

# U-CARE – URBAN CULTURE AGAINST RACISM IN EUROPE

Theory, Documentation, and Working Tools



# CREDITS



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## GREETING NOTE

From the start of the financial crisis in 2008 to the 2014 European elections, extreme right-wing and anti-European populism have gained momentum in many EU countries making the life of immigrants and minorities in terms of racism and discrimination more difficult. Old manifestations of intolerance receive new vigour and new forms of racism, coupled with economic, social and political marginalisation of affected groups, deepen their exclusion from active social participation, thus putting overall social cohesion in danger.

The EU has introduced and initiated a broad set of legislative measures to combat different forms and manifestations of racism, xenophobia and other forms of intolerance.<sup>1</sup> These are further supported through projects co-funded under different EU funding programmes. The project “U-CARE – Urban Culture Against Racism in Europe” co-financed under the Fundamental Rights and Citizenship Programme started out in 2012 to counteract such tendencies among young people and the general public. In this project, 11 partner organisations in 8 European countries have joined forces and have pooled their knowledge to combine an anti-racist/anti-discrimination peer-coaching approach with urban culture and media; thus reaching young people both from the local population as well as from the immigrant and minority population.

The aim is to spread the message of respecting cultural diversity, increasing mutual understanding and combating racism, discrimination and intolerance.

Experiences from the educational sector show that changing the attitudes and behaviour of young people can be a difficult task, especially for teachers or social workers. Furthermore, it is hard to change the public image of immigrant and minority youth, unless the latter is empowered to speak up and to make visible their positive energies. The use of active peer teaching methods has proven successful in reaching out to young people, providing role models and changing attitudes. Cultural and media projects working with current urban culture have proven to be very successful in making the strengths of young people from a diversity of cultural backgrounds visible, hence promoting cultural diversity as a positive resource.

Through the U-CARE project, 55 young people from eight countries have been educated to become U-CARE Peer Coaches. They offered anti-racist and anti-discrimination workshops and activities for other young people, using culture and media as powerful communication tools. Being part of urban youth scenes themselves, they can reach other young people easily- even those who are mostly inaccessible for adults from majority groups. Thus, the U-CARE Peer Coaches pass on the torch of respecting cultural diversity, mutual understanding and deconstructing negative stereotypes on to other young people. Together with them, they will continue creating public events and performances making the U-CARE message visible to a wider public.

After two years, the U-CARE project has come to a successful end in October 2014. The project has inspired and empowered many young people. We wish the best of luck to the follow-up projects that have already been started by some of the U-CARE Peer Coaches. May they contribute to an inclusive society in Europe!

Věra Jourová  
*Commissioner for Justice, Consumers and Gender Equality*

<sup>1</sup> [http://ec.europa.eu/justice/fundamental-rights/racism-xenophobia/index\\_en.htm](http://ec.europa.eu/justice/fundamental-rights/racism-xenophobia/index_en.htm)



## ABOUT THIS PUBLICATION

A stage at a conference, somewhere near Rotterdam: 9 young singers and rappers from various countries enter a stage, for the first time together in this constellation. Lyric sheets are handed out, the drummer begins to drum. The vocalists collectively perform and improvise a song they never sang before:

“From the Bible and the Coran / Revelation in Jerusalem / Shalom, salam alekoum / You can see Christians, Jews and Muslims / Living together and praying ...”

Accompanied by a drummer, these lyrics from West-African reggae artist Alpha Blondy first are just read aloud; then, slowly, they come alive, while the group on stage starts becoming a unit, transmitting their message to the audience.

Media artist Pamela Barberi and drummer Nicola Pedroni call their method “Feel the music”; they have developed it within their training as peer coaches in the project “U-CARE – Urban Culture Against Racism in Europe” and have implemented it with children and young people from diverse social and cultural backgrounds in Italy, before presenting it now at the final conference of the U-CARE project.

It’s one of many activities developed by young artists in the U-CARE project—using arts and media to raise awareness for racism and discrimination and to empower young people to appreciate cultural diversity.

The publication that you are holding in your hands, or reading on your screen, is one of the results of the U-CARE project. 11 partner organisations from France, Germany, Greece, Hungary, Italy, the Netherlands, Romania and the United Kingdom have collaborated in a 2-year project, creating spaces for self-empowerment of young artists, providing them with tools, skills and knowledge to become U-CARE Peer Coaches who develop own ideas and projects that activate the power of arts and media to communicate anti-racist/anti-discrimination messages on a deep level.

This publication has 3 main parts:

- a theory part offering perspectives on diversity-conscious empowerment against racism and discrimination, on the societal impact of arts and on peer coaching approaches
- a documentary part, showcasing the U-CARE project with its elements and results
- a part with practical working tools, including a project pool, methods for educational work and links to online resources

We hope that you enjoy reading this publication, and that you can take elements out of it and make use of them for your own projects and activities.

Sina Schindler and Sascha Dux  
*International U-CARE project coordinators*  
*On behalf of the U-CARE partnership*



## DIVERSITY-CONSCIOUS EDUCATION AND EMPOWERMENT

by Ahmet Sinoplu and John Mukiibi

### INTRODUCTION

Diversity is a widely-used term in current pedagogical discourses and concepts. However, a foregoing critical analysis of this notion is often missing since the term diversity embraces much more than the concept diversity such as used in the field of corporate development. In the present article, the basis of the discussion about diversity lies in the comprehensive definition of Rudolf Leiprecht, who understands “diversity-conscious” as a roof structure, “whose supporting pillars are the perspectives of anti-discrimination, of intersectionality and of subject-orientation” (Leiprecht 2008: 438). These perspectives are demanded by many People of Color broaching the issue of a racially structured society and of its inherent power relations and who support empowerment and self-determination in a pedagogical practice aimed at participation, social justice and equality of opportunity.

### INTERSECTIONALITY

The intersectionality-approach supporting a diversity-conscious perspective sets its sight on versatile situatednesses (affiliations) and lines of differences as well as their relations and intersections. An analysis out of this perspective tries to counteract a classification in allegedly homogenous groups of “us” and “the others” alongside social categories as well as national, ethnic and/or cultural dividing lines. The intersectionality perspective not only allows us to perceive different categories of situatedness, but also the commonalities and differences between individuals connected to them. Yet, differences are not “naturally given”, but social constructions that are very powerful and continuously (re-)produced (Reindlmeier 2010: 4). By means of the intersectional, diversity-conscious perspectives, common mechanism within the divers lines of differences—such as attributions by others,

focussing on deficiency, stereotyping, homogenisation, essentialisation, and hierachisation—can be made visible and broached as an issue for different audiences (Leiprecht 2008: 434).

### SUBJECT-ORIENTATION AND PARTICIPATION

Originating from critical psychology, the concept of “subjektive Möglichkeitsräume” (subjective possibility spaces) describes “that the individual subject can neither be examined as completely determined nor as entirely detached from societal conditions, but acts in respectively specific possibility spaces” (Holzkamp 1993: 21). Accordingly, individuals come across societal conditions and thus have different possibilities for action and limitation. To be able to participate societally, the access to formal and informal education as well as educational success is essential. In this context socio- and hierarchy-critical formats of education, especially within an informal framework, are becoming more and more significant. A diversity-conscious education tries to create a barrier-free possibility of development within education which is in the same time critically observed. Besides formal knowledge transfer, the informal identity work is playing a significant role in which identity formation is understood as a never ending and thus lifelong process. Furthermore, identity work enables to depict how power and classification systems (alongside lines of difference) affect the formation of identity. Determined by the dynamic overlapping of ethnicity, gender, class, and sexuality (Hå 2009: 52), different societal starting positions arise. Another challenge for identity formation unfolds, when exclusion is based on attributed features. “When individuals or groups of individuals are discriminated against on the base of attributed or free chosen identity, this identity inevitably gets highly significant. Then, there are two possible ways of reaction: assimilating—if you can—or conflict.” (Reiterer 2009).

## ANTI-DISCRIMINATION AS A NECESSARY PERSPECTIVE

A diversity-conscious perspective points out structural relations of dominance and aims at reducing societal discrimination and exclusion. For many individuals structural discrimination is part of their everyday life and affects all areas of it, as for example access to the educational and qualification sector. Here, the denial of or missing awareness for differences and privileges supports the maintenance of these structures. Especially within the educational sector effectual differences are often not seen or considered. Besides a personal sensitivity for differences, a societal positioning as well as the visualisation of differing living conditions and life concepts is needed. A diversity-conscious education therefore has to commit itself to broaching the issue of institutional and structural discrimination by means of a horizontal approach fostering the sensitivity and reflexivity of all agents. Still, broaching the issue of forms of worse positioning prove to be different depending on features and contexts. Racist attitudes of extreme right-wing parts of societies can be addressed much easier. “In contrast, huge parts of discrimination institutionalised within the formal right-wing and organisational structures, programmes, regulations and routines within central fields of social life are correspondingly blanked” (Gomolla 2009: 43). Mechthild Gomolla therefore demands an education and formation culture that encourages the discussion of institutional discrimination. Diversity-conscious education concretely indicates the consequences of discrimination, makes non dominant categories visible, deduces action strategies for an equal interaction and therefore contributes to a subject formation of the minorised. Furthermore, this form of education work can help to counteract the devaluation and othering of minorised groups based on culturalising, psychical, or physical deficit attribution (Can 2008: 589). Diversity-conscious education foregrounds a sensitive approach in which individuals experiencing discrimination are not solely considered as powerless victims and where deficit attribution—and thus the reproduction of power relations—is avoided as far as possible. Furthermore, one focus lies on resources and the examination of identity while taking into account societal processes of exclusion. However, these concepts have to be used in a sensitive way. Accordingly, an attitude that puts its focus on the strengthening of marginalised positions on various levels is required.

## EMPOWERMENT AS A PROCESS OF REFORMING

Currently, empowerment is a popular concept often used in scientific discourses. Diverse measures of inclusion draw upon this notion which in practice has various facets since it can be applied variably depending on the context. Empowerment

is considered as a mobilisation process of own resources that haven't been drawn on yet. Empowerment is always connected to societal power relations and therefore to be understood as broadening of oppressed minority groups' access to power and of freedom of action on a self-determined base (Rosenstreich 2006: 196). The following basic attributes indicate empowerment coming along with a positive and equal change of living conditions of the recipients:

- Empowerment acts on people having experienced multi-levelled discrimination based on social power relations.
- Empowerment applies to experiences of discrimination and deals with forms of emancipation and the ability to speak for oneself within own living conditions.
- The focus on the strengthening of autonomy, self-determination and the appropriation of power of definition.
- The process involves a holistic and biographical view of the recipient.

Consequently, empowerment starts from a point that integrates subjective experiences into collective processes. Besides a political and individual level empowerment requires self-reflection serving the appropriation of competencies and the transition to new perspectives within one's everyday life (Herziger 1997: 12ff). Here, empowerment works with various methods, such as body action, biography work, role playing, and the use of role models. To avoid the unquestioned imitation of role models, their use has to be critically observed. To this effect, biographies of role models have to be set in relation to societal power structures in order to stimulate the recipient's consciousness about own societal positions. An analysis of societal structures comes along with an engagement with one's own life world. Therefore specific spaces can be created in which in a first step needs, views, and concerns are addressed and dealt with in a second step. Thus, empowerment as a process proves to be different depending on the target-groups and their different concerns. For this reason, a concept of empowerment universally valid for all target groups, in our understanding, is not possible.

## PEOPLE OF COLOR

The term “People of Color” (PoC) in comparison to other denominations, is a self-definition of people who undergo societal processes of racialisation and who are marked as “Others” by linguistic use. Just as “Black” and “White”, “People of Color” is a political and not an individual description; it marks positions within power structures. Here, it is not about separation but about transformation through a common positioning of oppressed



groups' life conditions. While observing this development, it becomes clear that individuals in oppressed positions critically take part in societal processes because of the self-definition as "People of Color". Accordingly, a moment of empowerment arises turning minorised groups into actors/activists. "This process strengthens those who express themselves but also those who listen to these voices and identify with them" (Rosenstreich 2006: 197). Concerning the self-definition as PoC and the self-strengthening through empowerment, the creation of own safe spaces plays an important role.

## SPACES OF SUBJECT-FORMATION

Spaces for People of Color give access only to certain attribution carriers and serve the mutual exchange of experiences and needs. In certain educational situations it is necessary and helpful to draw limitations between lines of difference and to form punctual closed groups in which a common background of experiences can be taken as given (Rosenstreich 2006: 220). These spaces don't have an excluding function, however serving an open exchange of common life experiences, they focus on providing protection against justification and explanation. Individuals act as subjects who are actively shaping own processes instead of being reduced to passive objects. Here, stereotypes can be deconstructed and biographies can be re-constructed in relation to limited societal scopes.

## CHALLENGES FOR SUCCESSFUL EMPOWERMENT-PROCESSES IN SAFE SPACES

It has to be taken into consideration that even PoC spaces can only offer limited protection since even here hierarchies of power can be re-produced (Can 2008: 54). As soon as the minorised position

becomes visible, it often gets exploited on different levels. Here, the question of who is benefitting from this process arises. This is why empowerment always has to involve "power sharing" which is not only meant on a political level. Power sharing is considered as specific education of the construed majority society, which deals with societal (power) positions and which is to be understood as a cross-task in today's society of migration. This education steps up to the plate of not reproducing the culturalisation and objectification of People of Color. Within the educational sector, perspectives of PoC have to be integrated constructively into regulation systems in order to establish sustainable protection against discrimination.

## CONCLUSION

Diversity-conscious education perceives itself as an attitude with a self-reflective perspective. Its focus lies on one's own involvement in power relations, one's own different situatednesses/affiliations, one's own (pedagogical) action, and its (unintended) effects. It is thus about an attitude "that considers the complexity of situatednesses/affiliations against the background of unequal power relations as well as the multidimensionality of international contexts. Its most important aspect lies in raising awareness for different positions and perspectives, significations, and motivations which are indispensable for a multidimensional understanding of an individual's actions and behaviour, of the respective groups and its dynamics, and of all framing contexts in concrete situations" (Eisele/Schrathow, Winkelmann 2008: 44). Furthermore, diversity-conscious education has to aim at power sharing or else culturalisations and stereotyping are hardened, racism is reproduced and differences remain ignored and overlooked which eventually leads to essentialisation on an individual level.

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## HOW DO ART AND CULTURE INFLUENCE OUR SOCIETIES?

by Agata Jadwizyc and Marcell Lörincz

Have you heard about the story of Orson Welles' infamous 1938 radio programme "War of the worlds" and the nationwide hysteria in the United States? When masses were panicking on the streets of big U.S. cities because of the fear that was caused by the Martians' attack against humanity? Actually it turned out to be a false story as Jefferson Pooley and Michael Socolow wrote in their studies, but still it proves the media's power over society. The newspapers were widely covering and enlarging the story about the effects of the novel and the radio show spreading the myth and keeping it alive until nowadays.

Or let's see another well known story: the book of Goethe, "The Sorrows of Young Werther", caused many suicides throughout Europe in the late 20th century, which caused a temporary banishment of the book. The question in the title of the present article needs a very complex answer, but we shall focus on the media as well because without media, the connections would be more hidden. So, now we know that art and culture are affecting us, but let's see how and why:

Today's media environment provides an abundance of opportunities for cultural expression and intercultural dialogue. By means of audio-visual channels, media enables individuals and local communities to communicate their cultural expressions

in a variety of ways, for instance artistically through written statements, audio or video messages. Considering the availability of media to a broad audience and the possibility to easily connect across the globe, media provides spaces for participative and creative encounters between various groups of our society. Therefore, the use of media and art is worth considering in the context of promoting socio-cultural diversity in today's globalised world.

As a result of the revolution in communication and media technologies of the last two decades and the concomitant upsurge in global connectivity which has had a ground-breaking impact on how people perceive media and interact with it (Jenkins 2006), media has become a powerful agent that has a strong influence on people's mindsets. Because of its enormous presence and its normalising effect, media shapes the way people perceive and act. In practice, people create their reality and interpret the events around them in accordance with what the media communicates; the cultural representations media produces can thus become people's beliefs (Appadurai 1990). In this sense media may unquestionably have negative effects in regards to pluralism in societies.

At the same time, they offer promising opportunities for promoting diversity, mutual understanding and tolerance. Tehranian (1999) argues that the



new globalised information and media technologies serve as means for protection of diversity. Whereas Mesomedia of communication, such as press and print, audio-visual media as well as the film industry are primarily used to facilitate social integration and mobilisation; Micromedia of communication (e.g. the Web, telephone, audio and video recorders, PCs etc.), on the other hand, play above all an empowering role for people. Their importance lays in the focus on helping individuals to develop to agents. These media create a global arena for civic participation and the cultural resistance of the underprivileged and discriminated.

To a great extent media serves as channels for artistic expression and can play a pivotal role in cultivating cultural dialogue and promoting difference. That arts are a natural place for the pursuit of intercultural knowledge has been recognised in the educational field since a long time; an art-centred approach to facilitating cultural dialogue “promotes a positive understanding of diversity, of different approaches and of multi-perspective ways of viewing things” (Putz-Pletzko 2008: 4). Art plays an important role in developing critical thinking skills and teaching how to differentiate between the surface and seeing what is beneath it—the meaning of values of one’s own and of someone else’s culture. Above all, artistic expression displays the complexity of interconnections of race, gender, class, religion, sexual orientation, age, and ability. For Hurtson (1997) art is the “boiled-down juice of human living”—the universal values of people’s lives—love and joy, pain, friendship and family, sexuality and identity—an essence of human life that reunites us all.

And finally here are some examples how art and culture—focusing on the topic of diversity—can affect communities and societies:

## THE MORRINHO PROJECT

In 1998 Nelcirlan Souza de Oliveira started a project called Morrinho (meaning “little hill”), a 350 square feet miniature favela model in Pereira da Silva close to Rio de Janeiro. He used bricks and recycled materials to make miniature reproductions of the houses within the community. It became internationally famous and was invited to the Venice Biennial.

The project has 4 activities: videos and short documentaries about the favelas, exhibition of the works, social activities and tourism. The project was discovered by a Brazilian film producer, who made a movie about it making it well known. It received many credits that helped to maintain the activities which had a very important impact on the local communities.

## ROCK AGAINST RACISM

After Eric Clapton’s racist statement in 1976 and David Bowie’s speech to support fascism (later both excused), some musicians decided to organise a concert to stand against the growing wave of racism in the UK. In 1978 100,000 people joined their demonstration and concerts in London. Later on other activities took place, which led to a fall of popularity towards the racist political party National Front.

Nowadays the Love Music Hate Racism is active in the UK, while Music Against Racism is existing in several other countries like Poland and Hungary. Asian Dub Foundation (UK) and RotFront—to give an example for single bands or musicians with great level of activism for social issues—are both very clearly more than only musical collectives.

## APOCALYPSE NOW

Finally we would like to bring an example of how movies and cinema are changing our perception about social and political issues. The U.S. war in Vietnam was considered the “first television war”. This war was followed by many works of film makers such as Peter Davis’ “Hearts and Minds” (1974), “The Deer Hunter” by Michael Cimino (1978), “Hair” by Milos Forman (1979), “Full Metal Jacket” by Stanley Kubrick (1987), and “Platoon” by Oliver Stone (1986). One film that stands out for its surrealist and iconic dialogues is Francis Ford Coppola’s “Apocalypse Now” (1979). Using the camera in a spectator mode and showing what was happening during the war, Coppola had a great influence on the social perception of this historical event. The movie remained in our collective memory, making us hear the sound of the helicopters and feel the heat and dust while we think about the war in Vietnam. These movies had quite an effect on the strengthening of peace movements and on people’s perception of war in the U.S. and many other parts of the world.



**Marcell Lörincz** was born in 1978, lives in Budapest, studied Russian language and literature, and will start International Human Rights studies in 2015. He is running the Subjective Values Foundation as head of the board and he is also active on European level as a board member of ENAR. His mission is to react on social conflicts and problems, reduce prejudices against the most vulnerable groups and promote positive messages towards the society using art and culture as a tool. He had the chance to work in the community media, leading a free radio station, running an immigrants’ news portal and editing daily newspapers. Besides other project activities he is coordinating the Music Against Racism campaign, managing activities on political participation of minorities and immigrants, and he is a lead trainer on human rights related topics.

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## THE PEER COACHING APPROACH IN ANTI-DISCRIMINATORY AND DIVERSITY-CONSCIOUS YOUTH CULTURE PROJECTS

by Sina Schindler

As cited in the SALTO Youth's booklet "PEERing In PEERing Out: Peer Education Approach in Cultural Diversity Projects", trainer Lynne Tammi describes peer education as "*a non-formal learning process that gives empowerment, confidence, and independence to young people whatever their background. Peer education is underpinned by the principle that young people are the experts of their own lives and are therefore the best starting point in any learning process*". In this understanding "*peer means equal: meaning we all learn together and that all our contributions are equal of worth. Whatever age you are you have a peer group, for example: your fellow students in school or college, your friends, people in a learning group, people at your work etc.*" (SALTO Youth 2005: 2f).

This present article tries to convey a broader understanding of the peer coaching approach by firstly presenting its positive impacts on learning processes, on self- and social-perception of young people and on societal life in their direct environment as well as on European level. Building on that the peer coaching approach will be observed with regard to its specific suitability for (international) diversity-conscious youth projects. Here, diversity-conscious perspectives are understood as specified by Ahmet Sinoplu and John Mukiibi in the foregoing article on "Diversity-conscious education and empowerment." In order to have a more practical insight in diversity-conscious peer coaching projects as well as to sensitise for the complexity related to this topic, conditions that should be taken into consideration will then be illustrated.

To forge a link with the "U-CARE – Urban Culture Against Racism in Europe" project, the work of the international ROOTS & ROUTES network will then be presented in order to afterwards address the question in which ways artistic and medial-cultural approaches can contribute to diversity-conscious and anti-discriminatory peer education.

### WHY PEER COACHING? BENEFITS OF PEER LEARNING AND TEACHING

A basic principle of the peer coaching approach lies in the perception of young people as credible experts of their own life world, knowing best what their needs, interests, wishes, and problems consist of. Compared to a formal educational point of departure, this less hierarchical learning context can help participants as well as their peer coaches to share experiences more freely and to discuss opinions more openly without having to justify themselves. As both, the coaches and the participants, belong to the same peer group, learning processes are more likely to happen mutually and at eye level while naturally facilitating the creation of a safe space. By using alternative learning methods, the peer coaching approach may also help reach young people who are not embraced by formal educational methods. A peer coach is rather seen as a facilitator—supporting people in finding a good solution in a given situation—than a teacher.

### POSITIVE INFLUENCE ON SELF- AND SOCIAL-PERCEPTION

Within the peer coaching approach, young people are expected to take responsibility for supporting, enabling and empowering each other. This not only has a positive influence on the peer coaches' self-esteem but also supports the development of soft skills such as communication, social and organisational skills, and personal growth in a positive way. The peer coaches' existing skills and knowledge are considered important, are activated, practically applied, and enhanced during peer coaching situations. Supporting others in being able to articulate themselves, their wishes, and interests has impact on the participants' as well as the peer coaches'

self-conception. While actively participating and making decisions in peer coaching contexts, young people do not only gather experience and develop professional perspectives for their own future, but also contribute to sustainable educational processes. Participants of peer trainings often perceive their peer coaches as role models stimulating their intrinsic motivation to become peer coaches themselves. Furthermore, the peer coaching approach fosters a positive perception of young people as active and participating change agents within society. Being appreciated as well-educated and skilled young people and pooled on a broader level, peer coaches can contribute to a participative, inclusive and open Europe.

### **HOW CAN PEER LEARNING CONTRIBUTE TO CHALLENGE DISCRIMINATORY BEHAVIOUR AND ATTITUDES?**

Firstly, peer coaching is based on the principle of equality as the notion “peer” indicates. Here, equality is not understood as veiling differences, but as an attitude and a mutual interaction aiming to encounter and embrace diversity with respect. Secondly, the peer coaching context itself can constitute a platform fostering empathy since often participants and peer coaches are sharing a common life reality. These two aspects can contribute to a natural creation of a safe space in which coaches and participants have the possibility to share and reflect own experiences, attitudes and behaviours. Furthermore, perceiving young people as responsible individuals can be supportive of their self-conception as actual change agents of their own social environment and engage them in the issue of anti-discrimination. Asli Wheliye from the European Peer Training Organisation (EPTO) points out that by starting to sensitise people at a young age, a diversity-conscious attitude can be strengthened from an early stage of development on, enable young individuals to react to discriminatory attitudes and behaviour, and to support their peers on this issue ([http://epto.org/twl/?page\\_id=20](http://epto.org/twl/?page_id=20) - 14.04.2014).

### **PEER COACHING IN DIVERSITY-CONSCIOUS (INTERNATIONAL) YOUTH PROJECTS**

While including the peer coaching approach in an international diversity-conscious youth project, diverse aspects have to be taken into consideration such as an adequate and clear communication, planning, organisation, negotiation and formulation of goals, and reflection on target-groups and their diverse backgrounds—just to name a few. Such a project not only has to constantly check itself for internally and externally coping with an diversity-conscious attitude—such as criteria of exclusion and accessibility for participants and peer coaches—but also has to make sure all involved facilitators are speaking a same “language”. As in any

other youth project, goals have to be reachable and meet with the capability, capacities, and resources available. As mentioned in the JFF – Institut für Medienpädagogik in Forschung und Praxis’ expertise, also transparency and “room to manoeuvre for actors on all levels” (Demmler, Heimmann 2012: 25) should be provided and the assignment of tasks structured clearly and reasonably.

Pedagogical facilitators and project managers should be able to provide and have knowledge of legal and structural frame conditions, to provide support, mentoring and evaluation, and to foster network building. While working with peer coaches, they should not only be thoughtful of including them in the project’s organisation and implementation, but also be willing to share responsibilities and foster the young coaches’ involvement in decision-making. Facilitators and project managers have to make sure that they as well as the involved peer coaches are well grounded in the issue of anti-discrimination and diversity and are able to reflect controversial and sensible subjects. Participation in anti-bias/critical-whiteness/empowerment workshops can be recommended to sensitise peer coaches and facilitators for the complexity, challenges, and risks while addressing these issues. Being aware of own experiences with discrimination and own discriminatory behaviour, blind spots and selective perception should be considered as precondition also in order to assure the use of the above mentioned same “language”. In addition, facilitators should also have a look on the composition of the project team and their general working contexts with regard to a diversity-conscious demand.

Peer coaches who are conveying the issues of anti-discrimination and diversity-conscious perspectives to other young people should display a strong interest in, commitment to, and consciousness for this topic. Their working methods and experiences should be known to the involved project managers. They should be capable of self-reflexion, critical thinking, taking a firm stand, and not leaving controversial statements uncommented.

### **ROOTS & ROUTES: FROM CULTURAL EDUCATION AND PROMOTION OF TALENTS TO R&R PEER COACH EDUCATION**

Since its creation in the Netherlands in 2001, the international ROOTS & ROUTES network has made fostering cultural and social diversity in contemporary arts and media one of its main fields of action. Starting with primarily artistic projects such as mobility programmes dedicated to the creation and presentation of performances on stage or during festivals, the network gradually developed its mission of supporting young artists further. In combining the growing demand on the part of cultural and youth institutions for peer facilitators with encouraging young artists to find alternative ways of professionalisation, the idea of developing a common ROOTS & ROUTES Peer

Coach curriculum and certificate for the ROOTS & ROUTES Peer Coach education was born. Revised through experiences made during a pilot phase, the curriculum embraces theoretical inputs, role plays, discussions, workshops and practical exercises. With these methodical approaches the peer coaches to-be are trained in different thematically units on artistic and media competencies; coaching skills: analysing and adapting to working contexts, communication and feedback, group dynamics, facilitating techniques, and didactics; entrepreneurial competencies: self- and project management, legal issues, promotion and marketing, and life-long learning, reflective and cross-sectoral skills. In order to gain experiences in an international context and to train inter-cultural competencies, ROOTS & ROUTES Peer Coaches have the possibility to participate in international training seminars on topics the different ROOTS & ROUTES partner organisations are specialised in or to test their skills and exchange in international coaching situations.

## COMBINING ARTISTIC AND MEDIAL APPROACHES WITH DIVERSITY-CONSCIOUS PEER COACHING IN AN INTERNATIONAL CONTEXT

One idea behind the U-CARE project lies in the presumption that both peer education on the one hand and artistic and medial methods on the other hand are particularly suitable to approach the issues of anti-racism and diversity. A de-hierarchicalised non-frontal peer learning context can be helpful to engage in these topics considering the complexity but also the special sensitivity which is required while addressing them. As already described, working with people of one's own peer group instead of "older pedagogical experts" can lead to a more mutual exchange and appeal individuals with lesser risk of conveying the impression of "preaching the right way" of behaviour or attitude. Especially in an international context communicating in the various non-verbal artistic languages—may they be representing or not—involves alternative ways of understanding that can help to address individuals for example of different ages, linguistic backgrounds, etc. Furthermore, expressing oneself artistically can lead to an empowering experience since it allows to work with own experiences of discrimination by means of alienation, abstraction and physical motion. Another approach involved in the U-CARE project was the analysis of media which we encounter in our everyday lives and which often conveys biased messages. (Re-)appropriating medial tools both in an artistic and in a documenting way offers concrete options of action to challenge and illuminate discrimination and is especially suitable for young people who are naturally growing up as digital natives today. In order to have an insight into the concrete U-CARE methodologies, the several steps, activities and results will now be presented in the following chapters of this brochure.

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A useful orientation tool for project managers, pedagogical facilitators and peer coaches in diversity-conscious youth projects—"Guidelines for Challenging Racism and Other Forms of Oppression"—provided by ChangeWorks Consulting can be found at <http://www.changeworksconsulting.org/Guidelines-Racism.pdf> (21.04.2014).



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## U-CARE: ANTIRACIST SELF-EMPOWERMENT WITHIN INTERNATIONAL YOUTH WORK

by Sina Schindler, Janna Hadler, Sascha Düx

Supporting young people from 8 different countries in starting own anti-racism campaigns including cultural and media-pedagogical approaches: is that possible? And if yes, by which means? From winter 2012 the expedition to possible answers started with the youth project “U-CARE – Urban Culture Against Racism in Europe”—leading to more than 40 different workshops, performances, and events all over Europe, reaching more than 1000 young people.

### OVERVIEW

The U-CARE project was designed with an ambitious strategy in mind: to achieve the goal of reaching many young (and other) people all over Europe with strong messages against racism and discrimination on a deep level, we planned to find young artists and media makers in all partner countries; and to support them in gaining the necessary skills and developing their ideas towards a level where they could reach others peer-to-peer: with artistic works and workshops, public events, performances, and online movies on the project topics of anti-discrimination, anti-racism and appreciating cultural diversity. This strategy was implemented in 5 consecutive steps:

1. At 3 international exchange seminars in early 2013, U-CARE project managers and trainers exchanged good practice, defined common grounds / shared definitions for the project and agreed on cornerstones for the U-CARE curriculum for the peer coach education.
2. In each of the 8 partner countries, 6 to 12 young artists / media makers were found and selected, who then participated in national seminars. Here,

the first part of the U-CARE Peer Coach education took place: in 5 days, the participants sensitised themselves with professional support for the topics racism and discrimination, exchanged own experiences within a safe space and sharpened their awareness concerning stereotypes and own blind spots. At the same time, these seminars served as preparation for the 2-week international U-CARE Summer Academy.

3. Each partner country was sending 4 to 8 participants to the international U-CARE Summer Academy in Heek/Germany in July/August 2013. This step was planned as additional training and self-empowerment opportunity and, more important, as an incubator for project ideas: the participants would come together in small groups formed around clusters of similar topics and approaches. These cluster groups would then develop concepts for U-CARE activities: workshops, performances, exhibitions, films, or other artistic/medial ways of involving other (young) people in discourses about racism, discrimination, and diversity.

4. Back in their countries of residency, the U-CARE Peer Coaches implemented national U-CARE activities based on their concepts worked out at the Summer Academy. These activities happened locally/regionally in all partner countries, partly linked through online exchange.

5. The U-CARE project results were disseminated by an international conference held in Rotterdam on 26th September 2014, by various national dissemination activities, and last but not least by this brochure.

Let's take a closer look at these steps:

## THE INTERNATIONAL EXCHANGE SEMINARS

The U-CARE journey began in Liverpool. Here, project managers, facilitators, and artistic coaches/ trainers from Hungary, Italy, Greece, France, Romania, the Netherlands, Germany and the United Kingdom met in February 2013 to exchange about good practice of artistic/medial anti-racism and anti-discrimination projects; and to develop a common approach to the project's topics.

Something interesting happened here: in the early phase of the project, our communication about racism mainly had an anthropological focus: xenophobia was discussed as a typical human fear, grounded in experiences from pre-historic times, still having an impact in making people think and act in racist ways. This changed in Liverpool.

The historical rise of Liverpool to one of England's richest cities in the 18th century was mainly fuelled by the transatlantic slave trade. Our host organisation, Brouhaha International, took the whole group to the Liverpool International Slavery Museum. There, it is well documented how racism was used as a tool by slave trade profiteers: to counter early theologically and politically founded criticism of slavery that recurred to human rights, racist ideologies were constructed and spread. By denying the human status of the slaves, slave trade profiteers could safeguard their businesses.

The experience of visiting the museum with its factually and emotionally strong documentation of slavery and racist ideology, the discourse in the partnership was shifted to a new level: in addition to anthropological/xenophobia-based explanations of racism, the dimension of racism as a constructed ideology serving purposes of certain people and interest groups came into our focus.

A bit more than a month later, the second exchange seminar brought together the project consortium, artistic experts and trainers in Budapest. Here, content focus was on anti-Roma racism and on (especially nationalist /anti-European) extremism and populism. Our host organisation, Subjective Values Foundation, also involved the group in a workshop on practical methods for anti-discrimination and anti-racism work. One important topic tackled here was the role of privileges of social groups and individuals in relation to racism and discrimination.

The 3rd and last exchange seminar took us to Florence in May 2013. With a content focus on migration and on specifically artistic methods in dealing with racism and discrimination, the 2 Italian host organisations COSPE and Associazione Fabbrica Europa provided a wide range of input from scientific to artistic approaches. Here, various aspects and forms of discrimination as well as methods for raising awareness on discrimination were highlighted.

In addition to the content work bringing the consortium on a common discourse level, the exchange seminars had an important structural role in the project process. The whole project concept was discussed and modified here; cornerstones for the national seminars were defined, and the U-CARE Peer Coaching concept was broadened:

The original project design was rather "top-down" in the sense that the international exchange seminar would serve as "train-the-trainer" seminars, preparing trainers and coaches to provide young artists with a training to become U-CARE Peer Coaches, thus enabling them to run U-CARE workshops in their countries of residency. The training would happen during national workshops and the international Summer Academy, and both the training and the following local workshops led by U-CARE Peer Coaches would follow methods and principles developed and shared at the initial international exchange seminars.

Now, during these exchange seminars, the consortium decided to introduce a stronger "bottom-up" aspect into the project design: rather than educating the U-CARE Peer Coaches along a pre-defined path to lead pre-formatted workshops, we would use the Summer Academy as a laboratory for ideas. The peer coaches to-be would be provided with tools and space to develop their own concepts of how to reach other young people, raise their awareness of various forms of discrimination and immunise them against racism. This would also allow for concepts better adapted to the different situations in the partner countries rather than having one unified workshop concept.

### PEER COACH TRAINING: TARGET GROUPS AND COMPETENCY PROFILES

After the U-CARE partnership and project concept had evolved into a defined shape at the 3 international seminars, it was time to find suitable participants for the U-CARE Peer Coach training. In the original project design, we wanted this training to result in a group of young peer coaches willing and able to reach other young people on a deep level with anti-discrimination/anti-racism/pro-diversity messages, using artistic methods.

So, competencies on 3 levels were required:

1. artistic competencies, including artistic skills, knowledge about the history of art forms used and a sensitive attitude concerning arts in the context of contemporary society
2. educational competencies, including communicative and pedagogical skills, knowledge about group situations and how to deal with them, an appreciative attitude respecting differences, and supporting the individual strengths of the coachees



3. thematic competencies, including knowledge about current discourses on racism, discrimination and diversity, methodological skills, an open attitude of awareness, and reflecting of own blind spots

The addition of the “bottom-up” element—thinking of the U-CARE Peer Coaches as young activists who develop and implement their own project ideas rather than just learning how to run a pre-defined workshop format—required an additional competency level:

4. project management competencies, including skills in self-, time- and financial management, knowledge about funding sources, and a social-entrepreneurial attitude identifying social problems and developing suitable solutions well adapted to real-world environments and target groups

We decided that our short-term training programme would not be able to instigate deep artistic competencies; thus, we defined our target group for the U-CARE Peer Coach training as young artists with talent and experiences in the fields of arts and media who are interested in making use of this talent to promote diversity and anti-racism. So we pre-supposed type 1 competencies and set the focus of the Peer Coach training mainly on type 2, 3 and 4 competencies, as well as on the connections between the 4 competency types.

At least 12 participants per country were found and selected for the U-CARE Peer Coach training (only exception: France and the Netherlands “shared” their implementation of the national seminars and selected 6 participants each).

## PEER COACH TRAINING: NATIONAL SEMINARS

The U-CARE project connected a bunch of very diverse partner organisations: organisations active in festivals and arts education like Associazione Fabbrica Europa (Florence), Brouhaha International (Liverpool) and SMouTh (Larissa/Greece), human rights focused organisations like Subjective Values Foundation (Budapest) and COSPE (Florence and Bologna), artistic talent development organisations like Stichting ROOTS & ROUTES (Rotterdam) and RiF (Lille) and youth work organisations such as EuroEst (Bucharest) and coordinator jfc Medienzentrum (Cologne). And those with special roles in this project: Mira Media (Utrecht) doing research and organising the final conference and the ROOTS & ROUTES International Association (Rotterdam) as umbrella organisation of the network supporting international collaboration and dissemination.

This diversity on the organisational level of course had an impact on the first part of the U-CARE Peer Coach training: the seminars held in each of the 8 partner countries. SMouTh e.g. organised the Greek national seminar using lots of theatre elements, while jfc worked with methods from diversity-conscious youth work. Still, there were common thematic grounds and content cornerstones defined during the previous international exchange seminars; each national seminar included 6 compulsory elements:

1. Discussion and definition of common group rules (see facing page)

2. Video presentations: each participant would be video-recorded while answering a few questions on the U-CARE topic. From these videos, a short introductory film presenting all participants of the U-CARE Summer Academy was edited and shown at the first academy day.

3. Preparation of “country sessions”: each national group would prepare a session (could be a workshop, a theatre play, a combination of methods) on one specific discrimination/diversity related topic.

4. Collecting and discussing project ideas: since the following Summer Academy was meant as an idea laboratory, already at the national seminars ideas would be collected and their feasibility in the national context would be discussed.

5. Seep discussion on the U-CARE topics

6. Evaluation of the seminars

Point 5 was especially important to us: since at the U-CARE Summer Academy, discussions and content work would have to mainly run in (broken) English, it was crucial to reach a deep discussion level already before the academy, giving all participants the chance to work on the U-CARE topics in the language of their country of residency. For this, 4 core topics were defined to be treated and discussed at each national seminar:

– What is racism/discrimination? (Discussing definitions)

– What are your own experiences with racism/discrimination (both as person being discriminated against and as person discriminating others)?

– Creating awareness, e.g. for existing stereotypes and “blind spots” in the own perception

– Change of perspectives, e.g. experimentally take roles of people with more/less/different privileges

The national seminars ran successfully between May and July 2013. They lasted for at least 5 days; in some countries they were spread over 3 weekends, in others (like Germany) they were held en bloc.

## THE INTERNATIONAL U-CARE SUMMER ACADEMY

Young artists and media makers from 8 countries get together, discuss and develop ideas and empower themselves to become U-CARE Peer Coaches: that was the basic concept behind the U-CARE Summer Academy 2013. From 29th July to 11th August, 55 participants from all project countries joined the academy in Heek-Nienborg/Germany that offered different workshops, trainings, and spaces to develop own concepts in small groups.

## THE U-CARE GROUP RULES

The U-CARE partnership agreed to discuss and define group rules at the beginning of all U-CARE seminars and trainings (including the U-CARE Summer Academy). Group rules should at least contain the following 5 basics:

Communicate respectfully.

The seminars are a “safe space”. What is shared in the group stays inside the group.

Sharing experience is voluntary.

Experiences and thoughts shared with others are not to be judged as “objectively right or wrong”; instead, there should be space to give opinions and to explain the reasons for those opinions.

Leave space (“oxygen”) for the others in discussions.

After the national seminars, the international Summer Academy offered additional training and self-empowerment opportunities for the prospective U-CARE Peer Coaches and, more important, worked as an incubator for project ideas: the participants came together in small groups formed around clusters of similar topics and approaches. These cluster groups then developed concepts for U-CARE activities: workshops, performances, exhibitions, films, or other artistic/medial ways of involving other (young) people in discourses about racism, discrimination, and diversity.

Hence, the Summer Academy was preparing the following step 4: The national U-CARE activities, based on concepts worked out at the Summer Academy, carried out by U-CARE Peer Coaches trained there and in national seminars. These activities were planned to happen locally/regionally in all partner countries, partly linked through online exchange.

## THE U-CARE SUMMER ACADEMY CONCEPT

For the U-CARE Summer Academy, the development of a quite complex concept was necessary, since several requirements had to be met:

The academy should both offer training and provide space for self-empowerment of the participants.

Since the target group of the academy were young artists and media makers with well-developed competencies in their artistic fields, but not necessarily with competencies in the field of coaching/educating others, the academy should provide trainings on how to coach groups.



The academy should make a link between the artistic disciplines and diversity-conscious anti-discrimination/anti-racist work, resulting in concrete methods and project ideas.

The academy should be a laboratory for project concepts; bringing young activists with similar ideas together in cluster groups, where these ideas would be developed into concrete project plans.

The academy should enable the U-CARE Peer Coaches to put their project plans into practice after having returned to their countries of residency.

To fulfil these aims, an academy schedule/curriculum with 6 different elements was developed:

#### **I. Sessions run by national groups**

During the national seminars, each national participant group had prepared a 1-hour topical session for the rest of the participants. Always 2 of these 8 “country sessions” ran in parallel in a total of 4 time-slots at the Summer Academy. Some had the character of theatre or music performances, some were rather workshop/seminar units. All content was related to the U-CARE topics, in some cases with specific focus on the situation in the group’s country of residency, in some cases rather with a general topical focus.

#### **II. Whole group anti-racism training**

2 professional anti-racism trainer teams of 2 persons each worked with the group for 2 days to get them on a common level of knowledge and consciousness. For this, the group was split into 2 halves.

#### **III. Artistic methods in anti-racist work**

Here, professional artists / senior coaches joined the academy for 2 1/2 days. The group split up by artistic disciplines: dance, music (with rap, poetry, singing, live band, and music production), video, visual arts, and theatre. The aim was to train the peer coaches as artists that teach their disciplines with the knowledge on how to deal with cultural diversity, racism, and discrimination.

#### **IV. Coaching tools**

There were 3 “coaching tools” units training the educational competencies of the participants.

Topics included:

- being a coach / what makes a good coach
- communication I: body language and leadership in groups
- communication II: giving and taking feedback
- group dynamics, roles in groups, dealing with group conflicts
- dealing with diversity in groups

Additionally, there was a special session on project management, split in groups dealing with different aspects: financial management, overall project coordination, applying for funding.

#### **V. Project laboratory**

The project laboratory element started with a bazaar of ideas: participants presented ideas and concepts on big posters, got together and built internationally mixed “cluster groups” around similar ideas. There were 3 “dogmas” for putting together the groups: cluster groups had to contain at least 5

people, from at least 3 countries, and they couldn't be a 100% reunion of a group that had already worked together at a previous project. 6 cluster groups were formed in this process.

Each cluster group focused on the development of a certain concept, like a series of workshops, a campaign, a public event etc. There were 6 time-slots of 2 to 3 hours for these cluster groups spread over 5 days; in between, groups could split up and send delegates to "Heek University" sessions (see below), who then reported relevant content back to the cluster group. In the final academy days, the cluster groups had to present their working plan for the time after the academy, implementing their concept in the countries of residency of the group members while staying in contact via social media.

#### VI. "Heek University"

In the 5 "university" units, people could choose between a range of up to 7 different simultaneous offers: from harmony singing to "how to write an application for a EU funded transnational youth initiative", from low budget PR tools to theatrical methods, from group energisers to professional communication basics.

In addition to these 6 types of sessions, there were group warm-ups each morning, additional group activities (group games, open air sports, and cinema), and evaluation sessions in the middle and at the end of the academy.

### THE NATIONAL U-CARE ACTIVITIES

After the Summer Academy, 55 peer coaches travelled back to their countries of residency as U-CARE ambassadors, ready to put their project concepts into practice: step 4 of the U-CARE project concept. In educational, cultural, and youth institutions, at festivals and other events the U-CARE Peer Coaches were acting as multipliers who sensitised young people on the topics of discrimination, racism, and appreciating cultural diversity. So the peer coaches contributed to empowerment processes of people having experienced discrimination and racism.

National U-CARE activities happened in the time from August 2013 to October 2014. 40+ U-CARE workshops, events, exhibitions and performances were realised, reaching a total of 1000+ young people. Details can be found starting from page 24 and on the project website [www.u-care.org](http://www.u-care.org).

### THE FINAL STEP: CONFERENCE AND PUBLICATION

The 5th and final step of the U-CARE project was focusing on dissemination. In May 2014, we started building a structure for this publication and sending a call for contributions to all partners. At the

### U-CARE SUMMER ACADEMY VIDEOS

The official U-CARE Summer Academy documentary:

[www.youtube.com/watch?v=bdaaBtRcLRk](http://www.youtube.com/watch?v=bdaaBtRcLRk)



An external documentary created by a group of young people travelling through Germany and documenting various projects connecting young people and culture within a non-profit project:

[www.u-care.org/video-idi1701](http://www.u-care.org/video-idi1701)



The music video "Where I'm From", created at the U-CARE Summer Academy:

[www.youtube.com/watch?v=L-cAo\\_Xn\\_fQ](http://www.youtube.com/watch?v=L-cAo_Xn_fQ)



3rd and final international management meeting in June 2014 in Bucharest, this draft was discussed and the partnership agreed on the structure of the brochure. Also, during this meeting the planning for the final conference started.

You can find details on the conference starting from page 28; and you hold the publication in your hands. We hope to reach many people this way and to inspire follow-up projects.

### EVALUATION AND CONCLUSIONS

The U-CARE project was a very successful joint effort of 11 very different partner organisations in 8 countries, resulting not only in various activities and productions reaching many young people all over Europe with strong messages against racism and discrimination; but also in learning processes and developments in the partnership, the organisations, and individuals involved.

U-CARE was a project with a high level of complexity and with a lot of pioneer work: we did many things for the first time, many of them went very well, and still there was room for improvement.

Some of the challenges we encountered and some of our most important evaluation results included:

Connecting the partnership and getting to a level of shared definitions, goals, and language was not an easy process, but a very fruitful and constructive one in the end.

The national seminars were too short for the big amount of content to be tackled and tasks to be fulfilled. They would have needed a duration of 10 rather than 5 days.



Also, the activity programme of the Summer Academy was very packed; it could have used more days – or less content, by shifting content to longer national seminars.

Competencies, experiences, and personalities of trainers, artists, and senior coaches in the peer coach training are a crucial success factor. Since many partner organisations entered new topical ground in the U-CARE project, we had to work with new people and new partners in several cases – sometimes noticing that someone was not the right person/partner for a job, but luckily in most cases with great results.

The concept of young people from all over Europe bring their ideas to the Summer Academy where ideas are selected and clustered towards groups with common concepts had its pitfalls. Many participants came to the Summer Academy with already very fixed ideas in their heads, expecting to work on their exact ideas. This led to some disappointments in 2 of the 6 cluster groups.

At the Summer Academy, we relied too much on the participants as builders of the bridge between artistic competencies and methods on one hand and the U-CARE topics on the other hand. This worked well for some artistic disciplines, while in others, there were missing links.

The Summer Academy received a very positive general feedback from the participants; it had a strong dynamic, lots of ideas blossomed. However, this dynamic was reduced after the cluster groups spread out back to the countries of residency of the group members; transnational collaboration and networking via social media did not work well in many cases; still, the national activities went very well.

So, on a more general note, we maybe sometimes wanted too much, put too much into certain steps. The idea to use the international U-CARE Summer Academy as a laboratory where transnational cluster groups develop project concepts that the group members then implement nationally while staying in contact transnationally via online tools did not fully function.

Probably also because the competency requirements for the individual participants were too high: to have great artistic skills *and* great educational skills *and* interest in / sensitivity for discrimination, racism, diversity topics *and* to be a great project manager was expecting too much from our participants. Especially the project manager part: in the end, we made all of the projects work out fine, but this required more interventions from the side of the U-CARE project organisations and their staff than we had expected.

Conclusions for follow-up projects would include:

Put more focus on the national seminars; use them as the main part of a peer coach training.

If possible by any means, get a first hand impression of coaches, trainers, experts that you plan to hire. Visit them at work. Give them a very detailed briefing of what you expect from them and what they have to expect at your project.

Put more focus on the development of specific artistic methods in anti-discrimination/anti-racist work.

Do project development laboratories on a national base rather than during an international academy; unless you want to develop *real* transnational projects, such as a European performance tour.

Also, maybe split the aspects of peer coach training and participative project development. A great young artistic peer coach isn't always a great young campaigner and project manager and vice versa.

In spite of these “teething troubles” typical for a project entering innovative grounds, U-CARE proved to be a very successful project with a high impact. Participants applied the tools they acquired in the national seminars and the Summer Academy, most of them became very effective U-CARE Peer Coaches and great ambassadors for the U-CARE message of countering racism and appreciating diversity. The international context and the diverse artistic languages made it possible to exchange in versatile forms and to get sensitised for the different perspectives on the U-CARE project topics.

The international exchange was fructifying: shared experiences, the collective work on concrete ideas, and intensive discussions helped to build new networks. Diversity was experienced as an element of empowerment (and not as a source of separation) that was approached by the different artistic means and in a vivid and true-to-life manner. The U-CARE Peer Coaches passed this spirit to other young people.



**Janna Hadler** has studied Cultural Studies and Educational Sciences at the Leuphana University Lüneburg. From 2013 to 2014 she worked for jfc Medienzentrum e.V. as a project manager for different projects of the ROOTS & ROUTES network, including U-CARE. In cooperation with Sina Schindler and Sascha Düx she has prepared and implemented the German national U-CARE Seminar and the international U-CARE Summer Academy.

She is a founding member of ROOTS & ROUTES Cologne e.V.; furthermore, she works as a stage manager at Winterfest, a festival for contemporary circus in Salzburg, Austria.

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## U-CARE FOLLOW-UP

On 31st October 2014, the EU Fundamental Rights and Citizenship programme funded U-CARE project phase will end. However, the U-CARE partnership and the international ROOTS & ROUTES network as well as many of the U-CARE Peer Coaches go on developing projects to spread the U-CARE message and spirit. To name just a few:

6 organisations from the U-CARE partnership have teamed up with new partners to develop an international project extending the U-CARE approach to the field of LGBT+ equality. Their first application was rejected, a re-worked version of the project is submitted in November 2014.

German U-CARE Peer Coaches successfully applied for funding from the EU Youth in Action programme for a national youth initiative project called “TAKE CARE – Thoughts, Art, Knowledge, Expression and Culture Against Racism in Europe”. Within this project, additional workshops and performances following the U-CARE approach could be implemented.

The project “I-CARE – InterCulture Against Racism in Europe” will connect U-CARE partner Associazione Fabbrica Europa (Italy) with new German and Lithuanian partners to create public performances on anti-racism and anti-discrimination topics.

So, at the end of the U-CARE journey, a new journey starts, and we are looking forward to new activities and projects.



**Sascha Düx** works at jfc Medienzentrum e.V., department for international and intercultural youth media projects since 2001. Together with Sina Schindler, he has been the international coordinator of the U-CARE project. He holds a diploma in educational sciences (University of Cologne). Since 1992, he has been active in youth work as a volunteer, running international exchange projects since 1994. Sascha is the treasurer of the ROOTS & ROUTES International Association and a board member of ROOTS & ROUTES Cologne e.V.

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## MUSIC, DANCE AND MEDIA WORKSHOPS AGAINST DISCRIMINATION AND RACISM

**Kind of activity:** workshop

**Location:** secondary and evening schools and youth centres in Cologne/Germany

**Target groups:** students (11–18 years), general youth

**Dates and duration:** 4- to 6-day workshops, May–October 2014

Methodical work on the topics discrimination and anti-racism in the disciplines dance, music, and media was led by German U-CARE Peer Coaches using an artistic approach to raise awareness and self-reflection within the participants coming from diverse (cultural) backgrounds and of different age. Elements involved in the workshops: short films, role plays, media analysis, warm-ups, music analysis, and the creation of own short films, songs, and dance choreographies.

Results: dance, music and media performances, songs, short films

<http://u-care.org/activity-id509>

<http://u-care.org/activity-id505>

<http://u-care.org/activity-id460>

<http://u-care.org/activity-id463>

<http://u-care.org/activity-id546>

## THE U-CARE ACTIVITIES

### FEEL THE MUSIC

**Kind of activity:** workshop

**Location:** Academy of Fine Arts and Sonoria spazio giovani e musica, Florence/Italy

**Target group:** art students and youth centre youth

**Dates and duration:** 2 5-day workshops, January–February and February–March 2014

The workshops focused on the analysis of the soundscapes that are surrounding us in order to develop an analytic attitude towards visual information, to sensitise active and mutual listening, and to be able to recognise and to prevent discriminatory attitudes in our society. Due to the visual arts and music background of the involved U-CARE Peer Coaches, special attention was paid to visual aspects—the translation of soundscapes into images—and concrete music practice to help the participants to express and explore their emotions. Methods used within the workshops: body perception and voice exercises, games with colours and shapes inspired by sounds, creative reading, working with rhythm, elaborating a visual collage, and discussions.

Results: 2 public presentations of the “Feel the Music Emotional Map” at SRISA Santa Reparata International School of Arts on 13rd March 2014.

<http://u-care.org/activity-id515>

<http://u-care.org/pics-id614>

### MINORITY SONG COMPOSITION WORKSHOP

**Kind of activity:** workshop

**Location:** Ntoulas Sound Studios in Larisa/Greece

**Involved countries:** Greece, Netherlands, Albania

**Target groups:** musicians and producers (24–37 years)

**Dates and duration:** April–July 2014, 38 hours

Based on an analysis of Georg Simmel’s text “The Stranger” and on the participants’ individual experiences with discrimination, the song “No one’s a stranger” was created during the workshop. The participants decided to compose a song according to the lyrics that were written in Albanian during the workshop process. In Greece the Albanian minority is the biggest ethnic minority. The song was presented during several youth concerts in Greece.

Result: “No one’s a stranger” (song and video clip)

<http://u-care.org/video-id1695>

<http://u-care.org/activity-id536>

## FROUTOPIA

**Kind of activity:** music theatre

**Location:** “Ekfrasi” dance school in Agia/Greece

**Target group:** 22 children (12–17 years)

**Dates and duration:** May–June 2014, 45 hours

During several sessions led by Greek U-CARE Peer Coaches, pupils of “Ekfrasi” dance school worked on the topics discrimination, racism, and xenophobia within the framework of Evgenios Triviaz theatre play “Froutopia”. The centre of this play is a village of fruits which is in conflict due to the mysterious disappearance of the greengrocer. The dynamics that are developing during the play give a very transparent analysis of social processes: they show that division into rivaling subgroups that identify themselves as “good” and others as “evil” can be reactions to external problems. Thus, the play invites the audience to deconstruct processes of stigmatisation and stereotyping of social groups.

Result: performance of “Froutopia” on 28th and 29th June 2014 at Chrisalida Cultural Centre in Agia

<http://u-care.org/activity-id538>

## DIGITAL STORYTELLING

**Kind of activity:** workshop

**Location:** Second chance school, Larisa/Greece

**Target group:** students of second chance school (19–58 years)

**Dates and duration:** June 2014, 50 hours

A digital storytelling workshop with emphasis on developing personal stories of experiences with social and cultural discrimination. The Greek U-CARE Peer Coaches developed methodologies on narration, storytelling, creative writing, storyboarding and supported the participants in creating a personal scenario for a short movie on the workshop’s topic. The expressive skills of the participants showed a significant improvement during the workshop process. At a later stage, the participants directed the short movies finalised by the media team.

Result: 10 short movies presented during various screenings in Larisa

<http://u-care.org/activity-id539>

## T.A.L.E. - TELL ANOTHER, LEARN EACH OTHER

**Kind of activity:** workshop

**Location:** public high school “Istituto Sasseti-Peruzzi” and International School of Comics in Florence/Italy

**Target group:** students of Istituto Sasseti-Peruzzi, most of them with a Chinese background and students of the International School of Comics

These storytelling workshops focused on the link between folkloristic and personal narratives: through a process of deconstruction and reconstruction it is possible to create a modern tale where people can recognise themselves and understand others as part of the same story. The workshops were aimed at creating a modern tale and also making the people involved show their collective story through a recorded performance or a stop-motion animation.

Results: Stories and pictures

<http://tellanother.blogspot.it>

<http://u-care.org/activity-id542>

## MULTILINGUALISM VS. RACISM

**Kind of activity:** workshop

**Location:** Skinovatis Creative Workshop for Children and Institut français, Larisa/Greece

**Target group:** young people (12–17 years)

**Dates and duration:** September 2013, 25 hours

The Greek U-CARE Peer Coaches organised a series of workshop sessions with emphasis on the development of multilingual skills of the young people. Through this methodology, the young people’s interest in other languages and cultures was stimulated and they did own research on specific European countries. This procedure was combined with games aiming at raising awareness for discrimination, racism, and prejudices. The participants formulated phrases and concrete ideas in relation to the anti-racism topic. These messages were translated in 15 different languages.

Result: a public installation and exhibition of 300 cards with more than 30 different messages

<http://u-care.org/activity-id541>

## THEATRE WORKSHOP FOR MALE PRISON INMATES

**Kind of activity:** workshop  
**Location:** men's prison in Larisa/Greece  
**Target group:** inmates and students of the prison's second chance course (21–57 years)  
**Dates and duration:** January–March 2014, 25 hours

A theatre workshop aiming at raising awareness on the topics of ethnic discrimination inside the prison's environment and at raising mutual acceptance of the different languages, cultures, and ethnic backgrounds of the inmates.

Result: theatre play presented at the prison's secondary chance course to an audience of 150+ inmates

<http://u-care.org/activity-id540>

## DOJOLOGIC

**Kind of activity:** workshop  
**Location:** Il Vivaio del Malcantone, Florence/Italy  
**Target group:** adults responding to a call for participants published via social media  
**Dates and duration:** April 2014

Dojologic was developed during the U-CARE National Seminar in July 2013 at youth centre “Sonoria”, based on an idea and previous researches by U-CARE facilitator Pietro Gaglianò. The workshop's main concept is the analysis—through a match of insults—of stereotypes often involuntarily inherent in our language and to discuss the content of those stereotypes. Dojologic combines martial arts with the art of insulting and involves creativity and reflection, dialogue, and rhetorical skills. During the workshop, creative insults are originated based on pure rhetorical exercises that are not personally directed to the challengers. Emerging automatism and stereotypes were analysed in the subsequent group discussion. In preparation of the workshop, the Italian U-CARE Peer Coaches did detailed research on analysis of spoken language and the etymology of individual insults. The match of insults was first tested with friends and associates to assess the risk of using offensive language, to prove the usefulness of various exercises, and to test the peer coaches' ability to collaborate and manage the entire project.

Results: workshops

<http://u-care.org/activity-id511>

<http://dojologic.tk>

<http://www.facebook.com/dojologic>

## INDEPENDENCE DANCE WORKSHOP

**Kind of activity:** workshop  
**Location:** Independence Studio, Larisa/Greece  
**Target group:** dance students of Independence Studio (24–56 years)  
**Dates and duration:** May–June 2014, 30 hours

A theoretical and practical dance workshop including the examination of the cultural background of different dance types as well as a discussion about racism, discrimination, and xenophobia.

Result: a dance performance in Village Venue on 27th June 2014

<http://u-care.org/video-id1696>

<http://u-care.org/activity-id537>

## COLOREAZA-TI CULTURA – COLOUR YOUR CULTURE

**Kind of activity:** workshop  
**Location:** Ballet Theatre “Constantin Tănase” and National School of Political Science and Public Administration, Bucharest/Romania  
**Target group:** students of secondary schools and high schools and other young people and adults (from 10 years)  
**Dates and duration:** 5-day workshop, July 2014

The workshop consisted of strongly entwined theoretical and practical parts which helped the participants to search for means of expression while disposing of a theoretical frame. By means of games, films, discussion, research dance and drama improvisations, photos, and cardboards were created. The workshop was held in cooperation with the Romanian Association for Dance, Wilmark Dance Academy and Alemar Capoeira – Bucharest Group and was supported by Cristina ION si Eugenia STOIAN dance coaches. During its public performance on 5th July at Mogosoia Park within the frame of the “Diversity Festival – Mogosoia 2014” the public had the possibility to enjoy live theatre dance performances and to attend Latino dance and Capoeira courses. The performances were followed by Wilmark Rizzo Fernandez (dancer and choreographer) on the topics of diversity and challenging racism and discrimination.

Results: live theatre dance performance, open Latino dance and Capoeira workshops

<http://u-care.org/activity-id545>

## ANTI-RACIST DAY FESTIVAL

**Kind of activity:** exhibitions, installations, theatre plays, and concerts

**Location:** “400 Bar”, “Central Passage”, “Gödör Club”, “RoHAM Bar”, “Spinoza Club” in Budapest/Hungary

**Target group:** general audience

**Date:** 21st March 2014

During the Anti-racist day festival, Hungarian U-CARE Peer Coaches presented the results of various artistic activities to a broad public:

“Discrimination at the end of the lenses”: a photo competition and exhibition on the topic “diversity” with a jury composed of professional photographers and diversity experts

“Sympathetic?”: a media installation about stereotypes and their mechanisms

“Eszterlác”: a video project about the stories of 4 Roma women living in Sajókaza, a typical village with high rate of poverty—their ways to change their fate are different. The 4 episodes are reflecting on many issues and questions about the relation between majority and minority

“EgyeNIÖ”: a movie about women’s equality, showing different women, their daily lives, problems, views, and thoughts about modern gender roles

“Song-óra”: a music event created by 17 participants, facilitated by a U-CARE Peer Coach—The artistic approach was similar to the existing human feeling of empathy.

Concert of the Krisztián Oláh Trió & Colour Art Ensemble: Krisztián Oláh and his friends were students at the Béla Bartók Musical School. Their style of jazz met classical music played by the CAE. The mixture of the two types of music styles was a symbol of a society characterised by diversity.

“Ruins”: a monodrama reflecting the tragedy of Roma people who became victims of racism

“M.E.S.É.T. – tell a story and pass it over”: 3 young fashion designers were reflecting on the topic of tolerance.

Results: diverse artistic creations shown within the framework of the Anti-racist day festival in Budapest

<http://u-care.org/activity-id529>

<http://lencsevegen.wordpress.com/2014/03/15/palyamunkak/>

## U-CARE WORKSHOPS DURING THE “MIXED ROOTS” EVENT

**Kind of activity:** workshop

**Location:** World Music and Dance Centre in Rotterdam/the Netherlands

**Target group:** actors, dancers, and musicians (18–22 years), general audience

**Dates and duration:** 3 4-day workshops in October 2013

Rap, music, and dance workshops offered by Dutch U-CARE Peer Coaches during “the ROOTS & ROUTES Autumn School”.

During the rap workshop the participants learned that words can be very powerful, they can hurt someone but they can also be used in a positive way. The participants also got workshops from guest teachers, like beat making and a master class from Blitz The Ambassador, who shared his experience as an Ghanaian artist living in the U.S. The individual participants unified as a group during the 4 workshop days and wrote a song together about diversity.

During the theatre workshop a play about heritage was developed together with the participants. Theme of the play was the role of society and of our (grand)parents in racism and discrimination. Questions that were raised during the workshop: What emotional heritage did I get from my parents and grandparents concerning how you look at yourself and how you look at others outside of your community, race, age, sex, social class etc.? With all that luggage, how do we put that in relation to our society? Together they translated these topics to the stage with acting, movement, and musical sounds.

The aim of the dance was to bring youngsters from different neighbourhoods together and teach them about the positive elements of Hip-Hop dance as well as to broaden their cultural horizon and creating a group bond amongst youth of diverse cultural backgrounds. The participants learned to work as a group, but there was also room for individual identity: they were stimulated to freely express themselves in freestyle jam sessions and during the performance.

Results: performance of a song, a theatre play and a dance showcase during “Mixed Roots”—an event organised by Stichting ROOTS & ROUTES that serves as a platform for music, spoken word, dance, and theatre. The theme of that edition was “Colourful”. About 200 people attended the event.

<http://u-care.org/activity-id446>

<http://u-care.org/pics-id605>



## THE INTERNATIONAL ROOTS & ROUTES CONFERENCE

by Ed Klute

On 26th September 2014, 80 participants from 8 EU member states participated in the international conference of ROOTS & ROUTES which also was the final event of the “U-CARE – Urban Culture Against Racism in Europe” project. Besides the topic “entrepreneurship and young artists”, the conference highlighted the programme line “promoting diversity through urban culture with special attention to peer coaching”.

The programme was a mix of keynote speeches, interactive workshops, project presentations, and artistic performances developed during “U-CARE” and a second ROOTS & ROUTES project called “Steps Ahead”.

### **PROMOTING DIVERSITY THROUGH URBAN CULTURE WITH SPECIAL ATTENTION TO “PEER COACHING”**

Costas Lamproulis, screenwriter and director of SMouTh in Greece, and Andreas Almpanis, coordinator of U-CARE Greece, presented the U-CARE project in the plenary session.

During the conference programme, several U-CARE performances took place and videos were shown. The Italian “Feel the music” exercise was performed involving participants of the conference. In the follow-up workshops national peer coach projects were presented and methodologies were discussed.

### **ARTS AND UNDERSTANDING: HOW DO WE USE ARTS AND CULTURE TO BUILD BRIDGES OF UNDERSTANDING AND COUNTER RACISM AND DISCRIMINATION?**

In this workshop participants looked into the U-CARE methodology, on examples of transnational peer coach training and results, and on the successes and pitfalls of transnational cooperation and activities. An “outsider” reflected on the additional value of the transnational U-CARE approach. The following national comments were made:

#### **“U-CARE methodology”**

Associazione Fabbrica Europa (IT): Cross art form work (theatre, dance, media, etc.) was used within the U-CARE national preparation seminar. Their methodology was non-confrontational (not to challenge issues head on): the arts activities were used as tools to explore issues, behaviour and attitudes in order to bring about changes. Their work with their user group also explored the use of language and physicality.

#### **“The international U-CARE Summer Academy as an example of transnational peer coach training and results”**

jfc Medienzentrum e.V. (DE): At the international U-CARE Summer Academy in Heek there were many inputs on:



- understanding and gaining a deeper knowledge of discrimination and racism
- entrepreneurial aspects of working as a peer coach, such as legal frameworks, PR and marketing, project development, and how to write a project proposal
- didactical units in peer coaching.

Within the national U-CARE Peer Coach activities, the German participants used dance, music, and media tools to work with their target groups. In Germany there were many personal experiences where people felt they grew a lot in terms of the development of their skills and knowledge. Through watching and observing there was a development of critical thinking.

Brouhaha (UK): The national U-CARE Peer Coach activities targeted on working with children, young people, and culturally diverse women's groups. There were 2 projects—"PANDA" and "T.A.L.E."—which both used elements of Augusto Boal's theatre of the oppressed as a tool for developing theatre and non-verbal performance work.

#### **"The successes and pitfalls of transnational cooperation and activities"**

The challenges:

- the consistency and commitment of the young people in the whole U-CARE project as such a long process of 2 years
- a disconnect between the project plan and the actual delivery
- the originally international "PANDA" group separated once the participants had left the U-CARE Summer Academy as there were difficulties with connectivity and information (it was not clear who would lead on the actions)

The successes:

- One of the positive aspects of the peer coaching was that projects are continuing and that peer coaches have realised other new projects and have applied to further develop the work of U-CARE.

### **LEARNING ON THE FLOOR: THE ROOTS & ROUTES WAY OF WORKING AS A COACH**

In this workshop the participants discussed the questions whether peer coaching is a way to make money for young artists and in which contexts these projects can be used in schools and youth centres.

There was an example of a German peer coach project using culture and media to raise awareness concerning racism, discrimination, and intolerance. And an example of an Italian peer coach project using interdisciplinary arts practices for a site specific public event in an open air public venue not allocated to arts (a train station). The workshop concluded that peer coaching can be a good way to make money, however it is not easy. Peer coaches interact easier with their peers than teachers and more senior coaches do. However, these projects will also be dependent on external funding. Entrepreneurial skills and/or connections with NGOs like ROOTS & ROUTES will stay necessary.

### **RECOGNIZING YOUR PEERS: THE STRENGTHS AND CHALLENGES OF USING PEER EDUCATION TO CROSS CULTURAL BORDERS**

Here, examples of experiences from peer coaches working in and outside the U-CARE Peer Coach were discussed. From research and earlier discussions in the project and this conference it was discovered that art schools and other voca-



tional institutes in the creative industry have little opportunities to offer their students peer coach work experience and transnational experiences. Cooperation with NGOs in projects like U-CARE offer interesting possibilities for all parties involved. Therefore this workshop examined the pitfalls and successes of strategic alliances.

Peer coach Ebru Aydin shared her experiences. She is active in NGO projects and schools. She told the workshop that she started as a volunteer and that the work of peer educators is often part of temporary projects. She used the peer coach experiences to obtain more experiences and to build up a personal professional network. This network and an entrepreneurial attitude are basic requirements to obtain more paid jobs and assignments. She underlined the power of peer education. Peers are open, the influence of peers is great if you establish empathy and trust in your relationships. The strong point of peer-to-peer communication is the fact that you have similar experiences and social norms. In group and individual contacts it creates a feeling of learning with each other and from each other. Ebru Aydin learned to be a better and more effective peer coach by learning from other peer coaches and exchanging experiences with them. Her peer coach activities addressed issues like prejudices, school performance, financial situations, mental problems, finding a job, and finding a course of study.

#### **What are basic peer coach skills?**

Be open, share your own experiences and struggles, create a safe environment, have motivation to help other people, ask for feedback, and develop yourself.

#### **Is it possible to make a living from peer coaching?**

Ebru underlined that entrepreneurship is needed. You will be asked many times to volunteer. If you ask for payment it causes problems. However you have to find a balance in order not to let them take advantage of you. You will have to take a chance

and initiatives yourself. Sometimes it is important to take a non-paid assignment because it offers you an entry to new professional networks. Finally, keep talking and exchanging with other entrepreneurs.

### **PEER COACHING – LEARNING ON THE FLOOR: THE ROOTS & ROUTES APPROACH TO ANTI-RACISM AND ANTI-DISCRIMINATION**

In this workshop Lloyd Marengo from the Netherlands—dancer, ex-member of the o10 B-Boyz dance crew, and co-founder of the Hip HOP House Rotterdam—presented a master class in peer coaching.

The ROOTS & ROUTES conference was concluded with a performance of the “Freedom Poet” Kno’Ledge Cesare from the Netherlands and with a transnational U-CARE performance from France and the Netherlands.

### **CONCLUSIONS OF THE CONFERENCE**

#### **Overall**

The conference was a representation of all aspects of the ROOTS & ROUTES projects and network. Managers, senior coaches, and peer coaches were equally involved in the programme. There was a good mix of content and cultural performances. The discussions in the workshops were concrete and to the point.

#### **Entrepreneurship and young artists**

The presentations and discussions all concluded that more entrepreneurial support is needed for young artists: during their studies as well as in the first stage of their professional careers. Mentors, management support and introduction to professional networks were essential points addressed. It was concluded that ROOTS & ROUTES will have to concentrate on these points more in the future and to establish strategic alliances with other organisations where possible.

## Promoting diversity through urban culture with special attention to “peer coaching”

The U-CARE project proved to be a unique project in which discrimination and racism were challenged by cultural projects with youngsters. Peer coaching proved to be essential. Especially the transnational 10-day U-CARE Summer Academy in Heek (DE) was an exceptional event which inspired peer coaches from 8 countries to further develop and execute their activities in their countries. The U-CARE project produced a great number of methodologies and products which will be the base for further ROOTS & ROUTES projects and for other organisations and vocational training institutes in the creative industry. U-CARE proved to be very effective. The final U-CARE performance of the French and Dutch U-CARE Peer Coaches included all aspects of the project and showed the strength of the ROOTS & ROUTES approach. This was acknowledged by all delegates present in the conference.

## BACKGROUND INFORMATION

Being a young artist in Europe currently brings many challenges. Most performing arts talents are driven by a desire to practice their art form. However, next to having superb artistic skills, they are expected to develop original ideas and to have strong entrepreneurial skills to manage their own finances and to market themselves as a freelance artist / performing arts entrepreneur.

Most performing arts talents would like to join or to set up a business involving their chosen discipline. However recent surveys show that the majority of talents migrate into other employment fields, typically in order to address problems of debt or economic survival. This may partly be caused because self-employment in the arts and creative enterprise are still not adequately understood and promoted within the educational field.

Receiving a professional degree in the arts does not provide automatic access to employment. Fine art, music, drama and design courses are heavily oversubscribed, standards are demanding and the workload is huge. It is therefore unsurprising that entrepreneurial skills are not acquired during this period and that formal education systems do not necessarily provide the proper entrepreneurial and business tools for individuals. Cooperation and strategic partnerships between formal vocational arts education and informal educational and coaching projects like ROOTS & ROUTES may be well part of the solution. Since 2001 ROOTS & ROUTES offers work experiences, professional artistic coaches, and international production experience in international summer schools and transnational cooperation projects to talents and young artists in addition to the school curriculum.

Over the years ROOTS & ROUTES developed peer coaching projects as part of its self-employment schemes. Artistic talents use their skills to facilitate awareness projects combating discriminatory and racist behaviours of other young people. The use of active peer teaching methods was proven to be a successful method to reach out to young people helping them to change their attitudes. Peer coaches are much more effective in reaching out to their peers than teachers and parents. They have a good insight into the world of adolescents, which also makes it easier to assist them with problems. The experiences in “U-CARE – Urban Culture against Racism in Europe” are a starting point for further debate on the artists’ role in bringing positive changes to today’s society, as well as how peer coaches can become a way to generate additional income by using specific artistic skills. ROOTS & ROUTES is able to develop these projects in cooperation with formal vocational arts education, offering talents, students, and young artists a wider range of opportunities to obtain the entrepreneurial skills to fulfil their ultimate dreams!



**Ed Klute** is director of Mira Media, the Dutch knowledge centre on Media and Diversity, since 1989. He has been developing and managing national and EU projects since 1995 and has developed since an extended network of related organisations in 20 EU member states. He also was the initiator and co-founder of the international ROOTS & ROUTES network.

Ed Klute organised several European conferences like the annual Media4ME conference and the annual Tuning in to Diversity, Thinking forward conferences. He is frequently speaking in international conferences and has been advisor to the Council of Europe, Open Society Foundation and other international institutions.

At present, Ed Klute is managing various media literacy projects for (immigrant) adults in the multicultural neighbourhoods of Utrecht and Amsterdam in cooperation with libraries, schools, local authorities, and NGOs.

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## FINAL EVENT OF U-CARE AND STEPS AHEAD

***Transnational entrepreneurship for young artists and promoting diversity through urban culture, 26th September 2014***

*Art Studio Hoogvliet, Campusplein 2a  
Rotterdam/Hoogvliet*

### **09:00 – 10:00 Opening**

Registration of participants and set up of the rooms

### **10:00 – 11:15 Plenary session**

*Welcome:* Issak Abdullahi (SO/NL)—Host of the day, spoken word artist and initiator of “The Unspoken Truth”

*Introduction:* ROOTS & ROUTES International  
Jérôme Li-Thiao-Té (FR/HU)—secretary general  
ROOTS & ROUTES International Association

*Keynote 1: Entrepreneurship and young artists*  
Prof. mr. dr. Giep Hagoort (NL)—cultural entrepreneur and professor of Art and Science at Ilja State University and founder dean of the Amsterdam School of Management. Professor emeritus of Art and Economics at the Utrecht University/HKU and the Utrecht School of the Arts  
Daileni D-Luzion (NL)—musician, producer, manager, marketer

*Video presentation: Short videos of national Steps Ahead activities*

### **11:15 – 11:45 Coffee break**

### **11:45 – 12:30 Plenary session**

*Presentation: Short poem on identity*  
Maurice Moises (DE)

*Keynote 2: Presentation of the U-CARE project*  
Costas Lamproulis (GR)—screenwriter, director SMouTh  
Andreas Almpanis (GR)—coordinator U-CARE Greece, SMouTh

*Performance: Impression of the U-CARE activity*  
“Feel the music” (IT)

### **12:30 – 13:30 Lunch**

### **13:30 – 14:45 Parallel workshops**

*Workshop 1: Entrepreneurship and young artists*  
(moderator: Ninja Kors (NL)—curator culture education at Podium Mozaiek)

*Professionalisation in today’s Europe: what are (future) competencies that all young artists should master? (And how do we make sure that they do?)*

Research shows that young artists need support by obtaining entrepreneurial skills in the first stage of their career. Young (ROOTS & ROUTES) artists from the Netherlands, Germany, Hungary, Greece and Italy share professional (transnational) experiences in the creative industry:

- Which (transnational) entrepreneurial skills and competencies are needed by young artists?
- In which stage of their career should young artists be supported?
- What support mechanisms are needed?

*Workshop 2: Transnational training of peer coaches using urban culture and media projects*  
(moderator: Giles Agis (UK)—director Brouhaha International)

*Arts and understanding: how do we use arts and culture to build bridges of understanding and counter racism and discrimination?*

11 partner organisations from 8 countries joined forces and pooled their knowledge in U-CARE to combine an anti-racist/anti-discrimination peer coaching approach with urban culture and media.

- the U-CARE methodology (Pietro Gagliano (IT)—senior coach, coordinator U-CARE Italy and initiator of “The Wall archives”)
- examples of transnational peer coach training and results
- the successes and pitfalls of transnational cooperation and activities
- reflection of “outsider” concerning the additional value of the transnational U-CARE approach (Assunta Verschuren (NL)—Creative Box / Creative College / Project leader Lego World)

*Workshop 3: Peer coaching solutions for schools and youth centres*  
(moderator: Marina Bistolfi (IT)—project leader U-CARE Italy)

*Learning on the floor: the ROOTS & ROUTES way of working as a coach*

Is peer coaching a way to make money for young artists? In which contexts can these projects be used in schools and youth centres?

- example of a German peer coach project using culture and media to raise awareness concerning racism, discrimination and intolerance (Johannes “J-JD” da Costa (DE)—U-CARE Peer Coach)
- example of an Italian peer coach project using interdisciplinary arts practices for a site specific public event in an open air public venue not allocated to arts (a train station)

**14:45 – 15:15 Coffee break**

### **15:15 – 16:30 Parallel workshops**

*Workshop 1: Support in obtaining entrepreneurial skills*  
(moderator: Ed Klute (NL)—director Mira Media)

*It takes a village to make a career: building strategic partnerships to enable optimal development of talent and entrepreneurship*

Cultural NGOs like ROOTS & ROUTES can play an important role in supporting young artists obtaining entrepreneurial skills in the first stage of their career. Which roles and strategic partnerships are feasible?

- the Dutch arts platform (Michael Peterson (NL)—A & R manager, music management teacher)
- transnational management support (Jette Schneider (NL)—initiator and director of SmartNL)
- ROOTS & ROUTES Agency (Jade Schiff (NL)—co-initiator of ROOTS & ROUTES Agency)

*Workshop 2: Peer coach “work experience” and transnational experience as part of vocational training for the creative industry*  
(moderator: Akos Dominus (HU)—Director Subjective Values Foundation)

*Recognizing your peers: the strengths and challenges of using peer education to cross cultural borders*

Art schools and other vocational institutes in the creative industry have little opportunities to offer their students “peer coach work experience” and transnational experiences. Cooperation with NGOs in projects like U-CARE offer interesting possibilities for all parties involved. Pitfalls and successes of strategic alliances:

- Ebru Aydin: examples of transnational peer coach “work experience”
- film presentation: “Egyenlo” (Equal) (by Hanna Eichner (HU)—U-CARE Peer Coach): portraits of 5 women of “special” social groups and their dealing with coaching/studying.

*Workshop 3: Peer coaching*

Learning on the floor: the ROOTS & ROUTES approach to anti-racism and anti-discrimination

- Masterclass on peer coaching with Lloyd Marengo (NL)—dancer, ex-member of the o10 B-Boyz dance crew and co-founder of the Hip HOP House Rotterdam

### **16:30 – 17:30 Plenary session**

- Freedom Poet: Kno’Ledge Cesare (NL)
- conclusions
- instant comics by the young artists of the U-CARE Peer Coaches T.A.L.E. group (IT)
- U-CARE creation (NL/FR)

**17:30 Closure**



## METHODOLOGICAL APPROACH FOR EDUCATIONAL PROJECTS IN THE FIELD OF ANTI-DISCRIMINATION AND CULTURAL DIVERSITY

by Rock in Faches (RiF), France

Following the national preparation seminar for U-CARE Peer Coaches held in September 2013, we worked with stakeholders in the artistic field and socio-cultural professionals to develop several lines of work for the development of future educational projects on the topics of discrimination and cultural diversity.

Working groups have enabled the creation of a project called “The Video Booth of Discrimination” which will be implemented in 2015 and 2016 in the Nord-Pas de Calais region.

Through video and role playing this project allows users to play the role of the person being discriminated against, for a short time.

The strength of this project lies in its foundations in 3 major pedagogical approaches that emerged during this seminar.

### ANONYMITY

In order to facilitate the emergence of insights reflecting experiences, it is important to develop a flexible framework that does not require personal involvement. This anonymity can mean playing the role of a fictional character who discrimina-

tes against others, or of one who is discriminated against. This encourages the free expression of participants, while preserving their anonymity.

### TALKING ABOUT DISCRIMINATION NEXT DOOR

We ask participants to play the role of someone else using caricature and humor. This allows expression on sensitive issues in a gentle way. Moreover, providing the option to speak about “another’s discrimination” also opens up expression on what we live with, without having to talk about ourselves directly.

### THE EXPRESSION OF THE PARTICIPANTS

The purpose of creating oral expression projects like this one is to move away from vertical preventive action. We avoid scenarios where the speaker is positioned as a preacher. The goal is to encourage discussions and reflections that draw on daily life and the experiences of participants. We need to develop the awareness that each person somehow conveys prejudices, in order to generate debate and involve the entire group in these discussions.



## METHODOLOGICAL APPROACH USED DURING THE NATIONAL PREPARATION SEMINAR FOR U-CARE PEER COACHES IN ITALY

by Associazione Fabbrica Europa (AFE), Italy

To introduce a new perspective in anti-discrimination, we offer 2 examples of practical experiences led by psychologist and artist Caterina Poggesi.

The 2 training sessions focused on physical experiences aimed at increasing the capacity of listening, empathy, and openness to diversity. These exercises were the starting point for a theoretical discussion on some core issues of the anti-racist theme. At the same time they dealt with methodological aspects of group management in educational and artistic strategies and with practical tools for learning processes through contemporary arts with particular regard to the conceptual declination of anti-discrimination. In the U-CARE coaching process, there were 3 main study areas: condition, methodology, and language.

### FIRST SESSION

followed by a collective brainstorming

To return to a non-verbal dimension, some practical experiences of listening and observing were introduced:

1. The first exercise was to experience for a given time (5 minutes) a moment of shared silence.
2. From this reset, we passed on to some exercises in visual perception and eye contact, in couples or individually, both static and dynamic, with movement in space and also with a few moments of tactile exploration.
3. This experience was then deepened by inducing a condition of blindness through the use of blindfolds, leading to reliance on others in the reciprocal accompaniment in the surrounding space.
4. The last development of the exercise was composing and listening to soundscapes while eliminating

a perceptual channel, especially the visual one, and strengthening the others.

### SECOND SESSION

1. As an introduction to the second work session, all participants had to show a beloved object linked to their identity and to tell its story.
2. Then, in a theatrical setting using the stage space, each participant represented the physical and emotional character of another participant of their choice. Using the same approach, all participants exposed themselves to the gaze of the others, while trying to represent physically their way to be and stay. A translation of otherness. The central part of the session brought a methodological reflection on timing, method, language, structure, objectives, role of the coach as a facilitator.
3. In the 3rd and last part, each participant created and showed a small site-specific performing action focused on language and on the issues raised.

Among the most important considerations we report the awareness that perception is always a subjective act of interpretation, and that everyone is affected by cultural group identity and by subjectivity in spite of oneself. The methodology of coaching attempts to respond to this intellectual honesty and to concretely embody the good practices of anti-racism, in particular by creating space for the other and for diversity through taking care and listening. The educational processes are creative processes of discovery and transformation, of which the coach is the facilitator. It is essential to create, through a precise setting, the conditions for the learning to take place, in which the game and its rules give access to otherwise inaccessible content, towards autonomy and complex thinking.

# CONCRETE RUN-THROUGH OF THE UK-BASED U-CARE PEER COACH ACTIVITY “T.A.L.E.”

by Brouhaha International, United Kingdom

The “T.A.L.E.” activity aims to encourage to create dialogue, to communicate and to explore issues of identity, race, and culture through the use of creative arts, develop a more conscious approach by creating a safe space ensuring room for critical thinking, and to develop own ideas and opinions, dispel stereotypes, recognise similarities and differences between culture(s), and gain a better understanding of the own identity(ies).

## WEEK 1: IDENTITY AND CULTURE

### Who am I – focusing on the self

- introductory exercises / icebreakers: getting the group to open up and interact socially
- building-trust-exercises: helping the group to bond and work together

### Where am I from – focusing on the self

- mapping exercise: starting to understand each other and the community the participants are from
- timeline exercise: building understanding of the participants’ personal and wider perspectives of events
- discussion: developing communicative and social skills

## WEEK 2: STATUS

### Playing with status

- discussion-based work: helping to remember and preparing for the day’s session
- movement and dance based exercise: exploring status and body language as a form of expression
- chair, standing and floor exercise: building a concept of status through a practical activity
- image based work: using visual arts to document the participants’ understanding of status

## WEEK 3: RACE AND PREJUDICE

### What is racism?

- rhythm, choral, movement exercise: understanding each other’s idea of racism, developing drama and singing skills

- story through poetry: sharing stories and experiences, building confidence, critical thinking, and developing own ideas, concepts, and poetry skills
- discussion: developing communication, social development, and idea development skills

### Image theatre

- production and discussion based work: developing and creating work towards the participants’ final piece

## WEEK 4: BLAME/ POWER STRUGGLE

### Exploring common conflicts

- game of 2 tribes with opposing cultural norms: learning to communicate without language, cultural dialogue and understanding, building cohesive communities
- image based work: development of visual arts skills, personal development
- discussion based work: developing communication, social development, and idea development skills
- story creation: building confidence and creating final performance piece, developing creative writing skills

### Looking at different stories, newspaper headlines and magazines

- discussion-based work: understanding other points of view and developing critical thinking
- storytelling: telling stories to form and develop own ideas and opinions, developing spoken word skills
- scene creation: developing the performance of the final piece

## WEEK 5 + 6: CREATIVE DAYS

- continued work for a single piece of performance and developing skills in creative art forms and confidence building

*This activity used methods from Augusto Boal’s “Theatre of the oppressed” and Paulo Freire’s “Critical pedagogy”.*

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*“This workshop affected me a lot, it made me express a lot of emotions, even the most hidden ones. It made me understand myself better and helped me to integrate with others.”—Sara Peruzz, participant in “Feel the music”, Italy*



forward (in case the answer is yes) or by staying on the spot (in case the answer is no).

After having finished all questions, the participants are asked to present/describe their character; the facilitator may assist the reflections of the participants.

## INDIVIDUAL WORK

time: 5 min.

The participants are asked to move freely in the room while acting as their respective character.

They are asked to freeze 2 to 3 times for 30 seconds.

The participants are randomly divided into 4 groups of 5 people.

## GROUP WORK

time: 10 min.

One condition (see list below) is assigned to each group by an assistant.

The participants are asked to present their character to their group members and to develop a story according to their respective character and the specific setting condition.

The group is asked to prepare 3 static images—beginning, middle, and end of the story—to illustrate the plot of their improvisation.

time: 5 min. per group

The groups are asked to present their images sequentially, the images are documented by the person in charge of taking pictures, the pictures will be uploaded and projected on a screen to the whole group.

## PLENUM

time: 5 min. per group

Each group is asked to present and describe their still picture in relation to the plot and the relationships of the characters, the facilitator can ask question concerning the participants' feelings during the creational process.

time: 15 - 20 min.

Evaluation of the method, the participants' experiences and presentation of the basic applications (creating characters, creative writing, theatrical improvisation, raising of awareness towards social discrimination, experiential approach).

## QUESTIONS

Note: There are 26 available questions of which the 17 most suitable should be selected, depending on the style each workshop coordinator would like to give and depending on the target group. In some variations, all 26 questions or less than 17 questions of the methodology can be selected.

Will you have the chance to go on vacation this year?

Do you have the opportunity to visit a doctor today?

Are you able to have a nutritious lunch?

Do you have a place to live?

Do you have the opportunity to support a family?

Do you have the opportunity to study / go to a university?

Is there anybody you can rely on in a difficult situation?

Can you connect to the internet whenever you want?

Can you read and/or complete important documents in the country you live in?

Do you feel that your rights are protected from the country you live in?

Do you have the freedom to express your sexuality openly?

Do you have access to all public places?

Can you choose your legal action?

Can you host someone at your home?

Do you feel safe, wherever you are?

Can you practice your interests/hobbies?

Do your daily decisions affect at least 10 people?

Did you have the opportunity to have some fun today/be entertained?

Do you have any free time?

Do you have more free time than you need? (if yes, one step back)

Has your gender restricted your opportunities? (if yes, one step back)

Has your age restricted your opportunities? (if yes, one step back)

Can you buy a home today?

Do you have the financial ability to go on a cruise to the Greek Islands for a month?

Can you buy a boat?

Did anybody smile to you this morning?

## CONDITIONS

These conditions are suggested by the developers of the methodology. It is up to the coordinator to devise other conditions (with similar characteristics) if these do not meet the participants' needs.

- In holding (arrested)

- At a train station late at night (waiting)

- In a small parking lot (after the evacuation of a building)

- At dinner after the funeral of a person somehow connected with all the characters of the group

- Outpatient care of a public hospital late at night



## PROJECT POOL: PRESENTATION OF EXISTING PROJECTS COMBINING ANTIRACISM, CULTURE, MEDIA, PEER COACHING

### THE NETHERLANDS

#### “YOUNG UP – POWER OF DIVERSITY”

Young UP focuses on the talent of young people. The motto of Young UP, “development by doing”, symbolises the philosophy of the organisation: namely young people who engage in practical tasks by working on projects they find interesting which leads to the goal of personal development. As a result, they take the opportunity to (further) discover and develop their talents and skills. Young UP organises several projects, one of which is “Power of Diversity”:

*“In collaboration with the Rotterdam Knowledge Centre for Diversity, we want to positively influence the perceptions of Rotterdam youth by gathering and supporting well-educated young people from Rotterdam, who are ready to storm the labour market. We also want to show Rotterdam businesses what potential there is waiting for them.”*

To achieve these objectives, the Rotterdam Knowledge Center for Diversity and Young UP organise meetings, trainings, and networking activities.

[http://www.young-up.nl/projecten\\_item.php?id=16](http://www.young-up.nl/projecten_item.php?id=16)

#### “INTERCULTURELE ALLIANTIE – CLASSROOM OF DIFFERENCE”

The Intercultural Alliance was founded in 2005 as a partnership of Jews, Muslims, gay people, Christians, and other people who want to fight discrimination and prejudice along an educational path.

*“We do this by organising projects in collaboration with schools and community organisations about identity, diversity, and dealing with differences. Young people and professionals are challenged to work on these issues from their own context and to work together towards greater tolerance, acceptance and harmony in the Netherlands. One of their projects is Classroom of Difference.*

*Classroom of Difference™ is an awareness programme. It teaches to appreciate diversity, to be aware of own prejudices, attitudes, and behaviour towards “the other” consciously. The programme teaches that standing up for “the other” is a challenge. By discovering it themselves, the participants experience that anyone can give a valuable contribution to their environment with their own strength. The training is interactive and includes exercises that take participants in-depth.”*

<http://www.interculturele-alliantie.nl/vo.html>



## ITALY

### “RAR – COMICS AGAINST RACISM”

The project was implemented by Cospe (IT), jfc Medienzentrum e.V. (DE) and Pistes Solidaires (FR) from 2010 to 2012.

The goal of the project was to fight racism and discriminatory behaviours among young people using an innovative approach based on humour and comics. Secondary schools, youth centres, and comic festivals were the scenario in which the main activities of the projects were carried out. The project included training courses about stereotypes and an international comics exhibition.

The project aimed at promoting an active role of youngsters in fighting racism by strengthening their ability to analyse the mechanisms of the construction of stereotypes and to react towards racist and discriminatory attitudes and speech. The use of arts and entertainment allows youngsters to understand the existence of stereotypes and makes them ineffective by using humour. This will remove one of the main obstacles to integration among future generations and will contribute to the creation of an inclusive society.

<http://www.comics-against-racism.eu>

### “TO BE TOLD”

16th–24th March 2012 in Florence, Exfila connessione metropolitana.

“To be told” is a project created in Florence by Associazione Fabbrica Europa under the coordination of Pietro Gaglianò with the support of the Grundtvig Lifelong Learning Programme of the European Commission. It was conceived as an exercise in observation and analysis of the plurality that characterises the European Union, an intellectual and creative exercise dedicated to the comprehension of the relationship between hegemonic and minority cultures: these relationships, always involving terms like exchange and negotiation, find in the permeability the tools for the cultural transformations, their only natural chance for preservation.

“To be told” interpreted the knowledge of the past as a tool to build the present. This is a knowledge “to be told”, shared, and disseminated before it disappears, and not to be put on the flags in pursuit of a specious identity. The project aimed to cultivate a deeper awareness of the idea of European citizenship.

20 citizens from Europe, witnesses of stories and assets on the brink of extinction, participated in a workshop in which they narrated and shared their stories and translated them into other expressions like performance, video, installation, and public action. The languages of contemporary visual culture gave the told stories an additional vibration, making them topical, necessary, and available for a wider understanding and diffusing them amongst the witnesses of other marginal cultures.

<http://tobetoldflorence.tumblr.com>

## “I AM BODY, I AM MIND, I AM EMOTION”

March–June 2014 in Cremona, Primary School Antonio Stradivari.

The primary school “Antonio Stradivari” in Cremona is attended by kids belonging to families who immigrated to Italy from more than 30 different countries. The 1st classes (2 groups of 20 6-year old children) have been involved in a project designed by Pietro Gaglianò and implemented by the Educational Agency Itard with the support of the Lombardy Region.

The project aimed at creating a workshop for creative expression and experimentation with artistic languages: the focus was on the error as a creative tool, in order to drive the children to free themselves from cultural and iconic colonisation. Through abstract, emotional, and non formal representation (both with drawing tools and with physical expression) the children gave space to free imagination far from the western models, from advertising, and TV communication.

After 3 months, the final meeting involved also parents and relatives in a “party” where 9 mothers told a story originating from 9 different countries.

## HUNGARY

### “BÓDVALENKE FRESCO VILLAGE”

Bódvalenke was an unknown, extremely poor little village. Many of its inhabitants (95% Roma) were affected by depression and apathy, with no existent community. The Fresco Village project ran by the Reformed Church aimed to combat prejudices and to help the village out of poverty.

Roma painters were invited from Hungary and other European countries to paint murals on the walls of the houses. This tourist attraction is unique in the world and had a positive influence on the self-perception of the village’s population. Tourism also provides opportunities for exchange which can contribute to fight prejudices.

Today, Bódvalenke is internationally known as the only village in the world where the walls of the houses are covered by works of art. So far, 13 Roma painters painted a total of 26 murals. According to art historians who visited Bódvalenke, at least 1 of these 26 paintings is absolutely “world standard” and that any museum in the world would be happy to exhibit it.

<http://bodvalenke.eu/>

## GERMANY

### “NEW FACES”

NEW FACES is a project run by Archiv der Jugendkulturen e.V. in Berlin.

NEW FACES is an intercultural and intergenerational model project working with young people and adults on the topic of current anti-Semitism in the migrant society. This model project takes youth-cultural oriented and multi-media workshops as its starting point. Preventively as well as in acute conflict situations there is a response to the current anti-Semitism within mixed youth groups but also among adults. Also this phenomenon’s complexity is taken into account. The project works with various methods coming from political education (i.e. anti-bias approaches) as well as with youth-cultural and media-pedagogical approaches such as rap, comic, DJing, video, and graffiti / street art.

<http://www.newfaces.jugendkulturen.de/>

## INTERNATIONAL

### “GOOD RELATION PROJECT”

The aim of the project is to combat racism, xenophobia, anti-Gypsyism, and other forms of intolerance by promoting good relations between people from different backgrounds. The project also seeks to provide a definition of “good relations” to produce a set of indicators of good relations, to test them, and to provide information and results on them at the national and EU level.

The “Good Relation Project” is run by the Finnish Ministry of the Interior, the Advisory Board for Ethnic Relations (ETNO) and the Centres for Economic Development, Transport and the Environment for Uusimaa, Pirkanmaa and Southwest Finland, the regional ETNOs for South Finland, Pirkanmaa and Central Finland, and Western Finland, the Association of Finnish Local and Regional Authorities, City-Sámit ry (an organisation for Saami people living in the Helsinki region) and the Regional Advisory Board on Romani Affairs for Southern Finland. The international partners involved in the project are the Swedish Ministry of Employment and the Northern Ireland Council for Ethnic Minorities (NICEM).

The project is co-financed by the Fundamental Rights and Citizenship Programme of the European Union, and it runs from 1st November 2012 to 31st October 2014.

[http://www.intermin.fi/en/development\\_projects/good\\_relations](http://www.intermin.fi/en/development_projects/good_relations)



## POOL OF ONLINE RESOURCES AND LINKS

### ITALY

#### “ASSOCINA”

Associna is a national association, born on the web in 2005, comprised of young people of Chinese background, born and/or having grown up in Italy without equal rights and possibilities like young people belonging to the Italian majority society. Associna develops strategies at a local and national level to combat stereotypes and discrimination, promoting a real dialogue and mutual knowledge between Italian and Chinese culture.

<http://www.associna.com/it/>

#### “RETE G2 – SECONDE GENERAZIONI”

The network G2 – Seconde Generazioni is a national organisation of sons and daughters of migrants who came to Italy when they were very young or born in Italy; the so called “second generation”. Like Associna, they claim their rights using innovative approaches and original instruments and are in constant dialogue with local and national authorities. Their most recent and important campaign concerns social citizenship rights for young people with immigrant background born and grown up in Italy.

<http://www.secondegenerazioni.it>

### FRANCE

#### “POUR LA SOLIDARITÉ” (FOR SOLIDARITY)

Pour la Solidarité (PLS) is a service provider for socio-economic and political stakeholders wishing to operate in a professional manner in the European solidarity sector.

<http://www.pourlasolidarite.eu>

### HUNGARY

#### “WORKING GROUP AGAINST HATE CRIMES”

The Working Group Against Hate Crimes was created by Hungarian NGOs in early 2012 with the purpose of collaboration for an increased efficiency in the work against hate crimes. Their aim is to minimise the occurrence of hate crimes by facing the issue on multiple levels. Their work ranges from providing recommendations for legislation and judicial practice against hate crime to offering trainings, sensitisation seminars, lectures for members of law enforcement and authorities, and raising awareness among the target groups. Their work also contains international research of investigation protocols, police structures, proper data compilation, and in addition, actual legal representation of hate crime victims.

<http://www.gyuloletellen.hu/about-us>



## THE NETHERLANDS

### RADAR

RADAR promotes equality and aims for an inclusive society which offers everyone equal opportunities. RADAR prevents and resolves cases and feelings of discrimination, seeks cooperation, and shares knowledge. Expertise, commitment, reliability, and impartiality are core values. Together we make the difference. RADAR hosts a knowledge base, organises empowerment trainings, and several projects.

<http://www.radar.nl>

### VSB FONDS – PROJECTEN MENS & MAATSCHAPPIJ (VSB FONDS – PROJECTS PEOPLE & SOCIETY)

VSB encourages a society in which everyone actively participates. A society in which every human being is part of a larger unit, a private place, and gets recognition. Everyone can develop themselves and can also contribute. To achieve this, VSB supports projects that aim to inspire people to make contact with each other and be aware of their environment. It supports initiatives where people meet, get to know, understand, and respect each other. Also, it supports encounters between people from different worlds, such as different generations and cultures; also meetings between urban areas and country side and people with and without disabilities.

<https://www.vsbfonds.nl/projectvoorbeelden>

### ROTTERDAMS KENNISCENTRUM DIVERSTEIT (ROTTERDAM KNOWLEDGE CENTRE FOR DIVERSITY)

The Rotterdam Knowledge Centre for Diversity puts its knowledge and skills to an innovative use to connect people and organisations in the city with each other and offer to develop their talents and optimise their usefulness to society.

<http://diversiteitrotterdam.nl/?cat=6>

## GERMANY

### “DIVE – NETZWERK FÜR DIVERSITÄTSBEWUSSTE (INTERNATIONALE) JUGENDARBEIT (DIVE – NETWORK FOR DIVERSITY-CONSCIOUS (INTERNATIONAL) YOUTH WORK)”

DIVE is a network consisting of agents with institutional connection and freelancers who want to exchange methods, contents, and theoretical backgrounds of diversity-conscious (international) youth work and who want to propose training offers in this sector.

<http://transfer.carina.uberspace.de/dive/>

### “HEINRICH-BÖLL-STIFTUNG: HEIMATKUNDE – MIGRATIONSPOLITISCHES PORTAL (HEINRICH BÖLL FOUNDATION: LOCAL STUDIES – MIGRATIONAL-POLITICAL PORTAL)”

The migrational-political portal “Heimatkunde” presents information, analysis, and opinions on the topics migration-politics, participative society, diversity management, arts, and culture.

<http://heimatkunde.boell.de/>

### “IDA E.V. UND DGB BILDUNGSWERK BUND: VIELFALT-MEDIATHEK (IDA E.V. AND DGB BILDUNGSWERK BUND: DIVERSITY-MEDIA-CENTER)”

The Diversity-Media-Center of IDA e.V. and DGB Bildungswerk Bund contains materials that are created within the framework of the Federal Ministry of Family Affairs, Senior Citizens, Women and Youth’s programme “Toleranz fördern – Kompetenzen stärken” (“foster tolerance–strengthen competencies”) and the Federal Ministry of Labour and Social Affairs’ “XENOX” programmes “Integration and Diversity”, “Supporting Employability of Refugees” and “Exit for Access”. All materials can be borrowed for free via online order for 14 days.

<http://www.vielfalt-mediathek.de/>

*“The topic—the music that breaks any social barrier—pushed me to participate to this experience. I am very satisfied, in a creative way it suggested new project ideas to me.”—Valentina Ciani, participant in “Feel the music”, Italy*

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## UNITED KINGDOM

### “THE ANTHONY WALKER FOUNDATION”

The Anthony Walker Foundation based in Liverpool was established in 2005 by Anthony’s family after his racially motivated murder. Their aims are to promote racial harmony through education, sports and arts; the celebration of diversity and personal integrity, and the realisation of potential in all young people. They work with schools, youth clubs, and the Merseyside Police to conduct workshops designed to address racism, bullying, and prejudice.

<http://www.anthonwalkerfoundation.com/>

### “COLLECTIVE ENCOUNTERS THEATRE FOR SOCIAL CHANGE THROUGH COLLABORATIVE PRACTICE”

Collective Encounters uses theatre to engage those on the margins of society, telling untold stories, and addressing the local, national, and international concerns of our time. There are 3 main areas to its work. Participatory: working with young, homeless, and older people to develop skills, explore issues, and ideas that are important to them. Producing: productions exploring social and political concerns. Research: enables us to contribute to the UK and international field of theatre.

<http://collective-encounters.org.uk/about-us>

## INTERNATIONAL

### “WHAT KIND OF ASIAN ARE YOU?” BY KEN TANAKA

This video illustrates with humour several perspectives concerning topics such as communitarianism, origins, citizenships and nationalities: The fortuitous encounter of 2 average joggers, both unique by nature, but also citizens of the world and representatives of their own communities.

<http://youtube.com/watch?v=DWynJkN5HbQ>

### “UNITED ADDRESS BOOK”

The European Address Book Against Racism is one of the best-known and most widely used reference books in the anti-discrimination movement throughout Europe. It provides detailed contact data and information about the operative fields of active groups and NGOs in Europe. Thanks to the Address Book, organisations have an elementary instrument to get in touch with each other, to exchange information, and/or initiate collaborations. The updated printed 2008 edition contains the addresses of about 2300 organisations, magazines active in the field, and 140 funding institutions. Furthermore, UNITED provides the movement with an online database enabling a targeted search consisting of over 4000 contacts.

<http://www.unitedagainstracism.org/addressbook/>

### “SALTO-YOUTH”

SALTO-YOUTH stands for Support, Advanced Learning and Training Opportunities within the European YOUTH programme. SALTO-YOUTH.net is a network of 8 Resource Centres working on European priority areas within the youth field. It provides youth work, training resources, organises training, and contact-making activities to support organisations and National Agencies within the frame of the European Commission’s Youth in Action programme and beyond. SALTO-YOUTH started in 2000 and is part of the European Commission’s Training Strategy within the Youth in Action programme and works in synergy and in cooperation with other partners in the field.

<https://www.salto-youth.net>

### “ACDC – ARTS CRAFTS, DIGNITY IN CARE”

Arts Crafts, Dignity in Care (ACDC) is a cluster working on social inclusion through the creative involvement of 5 care providers, arts practitioners, and learning institutions from the UK, France, Belgium, and the Netherlands. The ACDC cluster will develop resources and methods to help practitioners in charge of the excluded populations in order to better understand the situation and needs of their beneficiaries.

<http://www.creatinginclusion.eu/>

# THE U-CARE PROJECT PARTNER ORGANISATIONS

## SYNERGY OF MUSIC THEATRE (SMOUTH)

Synergy of Music Theatre is a non-profit organisation created in 2001 by young professional artists in the areas of theatre, music, dance, and media. The primary objectives of SMouTh are: to provide youth and adults opportunities of initiation, training, education, creation, research, and professional issues in the arts that combine music theatre and by this process, to reinvent the means of artistic, cultural, and social expression.

*Synergy of Music Theatre*  
Venizelou 133  
41222 Larissa/Greece  
<http://www.smouth.com>

Contact person: Costas Lamproulis  
E-mail: [roots@smouth.com](mailto:roots@smouth.com)

## ROCK IN FACHES (RiF)

RiF has been working on local cultural development, sustaining innovative artistic and cultural projects, and organising events since 1990. For over 20 years we have been working with youngsters and adults coming from disadvantaged areas and at risk of social exclusion. We work as “cultural tool” for sustainable cultural development by supporting the local creation, local citizens’ initiatives, and professional integration of young people.

*RiF*  
79 rue Gantois  
59000 Lille/France  
<http://www.rif-asso.fr>

Contact person: Benoît Garet  
E-mail: [benoit@rif-asso.fr](mailto:benoit@rif-asso.fr)

## STICHTING ROOTS & ROUTES

ROOTS & ROUTES scouts, inspires, and coaches young talented musicians, dancers, and media makers who do not naturally find their way into the established stages, media institutions, and art schools. ROOTS & ROUTES helps upcoming talents to find their routes towards professionalisation, whatever their cultural roots might be.

*Stichting ROOTS & ROUTES*  
Delftsestraat 17C  
3013 AC Rotterdam/the Netherlands  
<http://www.rootsnroutes.eu>  
<http://www.rnragency.eu>

Contact person: Jade Schiff  
E-mail: [jade@rootsnroutes.nl](mailto:jade@rootsnroutes.nl)

## FABBRICA EUROPA – CENTRO DI CREAZIONE E PRODUZIONE DI CULTURA (AFE)

Fabbrica Europa is a cultural association with a European dimension, integrating education, professional growth, and artistic production. The many projects carried out focus on permanent laboratories, international workshops, and artistic residencies, aimed at fostering an interdisciplinary approach to artistic languages, the professional growth of talented artists and culture professionals, as well as at promoting (inter-)cultural and social diversity in arts.

*Fabbrica Europa – Centro di creazione e produzione di cultura*  
Borgo degli Albizi 15  
50122 Florence/Italy  
<http://fabbricaeuropa.net/en/>

Contact person: Marina Bistolfi  
E-Mail: [formazione@fabbricaeuropa.net](mailto:formazione@fabbricaeuropa.net)

## COOPERAZIONE PER LO SVILUPPO DEI PAESI EMERGENTI (COSPE)

COSPE is a private, non-profit organisation. Since its creation in 1983, COSPE works in developing countries, Italy and Europe for intercultural dialogue, fair and sustainable development, human rights, peace, and justice among people.

*Cooperazione per lo Sviluppo dei Paesi Emergenti*  
Via Slataper 10  
50134 Florence/Italy  
<http://www.cospe.org/en/>

Contact person: Camilla Bencini  
E-mail: [bencini@cospe-fi.it](mailto:bencini@cospe-fi.it)

## FUNDATIA DE TINERET “EUROEST”

EuroEst Youth Foundation Romania is a non-governmental and non-profit organisation, founded on March 1997 in order to promote social, cultural and artistic interests of young people.

*Fundatia de Tineret “EuroEst”*  
Str. Dr. Clunet 4A  
Bucharest 050527/Romania  
<http://www.euroest.org>

Contact person: Mihail Staicu  
E-mail: [mihai.staicu@gmail.com](mailto:mihai.staicu@gmail.com)

## **BROUHAHA INTERNATIONAL**

Brouhaha International is a registered charity, non-governmental, and professional arts organisation that operates in local, regional, and international contexts. Brouhaha International is committed and focused on celebrating diversity and widening participation within the arts, engaging with a wide range of individuals, groups, and organisations. At home and abroad our arts engagement work has enabled us to promote and develop the idea that diversity is linked to creativity, maintaining our belief that the more diverse our workforce and programmes the more creative we are as an organisation as we draw upon a global cultural and artistic experiences.

*Brouhaha International  
John Archer Hall  
68 Upper Hill Street  
Liverpool L8 1YR/United Kingdom  
<http://www.brouhaha.uk.com>*

*Contact person: Giles Agis  
E-Mail: [giles@brouhaha.uk.com](mailto:giles@brouhaha.uk.com)*

## **SUBJECTÍV ÉRTÉKEK ALAPÍTVÁNY – SUBJECTIVE VALUES FOUNDATION (SVF)**

Szsubjectív Értékek Alapítvány was founded in 2002. The primary aim of the founder, Levente Bod, was to struggle against racism. Besides the president of the advisory board—Marcell Lőrincz—there are 2 more members: Ákos Dominus and Bálint Jóna. All of them are active participants in non-profit civil campaigns. One of the main aims of the foundation is to provide a platform for young individuals in order for them to present and transfer values and ideas which play an important role in their life to other people. This is why SVF was able to implement projects connected to anti-racism, poverty, cultural diversity, arts, or environmental protection.

*Subjectív Értékek Alapítvány  
Alagút utca 1  
1013 Budapest/Hungary  
<http://www.szubjektiv.org>*

*Contact person: Marcell Lőrincz  
E-mail: [lorincz\\_marcell@yahoo.com](mailto:lorincz_marcell@yahoo.com)*

## **MIRA MEDIA**

Mira Media is committed to making minority and disadvantaged groups more visible in the media, to give them a voice, and to prevent them from becoming victims of the digitisation of our society. Mira Media is developing projects that use media as a tool for intercultural dialogue and social cohesion, especially at district level, and encourage citizens to active media participation, include by offering media training and supporting new media initiatives that focus on diversity.

The projects Mira Media develops have an innovative character and are normally conducted with partners from different sectors of society. Mira Media works both nationally as well as in European and wider international context. Mira Media is the link between media and society.

*Mira Media  
Mariaplaats 3  
3511 Utrecht/the Netherlands  
<http://www.miramedia.nl>*

*Contact person: Ed Klute  
E-Mail: [e.klute@miramedia.nl](mailto:e.klute@miramedia.nl)*

## **JFC MEDIENZENTRUM E.V.**

jfc Medienzentrum is a registered non-governmental, non-profit association specialised in media and arts education for youth. One key topic of jfc's work is intercultural and international youth work. In order to create and promote an inclusive contemporary European youth culture, jfc develops quality projects and programmes that meet the cultural needs of a diverse range of young people and communities. Its main aim is to help young people to make use of arts and media for their purposes, for reflecting their lives, and articulating their wishes and demands—thus making arts and media a tool for self-empowerment and participation on social, cultural, and political level. jfc also offers a children cinema festival, mobile workshops, and seminars for different target groups.

*jfc Medienzentrum e.V.  
Hansaring 84 - 86  
50670 Köln/Germany  
<http://www.jfc.info>*

*Contact person: Sascha Düx  
E-mail: [sascha@jfc.info](mailto:sascha@jfc.info)*

## **ROOTS & ROUTES INTERNATIONAL ASSOCIATION (RRIA)**

ROOTS & ROUTES International Association serves as umbrella organisation of the international ROOTS & ROUTES network. It is in charge of setting quality standards for transnational project cooperation, sharing news and best practices, and coordinating international communication structures.

*ROOTS & ROUTES International Association  
Delftsestraat 17C  
3013 AC Rotterdam/the Netherlands  
<http://www.rootsnroutes.eu>*

*Contact person: Jérôme Li-Thiao-Té  
E-mail: [jerome@rootsnroutes.eu](mailto:jerome@rootsnroutes.eu)*



