Minorities of Burma and Advocacy and Resource Center, an organization located in Iowa in the United States started a puppeteering arts program for refugees from Burma. In planning their program, they came up with a clear objective that their program will hope to achieve. "Our objective for the program was to incorporate leadership opportunities for older youth while encouraging literacy skills by making kids excited for reading/writing through the medium of puppetry."

2. **Staff**

   In order for any project, program, or event to able to run there must be a staff to run it. Most importantly, just like any other job, the correct staff, based on specific qualities, must be chosen.

At the beginning of the project, it is important to form a team of committed experts that will guide and support the implementation of activities and most likely training to volunteers. Below is a list of specific qualities that individuals running a program should look for in their potential staff, team members, or volunteers.

a. Ability to connect and relate to the world of young people
b. Motivation to teach and lead
c. Passion for whatever your objective and aim
d. Empathy for target population
e. Good Communication Skills
f. Ability to structure and manage a group of young people in a friendly and easy going way
g. Flexibility and Creativity
h. Will to take risks and experiment or any other words open to new methods.
i. Patience and understanding
j. Based in or close by the city where the training and implementation will take place.
k. Experience in the arts industry
l. Experience in teaching young people and notably working with a multicultural and multilingual youth group
m. Commitment

The young people need a regular and committed staff so they can feel secure. They may not respond to a variety of different people coming and out, as they need to trust and believe practitioners.

Additionally to the ideal staff characteristics listed above; there are certain staff positions that will be essential to your program. A language coach, local coordinator, and program coordinators will all be key positions for an art program focused in intercultural dialogue and integration to be effective.

One position is that of a **language coach**. Communication between participants in your program will be a top priority for your program to be effective, therefore facilitating communication between participants who most likely will not all speak the same language or may speak at different levels will need some type of facilitator. That is where a language coach comes in. The language coach guides the young participants to the understanding and comprehension of the different languages through innovative techniques such as songs, storytelling, role-playing, etc. As part of your program's goal is most likely to help integrate a certain population, someone for them to communicate with in a staff capacity is very important. As a UNHCR 2011 report highlighted that insufficient knowledge of local languages is an obstacle to the integration of refugees and migrants.

An additional key position to have as a member of your team and staff would be a **local coordinator**. A local coordinator will oversee the day-to-day operation and running of the project

and mage the coordination between different staff. Additionally a local coordinator will manage regional and international partners and the local project.

Lastly, it is very important to hire specific **program instructors**. Program instructors ideally should be experts, experiences instructors, or active participants in their field of art.

3. **Recruitment**

After assembling a qualified, competent, and dedicated staff, the next in the process is to selecting participants. In order to carry out the process for the selection of the participants, each organization needs to create a network in its own pilot city and promote the project among key local players or organizations. It is important to collaborate with organizations, individuals, and institutions related to the target audience. The act of recruiting participants may be completed in various forms by face-to-face meetings, open signups for participation or in some cases by questionnaires.

Examples of organizations, individuals, and institutions that will be important to collaborate with are cultural centers, NGOs, refugee/migrant welcome centers and other associations that are in direct contact with the target populations. If the target population is under the age of 18 or still in school it is important to also partner and connect with schools, school officials, and parents/guardians of the individual.

As an important reminder, although the goal will often be to reach as many people as possible, it is important to not over recruit. Over recruitment may diminish the intended effects of the program. It is suggested that in order to avoid this problem, recruitment should go further than just signup sheets. There should be some type of final selection process in order to investigate the motivation and possibly dedication of each potential participant.

> **Example**
> ACTA-Bristol located in the United Kingdom is a theater arts organization that has an arts program called REACT, which aims to use participatory theatre as a tool to challenge prejudice and misconceptions, develop empathy, and promote intercultural understanding between refugees and host communities. They collaborate with various local organizations as a method of recruiting participants according to their program director Neil Beddow. These organizations will help spread the word and encourage appropriate participants to contact the ACTA-Bristol organization to sign up.

4. **Structure and Logistics**

The fourth step is a quick reminder that the program will not structure itself. Those in charge need to create a specific structure for the program. This will include such things such as the time

schedule for preparation and implementation of the project. A brief and simple example would be the following:

Preparation: September to December
Implementation of the project: January to April.

Additionally you will have to choose and prepare a specific location to carry out your project's rehearsals, presentation, etc. This can take place in the schools, cultural centers, or other locations that have taken part in or given support to the project. Make to select a location that is neutral and that all participants will consider a safe space.

The third aspect important during the structure and logistics stage is to create a schedule for when the program will meet. The exact hours and days will depend entirely on your staff and volunteer availability and will differ from project to project. Make sure to coordinate this will all levels of staff.

Lastly, the program will need the necessary tools and supplies required for the program to reach realization. This will include both tools and supplies to both deliver the curriculum and tools and supplies to monitor the participants' progress. It is important to look for actual material supplies to be donated and this either can be done possibly by connecting with certain organizations that may be willing to donate actual material supplies or are possibly willing to donate money for the purchase of supplies.

5. **Development**

One of the last major steps is the actual development of the production. The development of the production is in many cases the time where the majority of your objectives and aims will reach fruition. A key aspect of this stage in the process is to integrate the participants in the decision making process as much as possible. The young people should be treated as equals or given

> **Example**
>
> The ACTA-Bristol REACT theater program according to director Neil Beddow strongly believes that the participants controlling most of the program themes and focus is the most beneficial method. According to their website, "The subject matter, content, structure and theme of each theatre piece will be controlled by the participants. It may be that the group takes the opportunity to tell their own stories of movement across borders, their individual journeys, the situations from which they have fled. Equally, it may be that they want to tell folk stories for children from their culture; or that they create a whole new story from their imagination. Thus, the theatre projects will give the refugee participants the opportunity to tell their stories, firstly to each other, and to the theatre professionals involved in the project. This will help the individuals to explore and examine their own experiences, and gain some therapeutic benefit through the process of sharing these experiences."

complete charge of the development of the program as many of the goals the programs hope to achieve will be reached mostly in this stage.

6. Evaluation

In order to measure the effectiveness of your program some evaluation measures should be taken. These evaluations should be done in a manner that will relate to your original objective and aims that you made at the beginning of the program. Below are two examples of evaluation methods with possible objectives and aims that may be used. However as objective and aims will differ there is no one way to evaluate your program.

The most common way to evaluate your program could be to invite your participants to complete a survey asking whether the program led them to change their attitudes or behavior or whatever

The six suggested steps listed above are by no means mandatory but highly suggested to be considered into the formation of your own program in order for it to reach its peak effectiveness.

best fits your programs aims and objectives. Respondents could then indicate which elements of your program they believe to be most valuable. An important aspect of evaluation is that there is no one way to go about it as each program will have different aims and objectives but it is strongly suggested that more than one evaluation method be used to provide the best evaluation results. A proper evaluation must be completed especially if the program wishes to continue into the future. An evaluation is what new partners and participants will want to see to know and feel reassured that they are investing their own time and resources into something that shows beneficial results.

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Chapter 4: The Atelier as a good Practice Example

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A1. A brief introduction to the chapter

The current chapter deals with the analysis of the methodology and implementation of the NiCeR Project's Ateliers as a good practice example as well as presents a step by step guide on how to implement a similar project. The aim of this chapter is to encourage teachers in formal and informal education that work with both refugees and local youth to put forward a project similar to the NiCeR Ateliers, by providing them with the basic tools to achieve a good result.

A2. Context

The NiCeR project is a two-year project, which started in December 2015, with the main aim to elaborate a new approach to the integration of refugees at a local level as well as to foster a greater respect towards them. It aimed to do so starting from young individuals and through their cultural and local integration, without overlooking the awareness raising within the local population context (NICer, 2017).

The NiCeR Project, has been funded with support from the European Commission and it has been implemented by the seven following partners: CIOFS – Lead Partner (Italy), Alfea Cinematografica Pisa (Italy), MCCS Commune de Molenbeek (Belgium), AIDRom Bucharest (Romania), IIT Bucharest (Romania), RARE Studio Liverpool (United Kingdom), Citizens for Europe (Germany), KISA Cyprus (Cyprus), Pluralis ASBL (Belgium) and Fundacion Juventud y Cultura (Spain).

In this framework, the music and theatre workshops of the NiCeR Project, named *Ateliers*, were held for four months (January to May 2017) and were entitled to enforce the social and cultural integration of young refugees into the local community, through the performing arts approach and an awareness campaign(Aim of the NICeR European Project, 2017).

Accordingly, the implementation of 7 Ateliers in total which were targeted to the young refugees and non-refugees, successfully took place and resulted in performances presented at the multi-cultural districts of 7 pilot-cities by the respective following Project Partners: Italy-Rome (CIOFS – Lead Partner), Belgium-Molenbeek (MCCS - Commune de Molenbeek St-Jean), UK-Liverpool (RARE Studio Liverpool), Spain-Seville (Fundacion Juventud y Cultura) , Germany-Berlin (CFE-Citizens for Europe), Cyprus-Nicosia (KISA) and Romania- Timisoara (AIDRom).

A3. Ethos of the Ateliers

In order to meet the goal of integrating young refugees in the host communities, the intercultural workshops-Ateliers, resulted in performances for and with the young refugees. The ateliers and performances were based on the mixing of the young people's different cultures (both refugees and non-refugees). They included disciplines and artistic approaches such as theatre, music/singing and movement, in combination with the learning of the host culture and language ("Introduction", 2017).

The concept of the Ateliers:

The inter-cultural workshops, which resulted in the various performances in each country, brought young refugees and non-refugees together in the pilot-cities in order to facilitate their active integration and stimulate the cultural and social participation of young refugees in community life. They also tried to contribute in making the refugees' image and experience better known, in fighting against racist mentalities and segregation, and finally to contribute to a better management of diversity inside the urban district.

The main aims of the Ateliers:

• To use performing arts as a 'vehicle' to engage them into the local community and fortify their participation in cultural and social life at the local level.

• To develop seven original performances that will be presented in seven European cities: Rome, Seville, Berlin, Molenbeek, Timisoara, Liverpool and Nicosia.

• To improve and develop the young refugees' social, artistic and language skills through the medium of performing arts: acting, singing, training, developing the concept and organise a theatre representation.

• To give the young participants the chance to develop and enhance their creative and innovative potential.

The objectives of the Ateliers:

• To give both refugee and local youth the confidence to function in their respective societies as self-confident and self-reliant individuals.

• To empower young people's capability to develop their self-esteem and self-expression and to improve their self-perception while at the same time opening up their interest for other people and stories.

• To give young people the opportunity to experience a unique insight into the world of performing arts.

• To encourage and develop the young participants' creativity.

To broaden horizons and raise cultural awareness on both young refugees and non-refugees.

• To foster cooperation among cultural organisations and actors across Europe in the field of integration.

• To produce a documentary film about NiCeR in order to raise awareness among a broader audience.

A4. The philosophy/theory behind the ateliers: why this is the best choice that someone can make when working with a diverse group of youths.

The methodological approach designated for this project was the contact, exchange and interaction of a heterogeneous set of people, consisted of 15 refugees and 15 non-refugees within the age range of 9-25 years old, through artistic workshops that would result in a music-theatre performance based on the theme of Identity and reflecting the concepts of Home and Integration.

When someone is working with a heterogeneous group of people, whether it is in terms of age, gender, social and geographical background, one of the main questions and prerequisites is for the following set to be able to function as a group at some point. In other words, heterogeneity in a group, as long as there is equality and balance, is not something that should be treated as a negative element; let alone attempting to eradicate it. What is important, and here is the challenge, is to find the way and the approach so that the dissimilarities and differentiated elements become indivisible elements and features of the identity of this whole. The final result should be a group consisting of a range of units in the sense that each individual is distinct and their identity is a component principal to the composition, character and dynamics of the team. In order for each person - working individually but at the same time within the framework of a common goal - to be able to express themselves and contribute to the group, expression must be facilitated, encouraged. At the same time, self-exposure should be in some form that will allow people to challenge, test and to revise their abilities, skills and self-revelation by contacting and interacting with other people from different backgrounds through a creative process full of knowledge, exchange of views, and sharing experiences.

The development of the Ateliers was focused on techniques and methods based on the art of theatre and music. The final phase which was the end-result of the Ateliers, was the presentation of a music-theatre performance.

But, why theatre? Theatre as a collaborative and comprehensive art has the ability of being a contemplation of life. It is a mirror of the times and a stimulus to use one's fantasy in dealing with facts. It is a medium of social imagination that allows recognition, demonstrates and acts out, encourages astonishment and thought; integrates the big, wide world into the small area of the stage. Conflicts and problems are openly discussed. Rebellion can be tried out and anger is not forbidden. Theatre as a code waiting to be decoded, is an aesthetic education of critical thinking and creative expression; under the 'mantle' of the role and through the dramatic conventions of the theatrical art, many things are possible on stage: democratic behaviour and social skills, and, of course, dreams and rehearsals for social change (Stuart & Schneider, 2005).

Theatre has the flair to form, affect and create opinions and suspicions for both its audience and its people about how it is and how our society should be. It is sometimes a simple mirror, sometimes a magnifying glass and sometimes a three dimensional mirror of society that if one goes through its techniques and conventions can be transformed and improved. Theatre as an art that encourages human-centred study

and observation, team building and collective work, it can promote and strengthen cooperation and interaction, and through the embodiment of roles and the corresponding themes and situations that the characters face, we are able to discover both these characters and ourselves through self-realization and a self-exploration journey. Through identifying with a new role and at the same time thanks to the aesthetic distance that exists between our self and the role, we are able to face problems - either our own or any other's– from a new perspective and to explore and try possible solutions. Based on the axiom of "step into someone else's shoes", the participants in-role are witnessing an often enlightening experience as they have the opportunity to experience scenes and issues of everyday life. Within the safety of the dramatic framework they can make choices and take decisions, while at the same time they shift their attention from personal concern to a wider societal level.

Theatrical art, corresponding to its participatory methods, conventions and techniques, tends to have not only an artistic and educational role but it can be used as a means for personal and social development and change, to awaken consciousness and sensitize. In particular, with regard to inter-culturalism and integration, theatre as a tool, approaches the wide variety of ideas, experiences and information that lead children and young people to develop critical thinking and skills needed to counter stereotypes and prejudice, to accept racial, national and other differences between groups without discrimination and to foster multicultural communication.

Theatre can play an important role as a pedagogical tool in actions for peace, human rights, the political diversity of peoples and democracy, as it awakens, explores and interprets social stereotypes, prejudices, discriminations, behaviours and attitudes towards social environments. Part of the problem is the vague and incomplete picture of the circumstances, origin and cultural identity of foreigners, migrants and refugees. Theatre as a tool for intercultural literacy and integration is based on the belief that we must, in every reasonable way, help young people through the implementation of projects, to become active and committed *agents* who, according to the critical pedagogy, will be encouraged to work consciously to acquire a mental, political and moral understanding of their own personality and the roles of others (McLaren, 2003).

Children and young people need to develop greater respect and a deeper understanding of the elements that harmonize cultures and peoples, in which case theatrical art can be the vehicle for meeting the goal of intercultural understanding and exchange.

A5. The diverse character of the Ateliers

Under the 'umbrella term' of performing arts and particularly in the terms of theatre as a collaborative art form, the disciplines included for the implementation of the Ateliers, are theatre methods and elements that encompass movement, physical and / or verbal expression, creative writing, singing, music and many more as integral parts - rather than merely supportive - of the whole process of the interactive and creative expression of the group, within an artistic context.

On this basis, the Ateliers session planning had been flexible and open, regarding the character, the kind and range of the activities involved and practiced by the coaches during the workshops as well as the path that has been followed towards the concluding part, that is, the performance. The diverse character of the Ateliers amongst the different project partners was subjected to the different group consistency, dynamic and was also related to the interests, skills and talents as wells as to the expertise of each Atelier coach.

Therefore, while the methodology and concept was common and followed by the Ateliers, in terms of implementation and designing of the theatre, music and language sessions, the agenda of each partner city in outlining their operation and process has been diverse and unique. For example, in some Ateliers music had a primary role under the goal of presenting a musical while in others music had the role of performance element and the session was combined and/or incorporated to the theatre session. Regarding the linguistic and cultural sessions of the Ateliers, in some partner cities, again based on the profile and necessities of each group, there were additional language courses in the form of supporting classes, while in some other cities, the language session was more of a cross-curricular activity functioning as a cultural mediation in connection to the theatre and music session. Regarding the final event, the partner organisations had also followed different approaches, such as the presentation of an interactive and participative Forum Theatre performance being staged in the framework of the Refugee Art Festival (AIDRom), the staging of a Forum Theatre performance enhanced by elements of shadow theatre and image theatre (Rome-CIOF-S), a performance of a Musical Comedy (MCCS - Commune de Molenbeek St-Jean), a Devised Music-Theatre performance (Nicosia-KISA) etc (for more information, you can visit the websites of the respective organisations participating to the NiCeR Project).

A6. Evaluation of the NiCeR Ateliers a good practice example

The Open Method of Coordination Working Group (OMC) of the European Commission has the mandate to explore the ways in which culture and the arts can help bringing individuals and peoples together, increasing their participation in cultural and societal life as well as promoting intercultural dialogue and cultural diversity, elements which comply with the priorities set in EU's 2015-2018 Work Plan for Culture. In this context, experts had to conduct a research of good practices from across Europe in order to take stock of the existing good practices on intercultural dialogue with a special focus on the integration of migrants and refugees in societies through the arts and culture. Throughout this process, the NiCeR project has been selected by the OMC of the European Commission as an excellent example in illustrating the way in which the arts can contribute to the integration of migrants and refugees (Directorate-General for Education, Youth, Sport and Culture, 2017, p. 104).

In addition to the credit attributed to the NiCeR Project as an example of good practice by the European Commission, it is essential to evaluate and present the NiCeR project as such, based on the successful accomplishment of the project objectives. In the context of identifying, developing and testing an innovative approach towards integration that would include an active interaction between refugees and

the local population in the host communities, by building together a common project at the urban district level, the Ateliers have effectively resulted in:

- Setting up regular activities that have assisted a sense of structure, predictability and familiarity in a completely new environment, as well as a sense of security for the young refugees who have been through many traumatic experiences and whose transition to adulthood is especially challenging.

- Tightening contacts between refugees and non-refugees and, hence, achieving to regroup them through the intercultural Ateliers.

- To promote exchanges and connections between refugee and local youth, create positive common experiences, as well as the sense of the pride of creating something beautiful and creative all together, while also learning, challenging and expanding boundaries.

- Encouraging a stronger and active participation of young refugees in the cultural life of the host community, in a way that has led to the development of the young refugees' capacity to communicate with the local community and become part of it.

- Facilitating the study of the refugees issue through a cultural dialogue at the local level.

- Changing some mentalities and the opinion of civil society towards refugees, in particular among young people, by using new instruments of awareness-raising.

- Identifying and promoting good practices insisting on the local integration of refugees in Europe.

Summing up, it could be acknowledged that the multi-cultural joint Ateliers, have been constructive and beneficial on both refugees and non-refugees, since the young refugees had the opportunity to be empowered and have been provided with the interactive instruments to fight back against negative stereotypes, by sharing their stories, expressing themselves, while the non-refugee participants had the chance to meet the 'others' and to also break the stereotypes by observing their similarities and differences in order to reach a more efficient integration ("Aim of the NICeR European Project", 2017*).*

B. A Step-by Step Guide: Tools that other instructors and/or educators can use (with corresponding references to the NiCeR Ateliers as to exemplify).

This part of the chapter presents a suggested scheme of how teachers and educators could develop, with the provision of professional artists and coaches, a project aiming to bring together young refugees and local youth in European cities, through the combination of language, music and theatre workshops.

Using the knowledge and experience obtained through the NiCeR project, and particularly the Ateliers, and also based on the different elements and methods applied, we have created a step by step guide regarding the basic methodology for the implementation of a performing arts training project for young refugees and locals across Europe.

In order to develop a project resembling the NiCeR Ateliers, is important for the following key elements to be considered:

> 1. Staff

> 2. Recruitment

> 3. Methodology and Curriculum: the content and tools of the performing arts Ateliers and language workshops.

> 4. Structure: how to structure the workshops and trainings in order to realize the project aims and objectives.

> 5. Facilitation: factors to consider.

> 6. Tools for monitoring and assessing the participants' progress.

B1. Staff: Finding the appropriate practitioners to coach and convey the Ateliers

At the launch of the NiCeR project, every partner had already identified a project coordinator and created a team of experts for guiding and supporting the development of the activities. Finding the appropriate practitioners to coach and convey the Ateliers, was based on the meeting of certain criteria and specifically, on some basic professional figures which are considered as crucial when carrying out a similar project:

> a. A **vocal coach with proven experience in music and singing**: to direct and support the participants in learning how to work on their voice, through managing to control and improve its quality.

b. A **theatre director/drama teacher**: able to support the participants in basic acting skills, in writing the play, the songs, the music as well as in the collaborative creation of the scenery, the costumes and the props.

c. A **language coach**: to facilitate the relationship between the young refugees and the locals and to operate as a cultural mediator. The language coach is responsible to guide the young participants to the understanding and comprehension of the different languages through innovative techniques (such as storytelling and songs).

d. A **social worker**: to facilitate the welfare and to promote the cohesion of the group, and empower the participants.

e. A **local coordinator**: to supervise the running of the project and to manage the coordination between the partners involved in the project (for example between the International partners and the local organization).

f. A **local network of partners**: such as local authorities, social workers, refugee welcome centres, required to support and collaborate at the local level.

It is important for the participants of the workshops to feel comfortable and secure and being coordinated by a regular, responsible and committed staff can play a significant role in cultivating a sense of trust towards the practitioners who are intended to be their coaches.
Accordingly, the qualities that the staff need are:

• Ability to connect and relate to the world of young people

• Motivation to teach

• Passion for change

• Empathy

• Good communication skills

• Ability to structure and manage a group of young people in a friendly and approachable way

• Flexibility and creativity

• Will to take risks and experiment

• Patience and understanding

• Based in the city where the trainings will take place

• Experience in the performing arts industry

• Experience in teaching to young people and notably in working with a multicultural and multilingual youth group.

B2. Recruitment: Selecting and Enrolling the Participants

The target of the present project included 15 young refugees and 15 non-refugees between 9 and 25 years old. As it can be observed, despite the heterogeneity of the group, equality is preferred and should be applied in terms of gender when possible.

The young participants should have features such as:

- Being interested in music, theatre and dance, in order to be motivated, committed and also willing to attend the workshops.

- If possible, to have basic communication skills, in order to be able to work productively and in coordination with a heterogeneous group and with the staff.

- It is necessary for the participants to know in advance that they should be available throughout the whole process of the project whose concept must be clarified. They should have all the information needed so that they can decide whether they can commit to its requirements.

- Being keen to learn and discover new experiences, opportunities and ideas.

- Being interested and willing to meet and create relationships with new people.

According to these features, the coaches need to keep a flexible attitude and understand that, although requiring commitment and availability from the participants is important, working with a vulnerable group as refugee youth, the coaches should keep in mind that they lead unpredictable and often difficult lives. For the same reason, in terms of teamwork skills, it cannot be a criterion for exclusion as such. It is up to the staff to cultivate an inclusive environment that caters for individual needs and allows everyone to take part in the activities according to their own rhythm and help the participants explore, discover and develop their own skills. It is also suggested that a set of norms should be agreed by the group. It should resemble a 'contract' amongst the participants and the coaches, in order to facilitate and manage the group work within a 'safe space'.

The recruitment process

Based on the procedure followed for the NiCeR Ateliers, in order to recruit the young participants (refugees and non-refugees), one should go through some key points.

First, it is necessary to create a network and promote the project among key local players such as:

- The schools (primary, secondary, high school) present in the district in which the workshops are going to take place: school directors, families and parents

- Public institutions

- Cultural centres, NGOs, social workers, refugee welcome centres and other associations that are in direct contact with refugees

This collaboration will allow young refugees to be a step closer in being directly involved in the local community and becoming active participants in it.

Once a list of potential participants is identified, the **final recruitment** will be carried out by directly examining the motivation and availability of each participant. However, considering that the main point is to stimulate the participants' interest and awareness in the project, an excessively formal approach as well as some practices should be avoided, since they may result in intimidating and discouraging the young participants.

Particularly, we recommend that the use of a written questionnaire to be avoided at this stage of the project, since there will be an evaluation at the end of the project. Such a formal procedure and especially at this stage, can potentially create a feeling of excessive control over the participants by the coaches. Instead, it is more efficient to interview each individual in the form of a focus group or within a group discussion. The questions related to the investigation of the motivation and personality of the participants should be addressed within a group procedure, giving the opportunity to each one individually to express themselves, rather than conducting one-to-one interviews. This is because such a practice may trigger feelings of discomfort and evoke traumatic experiences, especially for the refugee participants.

Taster Session and Group Interview

In the case of the NiCeR Ateliers, most of the partner cities had successfully organised "Taster" workshops which contributed to the recruitment procedure, while an equally successful winter camp had been organized in the same context (by the partner of AIDRom-Romania). These sessions provided the necessary information regarding the recruitment procedure and at the same time, introduced the potential participants to the Atelier's concept, aims and objectives, through a creative and interactive meeting ("Pilot Projects: NICeR", 2017).

A taster session such as the launch of the workshops can be effectively organized in schools and in refugee shelters or welcome classes, or directly in the place where the workshops will take place. In this circumstance, the potential participants have the opportunity to get a taste, an overall idea by trying out a theatre workshop session. They get to know each other through games and icebreakers and become acquainted with the setting and the staff. At the same time, the staff can directly investigate their motivation and personality through the way the potential participants react, through their body language, their attitude and behaviour in response to the activities.

During the recruitment process and the taster session, it is crucial to avoid any discrimination between the two groups, but instead cultivate a setting of equal status for everyone. Initially, the participants themselves have the tendency to clutch with their own sub-group. However, the success of the Ateliers relies on the ability of the coaches to create an environment where every group has the same rules and is working for a common goal which is meaningful for both groups.

Hence, at the end of the project the objective that needs to be met is to regroup the participants into one group of young and equal people. At the taster session, as it has been mentioned, questions could be asked in order to collect the basic information regarding the motivation and interest in music, dancing, acting. In the framework of the group interview, the participants could also be asked more direct questions regarding their responsibility, thoughts, expectations and hesitations related to the project. Therefore, by the end of the taster session, the coaches of the Ateliers have an internal observation sheet containing all the useful information and feedback from the potential group, regarding the participants' motivation, availability, interest and artistic preferences.

In view of that, the NiCeR ateliers, after following the above procedures, had achieved to form groups of 30 people each, consisted of 15 refugees and 15 non-refugees.

B3. Methodology and Curriculum of the Ateliers

Each partner city that has contributed to the implementation of NiCeR project and the realization of the Ateliers, had cooperated with theatre and music experts who had employed their own established methods and techniques in order to convey a performing art workshop and stage a performance. Performing arts as a tool, aims to offer opportunities to the participants to have an active and participatory role rather than a passive one. There are many methods whose core techniques are directed by these principles; *The Theater of the Oppressed*, *the New Dramaturgy*, *the Verbatim Theatre* as well as elements of *Creative Writing and Storytelling*, *Immersive theatre* and *Improvisation*.

The following methodological suggestions and approaches can be used as a source of inspiration for carrying out intercultural projects like NiCeR that aim to integrate individuals and raise social awareness.

The Theatre of the Oppressed

The Theatre of the Oppressed contains a set of tools designed to enable anybody to share and stage oppressions and to shift the role of the spectator to the role of a 'spect-actor' in order to stimulate social change. Once an oppression issue has been staged and studied (e.g. bullying, racism, abuse etc.), the participants try to empower the 'oppressed' to tackle the problem and rehearse solutions in a safe theatrical frame.

Some of the main techniques and practices of the Theatre of the Oppressed are:

- De-mechanization games: encouraging team-building and participation through games/exercises that aim to confuse and unblock the mind and body in order to enable and lead everyone to expression. They serve to heighten the senses and de-mechanize the body, to get us out of habitual behavior, as a prelude to moving beyond habitual thinking and interacting.

- Image theatre: representing complex situations embodied through images that are created by the use of the participants' bodies as statues. The group can interact by creating a collective image, resembling a monument in order to illustrate a problematic issue. Image theatre can also be followed by thought tracking in order to reflect on certain aspects of the issue being embodied.

- Forum theatre: to encourage people to become active co-actors by reacting and intervening in order to try social changes. The participants have the opportunity to both observe as spectators and act on stage as 'spect-actors' by being involved in an empowering process, made of critical thinking and tools for action, by rehearsing possible solutions, discovering difficulties and the consequences of each potentially feasible proposal.

The Theatre of the Oppressed as a methodological tool can be applied based on the three following steps:

- The collective analysis of the main oppression: to explore and identify the common and shared problems (relative to the sociocultural landscape of each city), which hinder the breaking down of barriers and the creation of a community.

- The staging of problematic situations: to share the difficulties and challenges that the participants face, to explore and analyze the source of the oppression and to explore in practice and rehearse suggested possible solutions by enacting them.

- A rehearsal for social change and food for thought: the staging itself does not resolve the problems staged. The aim is to activate a collective research and an engagement in finding challenges, discovering common mistakes, testing solutions and deciding together the best possible and feasible way to socially act and change a situation (Paterson, 1995).

New Dramaturgy

This approach acknowledges that the full ownership of the work produced during the workshops, belongs to the participants since the dramaturg is a curator and a facilitator who helps and encourages the exchange between different cultural values. The New Dramaturgy is defined as a process-oriented method of working, a quest for possible understanding where the meaning, the intentions and the substance of a play arise during the working process (Trencsenyi & Cochrane, 2014). Accordingly, every performance is preceded by field work and research. The participants try to intervene and be active in the current social debates and bring them back in the theatre and in their performance. In this sense, every process is

dominated by the idea of *symmetry of knowledge*: the knowledge of the participants needs to be considered as equal to the knowledge of the coach. The coach has the role to make this knowledge emerge through *elicitation* that is collecting information and reactions through specific inputs.

Verbatim theatre

Verbatim theatre is a form of documentary theatre in which plays are assembled from the precise words spoken by people interviewed about a particular event or topic. Verbatim is a very effective method in order to give an authentic description of the current crisis (e.g. the refugee crisis) and to ensure that the participants have control on how much they would like to reveal.

Steps for a Verbatim Theatre approach:
The playwright, who can be one of the facilitators of the group, interviews people that are connected to the topic that the play is focused on (e.g. Identity, Integration), and uses their words to construct the piece, on which the group of the performing art workshop will work on to develop the staging of a scene or a play. Therefore, a verbatim style of theatre uses the real words from interviewees to construct the play which is not written in a traditional sense, but is conceived, collected and collated. It is a creative type of drama, a platform that helps to tell the story of what actually happened by documenting the voice of real life people ("Classroom Exercise: Verbatim Theatre", 2016).

Creative writing and storytelling

The introduction of creative writing methods, followed by an insight discussion for reflection, provides the young participants of an intercultural project with a basic knowledge regarding the structure of a story which might comprise the plot of a play, but also offers them the opportunity to express feelings, stories, and experiences in the form of a structured text.

Stories can be developed and formed into theatrical acts, by using elements of dramatized narration or dialogue, and they can also be directed by music or other inducements such as props, in terms of improvisation, narration, parallel action and dramatization.

Immersive Theatre

The Immersive Theatre concept is quite similar to Forum Theatre since it supports the participative theatre experience of the audience by encouraging them to become co-actors and co-creators of the narrative and the storytelling process. The audience is asked to direct the story by taking decisions and negotiating the process of the plot.

Accordingly, the Immersive Theatre elements can be incorporated to the development of theatre session exercises and activities, giving them a new prospective. For example, the use of elements of immersive theatre in *Improvisation* exercises, suggest that the young participants will have to improvise, in order to

give the story a new direction and to determine the plot. In this way, the young participants can be benefitted in double, since such dramatic elements can foster creative thinking and dramatization skills, through interacting and participating in the artistic process of story making.

B4. Structure of the Workshop

The implementation of the NiCeR Ateliers was established on given structure guidelines that were followed by all seven partner cities in conducting the workshops. Particularly, the recruitment phase took place three months prior to the beginning of the workshops (September until December 2016), while the theatre and language workshops were held for four months (January until May 2017), for four hours and two hours per week respectively and outside school or hours.

The main aims that should have been met, after the completion of the Ateliers, were the participants to have developed self-confidence and self-esteem, communication and language skills, a mutual understanding of each other's culture and the basis of friendship relationships with each other.

Theatre and Music Workshops

Based on the established structure of the Ateliers, the curriculum of performing art intercultural workshops can include the following elements:

Introductions to the fundamentals of acting:

- • Acting techniques - Task and tactics

- • Group pieces

- • Devising and improvisation

- • Musical theatre

- • Performance technique

Introduction to music and singing:

- • Singing techniques

- • Warm up and understanding the voice

- • Solos and/or group pieces

- • Song writing

• Performance technique

Backstage, scenography:

• Creative writing

• Directing

• Scenography elements

• Staging

• Costumes, masks, make-up

• Lighting

• Sound

Distribution of the activities

Structure of the theatre workshop: based on the two main aspects of developing the participant's basic skills in the performing arts while in parallel to develop a music-theatre performance (topic, plot, characters and text/script).

Taking into consideration a four-month time frame, a basic distribution outline/schedule of the activities and the workshop development, is suggested:

1st month: Performing arts skills development and team building

The first month can be dedicated almost exclusively to the needs and the interests of the participants as well as to team building. Time should be spent in creating an environment of trust within the group in order for the participants to be able to work together as a team.

To do so, games and exercises can be used to create confidence and build trust relationships among the participants. Additionally, the participants may start to explore the fundamentals of acting, singing, dancing and backstage, recognizing the activities that are most comfortable with in terms of expression.

For example, at the NiCeR Ateliers, at this stage, the group learnt to develop and understand their body expression: how to move on stage, how to find balance in this space, how to create stories and to interact through their own bodies. Moreover, through exercise and warm ups, they started to understand how their voice works and how they could use it.

The first month can be focused to very general group discussions regarding the main topic of the performance, which in NiCeR's case was 'Identity', and the issues connected to it, with the aim to narrow down the options and start thinking of a possible specific topic.

Second and third month: Performing arts skills development

During this second phase, the participants' interests and needs will start to emerge. Hence, the identification and development of the skills and talents of each participant should be the main focus of this phase. Simultaneously to the individual study on each participant's skills, it is a good timing for the group to start working as a team on the fundamentals of each subject. In the Ateliers, at this stage, through improvisation and movement, the participant's abilities were identified and a first draft for the distribution of roles was prepared.

Development of the text/script-the plot

A dramaturgy/creative writing atelier can be carried out, during which, the participants will learn how to develop their own theatre piece, depending on the selected theatre genre.

To achieve this, the staff of the NiCeR Ateliers, had followed exercises, such as:

- Brainstorming on the main topic of the performance play, around which they could build the story.

- Group discussions about issues related to the main topic, exchange of shared knowledge or personal experiences and stories connected to it.

- Creative writing: a topic was chosen and the participants were asked to write a short and creative text about it.

Following these exercises, the main plot was defined by the group.

Last month: Development and preparation of the Performance

During the last month, the workshops are mainly focused on the development of the production dealing with the writing of the script, the distribution of roles, the designing of costumes and scenery and of course with rehearsing with the group, until the final performance event.

The Language Workshops

For the realization of a project as NiCeR, that is, with a multicultural character and objectives, the linguistic sessions are necessary to provide a comprehensive effort and approach for achieving

inclusion in the host society. The language sessions are facilitated by a language coach, whose role is to assist the refugees and non-refugees in their interaction and to support the young refugees to learn and understand the local language and culture through non-formal approaches based on an exchange framework rather than being instructed by a typical formal school teaching approach. Therefore the role of the language coach, as it has been illustrated throughout the implementation of the NiCeR Ateliers, is that of a cultural mediator in the sense of cultivating an environment in which native language should not be an obstacle for participating and contributing to the group, but an opportunity for the young refugees to be empowered and gain a sense of belonging and confidence, through exchanging, sharing and learning.

Since the participants are coming together in the context of meeting a defined goal, that is the theatre performance, it is important for the language workshops to be in open dialogue with the art sessions since they provide the participants with some powerful tools, through the disciplines of acting, movement and music, to be extra motivated, to overcome the language barrier and to support the exchange and common learning process. For example, local songs, gestures, movements can be used to support the young refugees in their language learning process, while elements drawn from the play such as the plot and the script can also be used to assist the young refugees in learning new words. The language learning process can also be leading the common activities, such as visits to exhibitions, museums, shows, tours around the city and many more.

Three steps to create an intercultural performance

For achieving the final stage of the workshops, that is the performance, there are three main steps running through the structure: exploration, construction and realization/achievement.

1. Exploration

The first step consists of the phase during which the group is being created, and the relationships between the participants as well as the working routine of the group are being established. The group 'contract' and 'rules' are being established on practical matters, such as an agreement on the way of communication, taking into account the sharing of languages among the workshop participants. In order to support the common knowledge and experiences, activities such as visits and shows can be planned.

It is the stage of exploration and self-discovery through sharing stories, personal experiences, identifying and sharing knowledge among the participants. It is also the phase in which decisions are being taken through group discussions regarding the definition, main topic and structure of the final performance based on the members' ambitions and ideas.

Therefore, both the participants and the coaches have the opportunity to discover and explore each other, since they get to know each other more deeply, while at the same time collecting useful resources that might be used in the final performance, in combination with the participants' original creations.

2. Construction

In the second step, the main elements of the performance are already being defined: the plot, the balance between music, theatre, movement, the material has been selected, the roles have been defined and distributed and the participants are heading now to a specific direction.

At the same time, the participant training process in the three disciplines continues through exercises, improvisation, performance, rehearsals etc. The common activities are also continuing and evolving by giving the participants the opportunity to meet each other and exchange.

3. Realisation or achievement

At this final step, everything has to be mastered and/or altered to perfection. The participants are taking a deeper insight to their characters and the acting. Through the rehearsal phase, some elements might be changed and some others might be developed in depth, since during the long creation process, the show undergoes various changes in order to acquire an artistic value as well as to improve in coherence. The rehearsal period is a permanent act of embodiment and a flexible approach needs to be developed, for any alteration and adjustment to be manageable and adaptable.

B5. *Facilitation:* Factors to consider in determining which activities to use.

Every facilitator has a variety of factors to consider in defining which activities to use, in promoting participation, improving the facilitation of a group and of course in managing potential conflicts. (See Annex 2 for examples of exercises).

Deciding on and adapting the Activities

The key factors that a facilitator has to take into consideration when trying to choose which activities to use are:

- *The participants*: the facilitator needs to know the group's feature, that is their interests, concerns, any possible problems or conflicts, but also the participants' already established knowledge over the subject, their development and learning style.

- *The learning objective*: the coaches should direct the activities according to the themes or concepts that submerge by the main concept and learning objectives driving the workshops (e.g. Identity), and which are close to the participants.

- *The learning sequence*: in order to ensure that knowledge, skills, values and attitudes will last, it is suggested to use activities forming a series rather than one-off activities. It is also suggested to seek a methodological diversity, which is a balance of activity types in order to enable the young participants to have experiential learning that reflects on their senses, emotions and minds.

- *Different learning styles and different levels of ability*: the coaches have to be flexible and ready to make changes, hence to adapt the activities to accommodate different learning styles and levels of ability within the group. The facilitators need to be able to offer the young participants a variety of ways in learning and developing the topic of an activity, in order to ensure the inclusion and equal participation of the young participants.

Promoting participation

The coaches of the workshops, especially of workshops that are cross-cultural, need to be effective and attentive in order to be able to encourage and support the participation of young participants that may be less engaged or confident to be actively involved and responsive to the sessions. Here are a few suggestions:

- Never put pressure for participation and exposure; try to approach the participants with different means, such as different forms of expression, in order to help them feel less uncomfortable.

- Rephrase your sentences to ensure that everyone understands.

- Explain very clearly and give examples subsequent to the instructions of an exercise or an activity, so the participants will know what to expect.

- Summarise regularly and connect the present activities to previous and future ones, in order to give the sense of a continuity and justification.

- Emphasize that everyone has a valuable contribution to the workshop activities and create different roles for group work to ensure that everyone has equal involvement and that all the participants stay motivated.

- Seek support and cooperation of the other coaches in order to cultivate teamwork and co-nsistency but also to increase the young participants' odds of being exposed to different teaching

and learning styles in the framework of performing arts workshops (Flowers, 2007, p. 48).

Methodology for Better Facilitation

There are <u>four main principles</u> when carrying out a performing arts training project:

1. Passion

2. Patience: try not to anticipate short term, immediate results but rather focus on the long term effect

3. Repetition: it is very effective for the facilitator but also for the participants to create and establish a ritual, giving the space to every participant to find the reference points that will help everyone to progress and understand their development. A ritual also enables the participants to achieve a better sense of belonging to a group, by functioning as the starting point of each session and the transition from the everyday life to the artistic and collective process.

4. Flexibility: the facilitator needs to be ready to adjust the planned approach according and focusing on the dynamics, needs and rhythms of the group's participants.

Managing Conflict and Possible Barriers

When dealing with topics such as identity, migration, refuge, integration and especially when engaging with non-formal activities and methods that intentionally address young people's emotions, intellects and foster creative expression, conflicting feelings and values are inevitable. However, as long as they don't offend the basic rules set by the group, conflicts are not always and necessarily negative; they can raise and stimulate dialogue and with the proper facilitation they can be transformed into creative and constructive experiences. Here are some ideas on dealing with conflict:

- *Anticipate the conflict*: it is important for each facilitator during the preparation of an activity, to be able to think and anticipate potential conflicts that might be induced. Acknowledging and recognising a possible conflict, gives the facilitator the opportunity to be able to manage it; this does not mean that the facilitator should provoke all conflicts but it also doesn't mean that when a conflict arouses the facilitator should step aside.

- *Discussions*: it is significant after each workshop session to give time to the young participants of the group to debrief in order to share and express their experience and feelings on the activities but also on each other in the frame of a trust circle.

- *Be there for the young participants*: when someone from the group is in distress it is important to feel comfortable in talking with the facilitator. Accordingly, the facilitator

has to cultivate trust and a sense of security among the group by speaking individually with any young participant who may be in a difficult situation (Flowers, 2007, p. 51).

B6. Monitoring and Assessment tools

Monitoring and evaluation tools should be comprise an integral part of the implementation and completion of a project. Monitoring and evaluation tools refer to all the processes that can be used as indicators for assessing whether a project has been implemented according to the plan (monitoring) and is having the desired outcome (evaluation).

Accordingly, there are many tools, both qualitative and quantitative, in monitoring and evaluating projects, such as questionnaires, surveys, focus groups etc.   In the case of the NiCeR Ateliers, and generally for the implementation of similar projects that involve young participants, the selection of the monitoring and evaluation tools has to take into consideration the context of the group and the background and status of the participants.

The main monitoring and evaluation tools that are suggested to be used are the following:

- *Activity report* (During and throughout the workshops): the coaches or the main coordinator of the facilitation of the workshops can keep a session's diary which will be up-to-date on a regular basis for each session with essential qualitative feedback on the assessment of the activities, particularly on evaluating the effectiveness and the response of the participants to the agenda of each session. Additionally, a session's diary can be used as for keeping a short memo on behaviours, attitudes and the progress of the participants in order for the coach to monitor the evolvement of each participant through the creative progress of the performing arts training in view of meeting the objective of being integrated in the host society.

- *Conducting Focus Groups* (at the end of the workshops): the information and feedback extracted through the focus groups is considered to be complementary to other evaluation instruments that obtain data about the group's process and the project itself. This method of qualitative research takes the form of a group interview through a facilitated discussion led by a series of questions around a specific topic. For example, in the case of the NiCeR Ateliers, the guidelines for conducting the focus groups were indicating that the participants should be organised in two groups, one for refugees and one for non-refugees and be interviewed on the same questions through a discussion. The questions were pointing to each participant's point of view and perspectives on people of different background (migrants and refugees), to collect a comparative data that will assess the progress or even change of the participants' approach regarding the concept of migration, refugees and integration. The group discussion should be recorded and transcribed, but is also helpful that the moderator takes short notes with the major findings and observations of each focus group.

- *Facilitator's Evaluation of the impact of the workshops on participants*: This process is based on the reflection and data collection regarding the impact of the workshops activities on the participants and it is accompanying the information obtained from the focus groups. In view of that, the facilitator of the workshop group gives a description and probable change of the behaviours of participants related to specific situations, which reflect self-perception, attitudes, emotions, thoughts, relationships but also non-verbal behavior, which has been observed and which show the impact of activities.

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Annex 1: Glossary

Migration

Voluntary Migration

Voluntary migration is migration based on one's free will. Individuals who are interested in moving will often analyze the push and pull factors of two locations before making their decision. People voluntarily decide to move abroad if they believe that doing so will change their lives to the better[1]. As such, this decision might be influenced by a variety of reasons: better quality of life, access to health care, access to better education as well as more opportunities for employment and higher wages[2].

Forced Migration

The term "Forced Migration" is an open-ended term usually used by social scientists, which covers several kinds of involuntary migration or displacement. Forced migration is usually the result of sudden, life-threatening events such as war or famine[3]. It is a wide-ranging term including refugees, asylum seekers, Internally Displaced Persons (IDPs), Development-induced displaced, people displaced by environmental factors or disasters, smuggled and trafficked people.[4]

Note: As the phenomenon of migration has evolved over time, it has become difficult to distinguish between voluntary and forced migration. "As is increasingly recognized, the mixed nature of migratory movements shows that voluntary and forced migration are often part of the same phenomenon"[5].

Status

Status Determination Process

Status Determination Process is "the legal or administrative process by which governments or UNHCR determine whether a person seeking international protection is considered a refugee under international, regional or national law"[6]. The decision of whether someone is a refugee is declaratory: it is an acknowledgement and formal confirmation that the individual concerned is a refugee. If they are

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[1] Getis, Arthur. Introduction to Geography 13th edition. New York, NY: McGraw-Hill Science 2009

[2] http://www.bbc.co.uk/education/guides/z8g334j/revision/1

[3] http://www.bbc.co.uk/education/guides/z8g334j/revision/3

[4] http://www.columbia.edu/itc/hs/pubhealth/modules/forcedMigration/definitions.html

[5] Where Do Forced Migrants Stand in the Migration and Development Debate? Saskia Koppenberg Oxford Monitor of Forced Migration Volume 2, Number 1, pp. 77-90.

[6] http://www.unhcr.org/refugee-status-determination.html

recognized as refugees, a special legal regime applies to them, and they will be entitled to a number of important rights and benefits as well as assistance and protection measures which, taken together, constitute what is known as "international refugee protection"[7].

Refugee

According to UNHCR, "a refugee is someone who has been forced to flee his or her country (crossing an international border) because of persecution, war, or violence. A refugee has a well-founded fear of persecution for reasons of race, religion, nationality, political opinion or membership in a particular social group. Most likely, they cannot return home or are afraid to do so. [8] If recognized as a refugee, an individual will enjoy a specific legal status, known as "international refugee protection". This means that they will enjoy important rights and benefits as well as assistance and protection measures.[9] UNHCR also advocates that rejected asylum seekers be granted the right to a review before being deported.

Internally Displaced Person (IDP)

The UNHCR's definition of an internally displaced person (IDP) is someone "who has been forced to flee his or her home for the same reason as a refugee, but remains in his or her own country and has not crossed an international border. Unlike refugees, IDPs are not protected by international law or eligible to receive many types of aid" [10].

Asylum Seeker

An asylum-seeker is someone whose request for sanctuary has yet to be processed. Under the 1951 Geneva Convention Relating to the Status of Refugees, asylum seekers must show that they have a well-founded fear of persecution due to their race, religion, nationality, political opinion or membership of a particular social group, and are unable or unwilling to seek protection from the authorities in their own country[11].

Unaccompanied Minors

The term "unaccompanied minors" is used both by the United Nations Children's Fund (UNICEF) and by UNHCR to refer to persons who are under 18 years of age or under a country's legal age of majority, they are separated from both parents, and they are not with and being cared for by a guardian or other adult

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[7] http://www.refworld.org/pdfid/43141f5d4.pdf

[8] http://www.unrefugees.org/what-is-a-refugee/

[9] http://www.unhcr.org/4d944c319.pdf

[10] http://www.unrefugees.org/what-is-a-refugee/

[11] http://www.unhcr.org/protect/PROTECTION/3b66c2aa10.pdf

who by law or custom is responsible for them[12].

Asylum

Common European Asylum System

As defined by the EU the Common European Asylum System is "a framework of agreed rules, which establish common procedures for international protection and a uniform status for those who are granted refugee status or subsidiary protection, based on the full and inclusive application of the Geneva Convention. It aims to ensure fair and humane treatment of applicants for international protection, to harmonise asylum systems in the EU and reduce the differences between Member States on the basis of binding legislation, as well as to strengthen practical cooperation between national asylum administrations and the external dimension of asylum"[13].

Securitisation of Asylum

The Copenhagen school has developed the theory of securitization, which is defined as "a process of social construction that pushes an area of regular politics into an area of security by resorting to a rhetoric of discursive emergence, threat and danger aimed at justifying the adoption of extraordinary measures"[14]. Similarly, the securitization of asylum is the process that has turned asylum seekers into an existential threat to European residents as asylum seekers are perceived as a threat to 'cohesion' and 'national identity'[15]. It is often followed by the establishment of extraordinary measures that aim to support national security. It is the product of the discourse often reproduced in European countries both by far-right and mainstream right wing parties.

Integration

Integration vs Assimilation

When accepting refugees and migrants into the host society, a government has to decide whether it wants to assimilate or integrate these people. The difference is indeed subtle but very important. Government integration policies offer refugees and migrants the opportunity to be incorporated into the society as equals without altering their own identity and culture in order to fit in. Integration is therefore a two-way process, where the host society is also welcoming. Assimilation on the other hand, is the set of policies

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[12] http://www.un.org/documents/ga/docs/52/plenary/a52-273.htm

[13] https://ec.europa.eu/home-affairs/what-we-do/networks/european_migration_network/glossary/c

[14] Waever, O., Buzan, B., & Jaap. De W. (Eds.) (1993). *Identity, Migration and the New Security Agenda in Europe.* New York, St. Martin's Press

[15] S Kneebone, D Stevens & L Baldassar (Eds.) (2014), *Refugee Protection and the Role of Law: Conflicting Identities.* Routledge Research in Asylum, Migration and Refugee Law, Routledge, Taylor & Francis Group, UK

that imply the complete absorption of the immigrants into the host society. This in turn implies that they will limit their own cultural traits to the minimum in order to appear and act the same as the host society.

Social Exclusion: Social exclusion can be defined as barring other children from friendships and social groups[16].

Education and Integration

Inclusive Education

"Inclusive education means different and diverse students learning side by side in the same classroom"[17]. In addition, they enjoy after-school activities together. It values diversity and the unique contributions each student brings to the classroom. In such a setting, all children get a sense of belonging as well as safety. Students and their parents participate in setting learning goals and take part in decisions that affect them. In order to achieve this school staff must have the training, support, flexibility, and resources to respond to the needs of all students. "Education that excludes and segregates perpetuates discrimination against traditionally marginalized groups. When education is more inclusive, so are concepts of civic participation, employment, and community life"[18].

Anti-Racist Education

Anti-racist education addresses racism directly and focuses on the cognitive aspects. Anti-racist teaching confronts prejudice through the discussion of past and present racism, stereotyping and discrimination in society. Such methods try to teach the economic, structural and historical roots of inequality (McGregor 1993, 2)[19]. As such, it does not only focus on the existence of racism (especially within education) but also emphasizes that there is a need to address the systemic barriers that help perpetuate racism[20].

Education and Social-Emotional Development

Social Emotional Learning (SEL)

Social Emotional Learning (SEL) is the process of acquiring core competencies to recognise and manage emotions, set and achieve positive goals, appreciate the perspectives of others, establish and maintain

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[16] Killen, M. & Rutland, A.(2011). Children and Social Exclusion. Morality, Prejudice and Group Identity. Wiley-Blackwell.

[17] https://www.opensocietyfoundations.org/explainers/value-inclusive-education

[18] ibid

[19] McGregor, J., and C. Ungerleider. "Multicultural and Racism Awareness Programs for Teachers: A Meta-Analysis of the Research." Multicultural Education: The State of Art National Study Report #1, 59-63. Toronto: University of Toronto, Faculty of Education, 1993.

[20] http://www.ucalgary.ca/dlund/files/dlund/carrlundsage.pdf

positive relationships, make responsible decisions, and handle interpersonal situations constructively[21]. The goals of SEL programs: The proximal goals of social and emotional skills-based programmes are to foster the development of five interrelated sets of cognitive, affective, and behavioural competencies: self-awareness, self-management, social awareness, relationship skills, and responsible decision making[22].

Moral Development:

1. Moral development includes a diverse range of topics, including civil liberties, culture, intergroup relationships, gender hierarchies, family relationships, parenting, integrity, values, community service, aggression, nature and children's rights.[23]

2. Moral development concerns distinguishing right from wrong from childhood through adulthood. In specific it regards principles for how individuals ought to treat one another, with respect to justice, others' welfare, and rights.[24]

Empathy (affective empathy)

1. The apprehension or comprehension of another's emotional state or condition[25]

2. An understanding of another person's feelings, affect sharing [26]

3. An affective response more appropriate to another's situation than one's own[27]

Perspective Taking (PT) (or cognitive empathy):

1. Perspective taking is the imaginative transposing of oneself into the thinking, feeling, and acting of another[28].

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[21]Elias, M. (1997). *Promoting Social and Emotional Learning*. Alexandria, Virginia: ASCD.

[22] CASEL (2005). *Safe and sound: An Educational Leader's Guide to Evidence-based Social and Emotional Learning Programs*-Illinois edition. Chicago, IL: Author.

[23] Killen, M., & Smetana, J.G. (Eds.). (2014). Handbook of moral development, 2nd edition. NY: Psychology Press/Taylor & Francis Group.

[24] Kohlberg, L. (1963). The development of children's orientations toward a moral order: I. Sequence in the development of moral thought. Vita Humana, 6, 11-33.

[25] Eisenberg, N. (Ed.). (2006). Volume 3: Social, emotional, and personality development. In Damon, W., & Lerner, R.M . (Series Eds.), *Handbook of Child Psychology* (6th Ed.). New York: Wiley.

[26] Preston, S.D. and de Waal, F.B.M. (2002) Empathy: its ultimate and proximate bases. Behav. Brain Sci. 25, 1–20

[27]Hoffman, M.L. (2000) Empathy and Moral Development: Implications for Caring and Justice. Cambridge University Press

[28] Dymond, R.F. (1950). Personality and empathy. *Journal of Consulting Psychology, 14*, 343–350.

2. The ability to entertain the perspective of another which is recognized as a critical ingredient in proper social functioning[29].

Note - Distinguishing Empathy from Perspective Taking: Whereas perspective-taking is the ability to step in someone else's shoes, empathy implies strong feelings as if the person tastes the other person's joy or distress. In this sense both have another-oriented focus but, perspective-taking is more of a cognitive nature and empathy, is mostly affective in nature.

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[29] Galinsky, A. D. & Moskowitz, G. B.(2000). Perspective-Taking: Decreasing Stereotype Expression, Stereotype Accessibility, and In-Group Favoritism. *Journal of Personality and Social Psychology, 78*(4), pp. 708-724.

Annex 2: Exercises and activities

ways to engage young people

A collection of short exercises and all-purpose activities is a necessary tool kit for every facilitator. The exercises and activities are usually aiming to motivate the participants and engage them into a process by breaking the ice, raising the energy and gaining the attention and interest while building solidarity and team spirit. Here are a few examples of exercises divided into categories that can be used in projects that involve young participants and foster teamwork between heterogeneous subgroups of participants, as in the case of the NiCeR Atelier, that is of refugees and non-refugees.

1. **Icebreakers/Warm-Ups/Starters:** for getting a group workshop started through breaking the ice, warming up and preparation and to foster solidarity and team building.

    ### 1.1. Name Games

    - Barcelona Names: Introduce yourself by shaking hands, giving your name to and taking the name of the person in the front. Exchange names until you find your name again.

    - Name and Clap: in a circle, by clapping your hands on your left you take the name of person on your left; by clapping your hands on your right you pass your name to the person on your right. The aim is to create more turns in order to create confusion and de-mechanize people.

    - Name and Movement: in a circle each one is introducing himself by saying his/her name accompanied by a characteristic movement. The rest of the group responds by greeting back "Hello (name)" and by repeating the same movement.

    - "What's in a name?" The story of my name: the group asks in a funny Shakespearean type of speaking and expression "What's in a name?" Then a participant answers by starting to narrate the story behind his/her name, giving information related to the origin, meaning of the name. The exercise is repeated until everyone tells the story of their names.

    ### 1.2. Warm Ups

    - Extra-terrestrial: in couples, one partner plays the role of the human being who tries to convince the other person, who plays the extra-terrestrial, to wear a jacket. The extra-terrestrial refuses or does not understand, thus creating difficulties and challenges; however the extra-terrestrial is willing to learn.

    - Colombian Hypnosis: in couples, one partner leads the other by moving the palm of his/her hand. The aim is to help the partner move in several ways and directions, making him/her aware of forgotten and unexpected possibilities, encouraging mobility, freedom of

movements and body expression. You can freeze the movements when an interesting image comes out and invite the other participants to comment, analyze and think of a possible context for the images. (Games for Actors and Non-Actors)

2. **Energisers:** for raising or refocusing the group's energy. Depending on the target group, energisers can be useful to set a mood, to wake people's energy before or during an activity and to introduce a topic (Martinelli & Taylor, 2003).

2.1. Body-Voice Energisers

- Musical Chairs: arrange chairs in a close circle and ask participants to take a seat. The facilitator starts the activity by standing in the middle of the circle and making a personal statement. Everyone for whom that statement is also true much change chairs and sit again. At each round, one chair is being removed and the person being left without one then makes a similar statement about himself or herself. The exercise continues until everyone gets the chance to make a statement.

- Boom-Chica-Rica-Boom: The facilitator writes the following "words" on a flip chart or other surface so that the participants can read them: boom, chica, rica, BOOM! The facilitator says the words in a sentence (e.g. "When I say Boom-chica-rica-boom") slowly and asks the participants to join in by repeating. Then the facilitator increases the intensity and makes the chant louder and softer, faster and slower, (it is even possible to include a little dance to go with the chant). Then the facilitator gives a rhythm and incorporates different voices and/or accents to the chant as well as other combination to the 'lyrics', such as "boom-chica-rica-chica-rica-chica-boom". The group repeats rhythmically and is encouraged to incorporate body percussion by clapping their hands and stomping their feet. At the end what has happened is that the participants have created and learned a small part of a new 'language' with its different rhythms, light and shade.

- The Storm: the facilitator assigns different sounds and gestures to small groups of the young participants (e.g. wind, rain, lightning, thunder). Then the facilitator narrates the soft beginnings of the storm, and according to the narration the participants are simultaneously conducting the various sounds like an orchestra to the conclusion of the storm.

2.2. Role Play-Transformation-Improvisation

- Stereotypes: the facilitator is selecting a range of typical characters and professions such as a farmer, doctor, artist, clown, acrobat, astronaut, teacher, pilot, waiter, king, priest, and thief and gives the instruction to the group to walk randomly around the room. When the facilitator shouts out a type or profession, everyone in the group has to improvise and to instantly adjust their walking and body posture in order to enact the given stereotype.

- The unpaired: the facilitator gives a range of objects to the group in pairs, such as a banana and a shoe, a book and a soap, a fork and a mirror etc. each pair of participants has to decide and prepare a short improvisation/scene that include the objects being represented in a paired way (e.g. the fork could be transformed into a hair brush and the mirror to be stay as such).

2.3. Trust and Cooperation

- Guiding the blind: the participants group in pairs. The A leads B who has his/her eyes closed. The A is always behind B, holding the blind's shoulders and leads the blind around the room. The pairs have to establish a form of communication consisted of basic instructions for the guidance. The pairs exchange roles. The exercise can stop at any time in case that someone will feel unsafe or uncomfortable.

3. Tableaux Vivant-Dynamic Images

- Statue-based on a condition/convention: two people come to the centre of the circle and put themselves in a position guided by a certain given condition/convention (e.g.: a day at the park), thus creating a "statue". At first, the participants are invited to describe the statue and make several hypothesis describing the situation and the two characters. Secondly, they are requested to change the position of the statue and create an image where puts the 'story' one step forwards, thus creating the next freeze image. Finally, the 'statues' are being through a thought tracking process, being asked questions related to their character, thoughts and story.

- Image Theatre: Image of the real and the ideal society: divided into two groups, one group creates the image of our current society, representing the problems we have to face oriented to workshop project; one group creates the image of the ideal society we want to build, representing the project's objective (e.g. our idea of self-determination and organisation, integration and so on). How can we move from the real to the ideal situation? The aim of the exercise is to reflect and create together a concrete image of this transition.

The tool-kit of the exercises, activities and games that each facilitator practices depends on the aims, objectives and concept of the workshop being held, the profile of the group and it is directed by the methodology and approaches that each expert is following and applying.

The range of activities is vast and the selection is open and subjected upon each project and its implementers. However, here are a few resources that can be advised:

- Flowers, Nancy. *Compasito: Manual on Human Rights Education for Children*. Strasbourg: Council of Europe, 2007. 46-51. Print.

- Martinelli, Silvio, and Mark Taylor. *Intercultural Learning T-kit*. Strasbourg: Council of Europe, 2003. Print.

- Boal, Augusto. *Games for Actors and Non-actors.* London: Routledge, 2007. Print.

- Salto Youth Support Centre: www.salto-youth.net

- All different-All Equal, Education Pack on Ideas, resources, methods and activities for informal intercultural education with young people and adults, Council of Europe, 2004.

Annex 3: Lesson Plans

Section: Developing social skills, accepting diversity, developing empathy & P.T., creating intergroup friendships

> **General Goals:**
>
> 1. Develop and empower the Social Self by acquiring related social skills
>
> 2. Promote Multiculturalism, Tolerance and Respect for Diversity
>
> 3. Promote intergroup relations and intergroup friendships

Lesson Plan 1:

Goals: Breaking the ice – Get introduced

Materials: An audio (music) cd

Activities:

1. Warming up – Circle Time
   a. Standing up in a circle we have just got up from bed yawning loud and stretching to decipher (smooth music is playing)
   b. Stretching follows a specific course, guided by the teacher (neck, fingers, arms, hands up, legs, etc.)
   c. Music changes into something more cheerful and children start moving around, without touching each other. When face someone's look we say: "good morning". When the music stops, we freeze!
   d. When music starts, we move again and who ever we meet we shake hands and say "good morning". When the music stops, we freeze!

2. *The Memory Name Game*: One by one, children stand in the centre of the circle and say their name in a manner they wish (enjoyably, angrily, thrilled, happily, shyly, tiredly, etc.). Then, the next child standing in the circle has to stand in the centre and say the previous child's name (using the same style) and then say her/his name using a new style. As the game goes on, it gets more difficult to recall other children's names (if this is the first time they meet) and styles.

3. Moving around with music: When the music stops we need to reach someone and shake hands, say good morning …..(followed by the name of the other child)

4. Sitting in the circle we choose the type of the electrical appliance we want to "be" and then stand in the circle and present it using a pantomime. The rest of the children raise their hands trying to guess what specific appliance the child in the center is!

Lesson Plan 2

Goals: Building on co-operation and trust

Materials: an audio (music) cd, chairs, ready-made scripts

Activities:

1. Warming up with Musical Chairs: The teacher arranges chairs in a close circle and asks children to take a seat. The teacher stands in the middle of the circle and makes a personal statement, e.g. "I like chocolates". Everyone for whom that statement is also true much change chairs and sit again. At each round, one chair is being removed and the person being left without one then makes a similar statement about himself or herself. The game continues until everyone gets the chance to make a statement.

2. Children are given a secret number that only they and the teacher know. The teacher starts telling a story about a group of children who are on a field trip. The children must pretend doing whatever the teacher says, like for example "cross over a small river, climb up a tree" etc. "Then suddenly, number 3 faints…"Number 3 must pretend she/he faints and falls. The task is for the rest of the team to grasp the number 3 before she/he reaches the floor. Be careful: the children must be told not to fall in a dangerous manner. The children who are "saved" by their classmates take a special seat in the classroom and encourage their classmates to keep on "saving" children. The game ends when only two children are left.

3. Ready-made scripts: The children are grouped into 4-5 teams and are given specific scenarios which they have to reproduce using pantomime. The other teams must guess what the story is about. Further down see some script examples.

Script A: You are a group of apprentice young magicians. The chief magician teaches you a number of new tricks, but you don't seem to get it! The chief magician turns you into ….

- Roles needed: a chief magician, the apprentice magicians

Script B: Two neighbours are fighting over a yard tree. The reason is because the leaves of the neighbour's tree fall into the other neighbour's back yard. Their children come up with a number of ingenious ways to reconcile them. At the end …

- Roles: 2 Neighbours, children

Script C: Three children break a valuable vase while they play in their house and try to avoid punishment by hiding the "proofs". Their parents, eventually, figure out what happened and suspend them; for one week they are not allowed to…, unless they…

- Roles: the parents, 3 children

Script D: A group of pupils are anxious of an upcoming maths test. Only 5 minutes are left and they haven't studied enough! Finally the maths teacher enters the classroom and distributes the tests! The pupils find it very difficult …

Script E: A group of apprentice young dancers need to come up with a new chorography, in order to win a dancing contest. However, they don't believe they are so talented as to win the contest. A new member joins their group and tries to teach them how to co-operate better. At the end of the day the group creates something amazing!

- Roles: A group of children, the newcomer

Script F: A married couple, along with their clamorous dog, visit an electrical goods store in order to buy a mixer. The salesman offers them numerical options, and demonstrates the mixers' operation. However, the wife cannot make up her mind and troubles them. The husband gets bored, wants to leave because he's hungry and he can't stand any longer the hysterical behaviour of his wife, who blames him for being unresponsive. At the end he decides to …

- Roles needed: the married couple (2), a dog, a mixer (or numerical mixers, a salesman (or woman)

Lesson Plan 3:

Goals: Developing social skills – Problem Solving & Perspective Taking

Materials: An audio (music) cd

Activities:

1. Warming up – Circle Time

   a. Children sit around in the circle holding hands. The teacher clenches the fist of the child sitting on her/his right. This is the way to pass on energy (electric energy) to everybody sitting in the circle. When the electric energy returns to the person who initiate it the game stops.
   b. The *electric energy game* again, but this time the energy is given towards the opposite direction (i.e. to the person sitting on teacher's left side.
   c. Music is on and the electric game changes a bit, since the teacher is now handling the music. Whenever the music stops, the person who just got the electric energy has to stand up in the middle of the circle and pretend she / he is a specific electric device (e.g. a fridge, a kitchen oven, a mixer etc.). The rest of the children have to guess the device the child represents.

2. The Extra-terrestrial: One child plays the role of the human being who tries to convince the other child, who plays the extra-terrestrial, to wear a jacket. The extra-terrestrial refuses or does not understand, thus creating difficulties and challenges; however the extra-terrestrial is willing to learn. Each "human being child" has 1 minute to convince the extra – terrestrial. Then another child takes over. Children have to deal with two challenges: to find a way to communicate and also to convince the extra – terrestrial. [The role of the extra – terrestrial can be distributed to more children]

3. Children sit in the circle and discuss about their ideas regarding the extra – terrestrial game, as well as the difficulties they faced and the ways they found to overcome them. Which approaches seem to offer better results? In addition, how did the extra – terrestrial felt throughout this procedure?

4. Children are given a piece of paper with two columns to fill in (see figure 1 below) and are asked to right down the associate feelings of each of the parties involved in the above situation, i.e. the feelings of the human being child trying to communicate and convince the extra – terrestrial child, as well as the feelings of the extra – terrestrial child while trying to communicate in a foreign language that everybody else, but him, knew and while everybody else seemed distressed.

Figure 1

How I felt as a human being child	How do I think the extra – terrestrial felt	How I felt as an extra - terrestrial	How do I think the human being child felt

To be completed by those who were playing the human being child role

To be completed by those who were playing the extra – terrestrial role

Lesson Plan 4:

Goals: Developing social skills: Cooperation, Problem Solving & Perspective Taking

Materials: An audio (music) cd, a thread

Activities:

1. Warming up: Children dance around in the classroom while a cheerful music is on. When the music suddenly stops, children have to make an artistic gesture using only their hands. Children who make the same (or very similar) gestures group together. While the game goes on, the created groups have to function accordingly and always present a new shared artistic gesture.

2. *The thread game:* Children stand in the circle. One child holds a thread, says something nice to another child and throws her/him the thread. Then the child to who received the thread says something nice (e.g. you're clever, funny, I like your clothes etc.) to another child and throws her / him the thread. The game goes on until all children hold a part of the thread. Now the children have to solve the hard task of unwinding the thread and bringing it to its original state.

3. Children sit in the circle. The teacher puts the produced outcomes of the previous lesson plan (activity 4 – figure 1 above) in the middle of the circle. The aim of the activity is to discuss about feelings of the parties involved in an interpersonal / intergroup situation. Children discuss and add new feelings that might fit such situations.

4. Children have to come up with possible ways to make such situations / relations less anxious. They are grouped in 4, 5, teams and distributed the following assignments.

Assignments

➢ How can I / we help the extra-terrestrial so as for her / him to feel comfortable?
➢ How can I / we help the extra-terrestrial so as to become more familiar with the rest of the group?
➢ Let's organize an activity that would make everybody feel more comfortable and would promote communication

5. The groups have to organize their ideas and prepare to present them for the next lesson. They are informed that they can use any way they wish e.g. via role playing, using puppets, designing their paper children and use them as puppets, write a poem or a song and present it along with movement etc. their rehearsals can take place either during session time, or during afternoon meetings, if there is such a possibility.

Lesson Plan 5

Goals: Developing social skills: Co-operation, Problem solving & Empathy & Perspective Taking

Materials: An audio (music) cd, puppets, finger – puppets, costumes, 5-6 A2 size papers

Activities:

1. Warming up: Children dance around in the classroom while a cheerful music is on. When the music suddenly stops, children have to hug and pair with another child. The child, who is left standing alone after each round, becomes in charge of the music. The number of the participants must always be odd, hence whenever this is not the case, the teacher joins the game.

2. The groups rehearse for 5 minutes and then present their assignments / ideas (from lesson plan 3).

3. Children sit in the circle, discuss their ideas and provide related arguments.

4. Children are again grouped in their previous teams and given A2 size papers. The teacher offers food for thought: "Who do you think could be feeling as an extra – terrestrial in our country / community / school?" "What are the reasons for such discriminations?" "How can the ideas you presented earlier be applied in such occasions?" Children write their thoughts and considerations down on the paper.

5. Each team presents their work / Discussion follows

Lesson Plan 6

<u>Goals:</u> Building on trust, co-operation, developing problem solving skills

<u>Materials:</u>

<u>Activities:</u>

1. Warming up: Children dance around in the classroom. When the music gets louder everybody has to match with a partner (boy or girl) and dance together. When the volume goes down, children separate and dance alone. Every time the volume gets higher children have to match with a new partner.

2. *The Crocodile Game:* Students are grouped into teams of 4-5. Newspaper pieces of an area of 2-4m^2 are glued by the teacher on the classroom floor,, in order to create 4-5 sea rafts, according to the students' groups. The teacher tells a story about a group of children who while they walk somewhere in Africa they find a river and decide to dive in. (The teacher can add to the story as much as adventure as she / he wishes and the students follow his narration accordingly, for example while the students swim a gigantic wave shakes them all etc.). Suddenly a group of crocodiles makes its appearance and children swim as fast as they can to reach the sea rafts and climb on them in order to be saved. However, the teacher – crocodile starts her/his attacks by cutting sea raft pieces. While the area of the sea craft decreases children have to approximate each other and find solutions, so that nobody falls in the deadly river. If a sea raft gets totally ripped, then children have to swim and reach another one!

3. Discussion based on the previous game. Impressions from the game, as well as reactions to the threat and how they faced the various challenges. How did they feel when threatened?

4. *Help!* **-** Students sit in the circle and the teacher presents them with a situation that someone needs help, e.g. "someone's car is broken in the middle of the street", "someone got in a fight with her/his best friend", "someone lost her/his wallet", "someone got lost and cannot find her/his way". One child then gets in the centre of the circle and improvises, with words or pantomime, like if she/he is the person in need. The next child sitting in the circle gets in the middle of the circle along with the child in need and tries to offer help by improvising again. In every difficult situation one child takes the victim role and three children in order take the helper's role. The teacher monitors the passing from one difficult situation to the other.

Lesson Plan 7

Goals: Identify stereotypes; accept diversity, promote intergroup relations

Materials: a small ball, a small box and the names of the students written on paper pieces, 4-5 lemons, an apple

Activities:

1. Warming up:
    a.   Sitting around in the circle and holding a small ball, children pass it on to the child on their right as fast as they can. When the ball returns to the child who initiated the game everybody praise their selves aloud: "Bravo"! The game starts again, this time towards the opposite direction.

    b.   While sited, the children throw the small ball to another child and tell him something nice, e.g. "you are very caring". The child who has just received the ball has to throw it to someone else now, and again say something nice to him. The game goes on until everybody is told something nice. The compliments or the praises must be different every time the ball switches hands. δραστηριότητας της προηγούμενης συνάντησης).

2. *The name salad game:* The teacher holds a small box that includes small papers with all students' names on. The children are asked to pick a paper, read whose name is on and then give it to the teacher. The children must not reveal the name they picked; only the child and the teacher will know. When everybody has picked a name the teacher explains that the child they randomly picked will be their protected friend. For one week they have to make her/him feel welcomed, say something nice and help her / him whenever possible. The teacher explains that if children don't want everyone to know who they picked, maybe they should say nice things to other classmates too, in order to protect their secret.

3. *The lemon game*
    a. Children are grouped in teams of 4-5 students and are given a lemon. The teacher asks them not to mark the lemon in any way. Following this remark, the children are asked to write down the lemon's characteristics. Then they announce them to the rest of the classroom and the teacher writes them on the whiteboard.
    b. The groups are asked to give their lemon a name, an identity in general and then come up with a story (they are asked to impersonate the lemon) about their lemon.
    c. One of the members of each team presents the team's story to the classroom.
    d. The teacher gathers all the lemons in the centre of the circle and mixes them up. Then one of the children is asked to come and take their team's lemon. (It is expected that, after all the engagement with a specific lemon, the child will easily recognize their team's lemon).
    e. All lemons are again placed in the centre of the circle, only this time the teacher adds a red apple. The teacher askes the children whether the red apple would fit in the lemon world.
    f. Discussion in the circle & issues to consider:

> ➢ Why was it so easy for you to identify your lemon?
> ➢ Why do you think the red apple does / or does not fit the lemon world?
> ➢ Is there any fruit in the circle that you prefer? If so, why is that?

    g. The children are now asked to impersonate the red apple and put it in a story with their lemon.

    h. Presentations of the stories – Discussion based on the stories. (If the children used any negative stereotypes in their stories, the discussion focuses on those. For example discussion could regard the insanity behind such stereotypes, i.e. stereotyping about an apple! This is the way people stereotype; irrationally).

Lesson Plan 8

Goals: Challenge stereotypes, include the other in the self, identify the characteristics of friendly relationships

Materials: pairs of pictures depicting divergent images, a table regarding the characteristics of strong friendships

Activities:

1. Warming up: A cheerful music is on and everybody, the teacher included, walk around in the classroom and whenever they meet with someone they shake hands and say something nice.

2. Sitting around in the circle children discuss about their last week's experience with their protected friend. The teacher facilitates the discussion, e.g. did we understand who was our "protector", how did this experience make us feel?, do we believe that our relationship with our new friend somehow advanced, this last week? What were the reasons for that? Did we enjoy the experience and what would we expect from this week's experience? (The game will go on for a few weeks).

3. Children are given pairs of pictures depicting divergent images, e.g. a dog and a cat, a poorly dressed man and a richly dressed man, a white and a black cloth, a boy and a girl, an apple and a lemon etc. Children work in pairs and come up with a story about the specific pair of images they were given. Then all pairs present their stories to the classroom.

4. Children sit in the circle and discuss about their stories, the challenges they had to face and what troubled them in writing their stories.

5. Children are then distributed a table that asks them to individually mark the characteristics of someone they would enjoy being friends with and the characteristics that would discomfort a friendship. Their answers will be discussed in the next lesson.

Lesson Plan 9

Goals: Promote intergroup relations and intergroup friendships

Materials: paper figures

Activities:

1. Warming up – *The Copy and Repeat Game*: A child gives the signal for saying or doing something and then everybody follows her/him, e.g. "Let's all become aeroplanes", "Let's all swim", "Let's all lough really loudly", etc. The game goes on, until everybody had the chance to give their signal.

2. Children are given two paper figures with ready – made identities; a bully and a victim, a refugee child and a non-refugee child, a local and an immigrant etc. and then the teacher askes them: "Do you think these two can be friends?" Children work in pairs and write down their arguments for or against such friendship.

3. Children sit in the circle and discuss their arguments. The tables from the previous lesson are also discussed, since they regard the characteristics of a good friendship or those characteristics that would jeopardize friendly relationships.

4. After the discussion, the children take on their paper figures and are specifically asked to come up with and present a friendship story.

Lesson Plan 10

Goals: Promote intergroup relations and intergroup friendships

Materials: a camera, the "E.T. the Extra-Terrestrial" movie

Activities:

1. Warming-up – Let's take a picture of the funniest posture: Children pair with their previous week's protected / protector and take a funny posture, in order to have their picture taken. The teacher actually takes a photo of each pair, in order to come up with a photo collage and sling it somewhere in the classroom as a commemorative of this whole section.

2. Movie-viewing*: "E.T. the Extra-Terrestrial"*