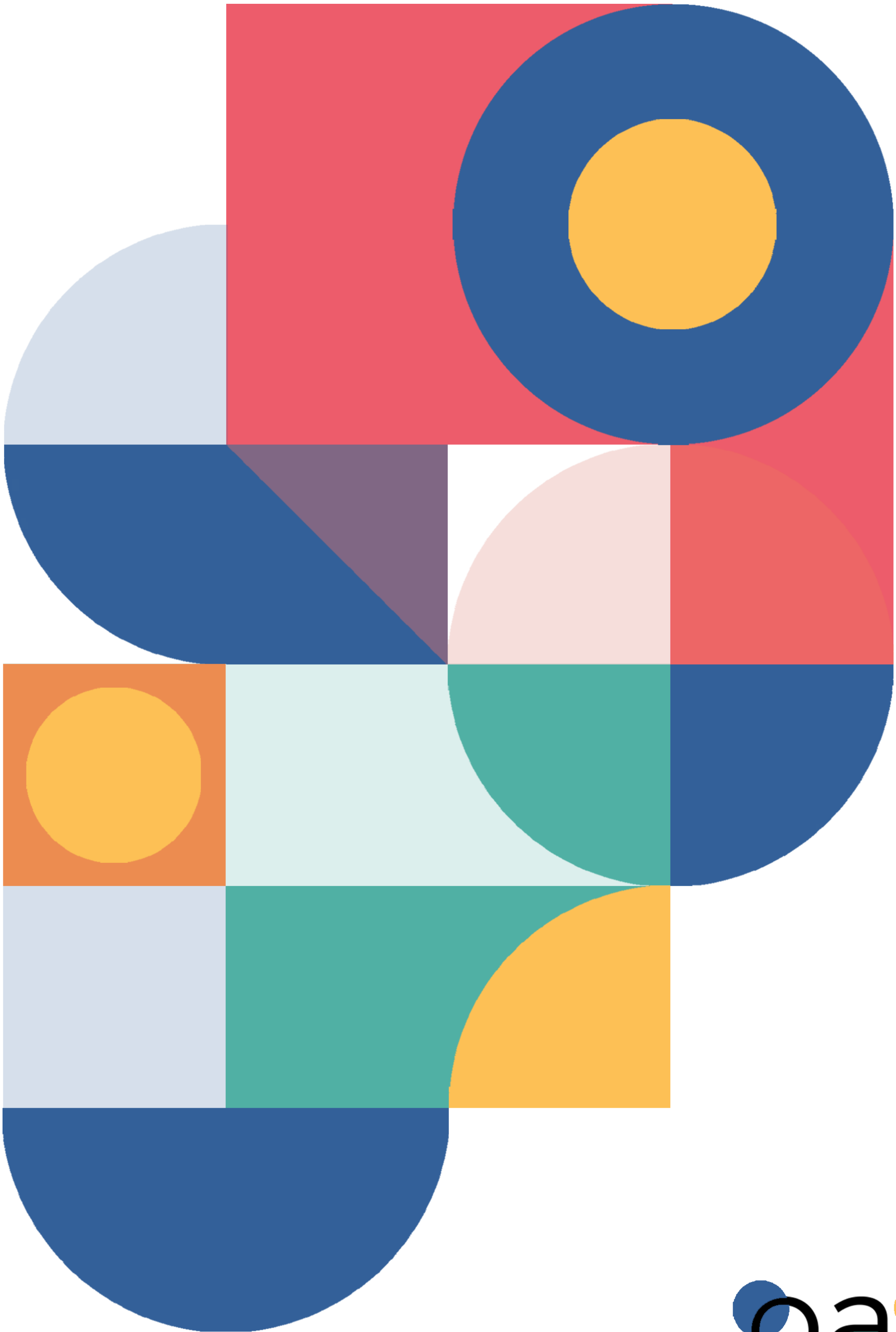


oases

Organising Artistic Self-Empowerment Spaces

FOR CHANGE

CONTENT

INTRODUCTION

An oasis is a vital point in the otherwise harsh environment surrounding it. Grown around a source of water it gives life, and all kinds of animals gather there for refreshment.

Within the arts field, where opportunities are often scarce, arts-based exchange projects can be seen as such oases, in a way nourishing young artists and helping their creativity to flourish.

This guidebook gathers information on how to create international arts-based exchange projects as well as guidelines, quality criteria and concrete tools for that. We hope the results will be as useful to you, as they were for us, in helping our projects to get better.

We are ROOTS & ROUTES (R&R), an international network of organisations that has been organising transnational artistic projects together for almost twenty years. It combines artistic languages, experimental education and a diversity-inclusive social approach. We were founded in 2001 and currently (in 2023) gather partners from 10+ European countries.

In our projects in international youth work, artistic residencies and workshops, we regularly invite young people to participate in cross-disciplinary creative processes shared in a space of free expression. We regularly create, develop and promote non-formal cross-disciplinary learning routes from fostering peer-to-peer education to masterclasses.

The OASES (Organising Artistic Self-Empowerment Spaces) for change project was based on the collaboration of organisations from 10 countries, coordinated by ROOTS & ROUTES Cologne e. V. (RRCGN) and funded as a Key Action 2 strategic partnership by the EU programme Erasmus+ (Youth); the project received further support from the basic funding of the City of Cologne for RRCGN as a specialised cultural education institution. The common goal of the collaboration was answering the questions of how youth exchanges can be designed to empower participants in developing their creative potential, creating their artworks in transnational collaboration around topics of common interest, and to trigger change in their local environments and in a globalised world.

During its runtime from June 1st, 2021 until May 31st, 2023, the collaboration embodied 6 organisations from the ROOTS & ROUTES International Association (RRIA), as well as 4 partner organisations from the larger R&R network, and has proven to be a fruitful exchange shaping many new memories on the way.

The project timeline consisted of three main phases: In the first one, we gathered experiences and good practices towards the goal formulated in the project title: How to best organise artistic self-empowerment spaces for young people? Organising a framework in which artistic practices, exchanges between individuals, and self- and mutual empowerment can flourish.

In the second phase, 6 international youth exchanges were conducted within a year, each of which involving four or more partner countries and an artistic thematic focus.

In the third and final phase, we examined and analysed the applicability of our previously formulated guidelines, tools and quality criteria in the reflection of our exchanges and finally comprised them into this guidebook, which we hope to be of help to our own network, as well as to external organisations interested in implementing quality in arts-based (international) youth work.

This guidebook is a compendium of our experiences and should not be seen as a manual on “how to make the perfect project”, nor should all its elements be considered mandatory. In international work, one quickly comes to realise that there are differences between the surrounding contexts, structures, organisations, resources, target groups, etc. But this can also be seen as the strength of an international network, keeping things diverse and in motion and collaborating and supporting each other to harmonise the common output as much as possible. When reading our results, see what is applicable and/or adaptable for you, and do not feel uncomfortable if some things do not fit your situation. However, some things may be possible for you that you were not aware of before, and may influence your long-term planning in developing the future of your organisation, network, projects, etc.. We want to encourage you to stay creative in the way you apply our results to fit your specific situation.

With our experience in artistic international exchanges, and with the pilot exchanges we made, this guidebook presents some tools, guidelines and quality criteria to help organisations in creating their own international arts-based exchanges.

Our first chapter presents the core values of an arts-based international exchange. We talk about inclusivity, artistic freedom and the importance of ensuring a safe and inspiring environment during projects, as well as applicable quality criteria and recommendations.

The second chapter provides you with resources, from ways to develop your organisation and your network in order to create international exchanges to financial issues (don't be afraid of this chapter, it helps a lot!), from safety measures to further details about accommodation and food logistics. This part will give you a lot of information for the practical organisation of your project. The third part is about communication. The importance of communication is a key in making international collaborative projects work. This applies to internal as well as external communication in order to reach participants and partners, and to give scope to your project.

To complete this guidebook, we also created practical tools that you can easily use, like cooking tools, participants lists, templates for calls for partners, fact sheets and financial procedures as well as instructions on how to use them.

These tools were developed for and extensively tested during our pilot exchanges. They contain many time-consuming joint efforts, and we hope they will prove to be as helpful to you as they did to us.

"OASES for Change" is coordinated by ROOTS & ROUTES Cologne e. V.; partner organisations are: Blues Derneği (Istanbul/Turkiye), Centro di Creazione e Cultura APS (Florence/Italy), Empreinte (Lille/France), Kaunas Cultural Centre of Various Nations (Kaunas/Lithuania), Royal Court Liverpool (United Kingdom), Stichting Lloydscompany (Rotterdam/Netherlands), Street Dance Center (Salzburg/Austria), SMouTh – Synergy of Music Theatre (Larissa/Greece) and Subjective Values Foundation (Budapest/Hungary).

CHAPTER I

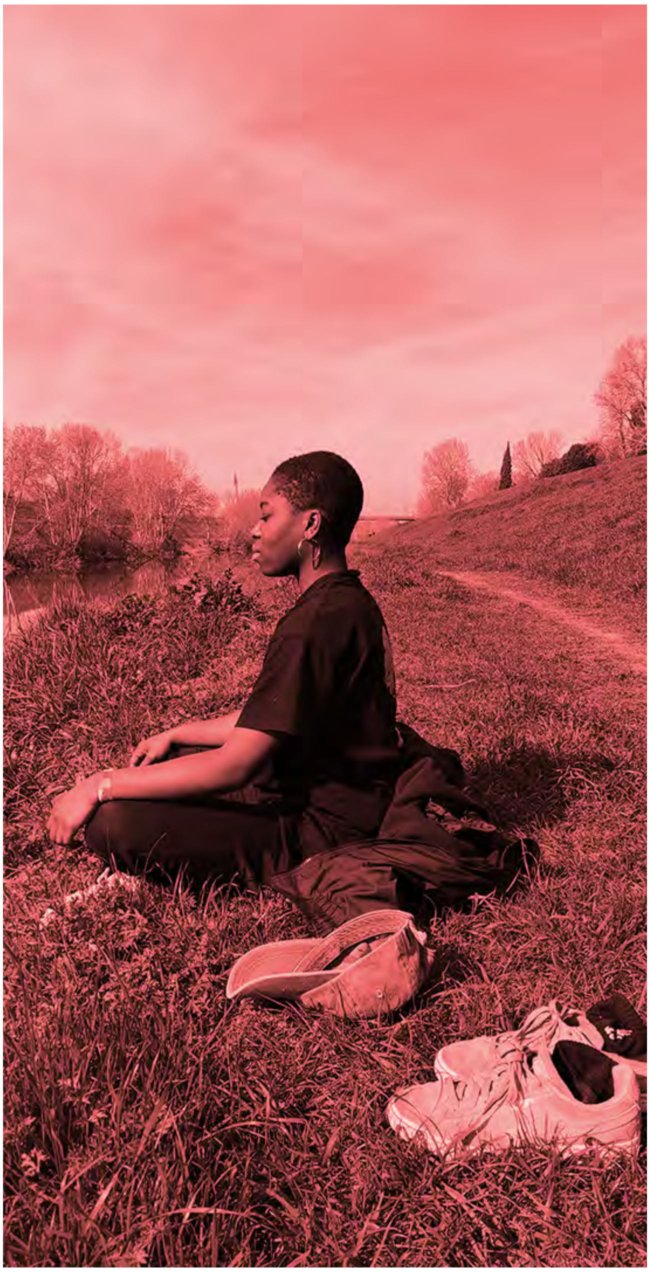
CORE VALUES

CHAPTER I
Introduction

Values are a big part of our life, from everyday decisions on what to choose to eat and wear, to long term profound choices such as work, political orientation and activism. Actually, all our choices are up to a point secretly and explicitly driven by our values.

And even though we mostly think we are alone when we make decisions, values are not always valid or accepted outside a specific community and culture that shares and shapes those values.

The community behind this OASES guidebook – the ROOTS & ROUTES International network – is multicultural and consists of many smaller communities. Nevertheless, we share strong core values within the network. Those values are in line with the EU values (as stated in the Lisbon Treaty and the EU Charter of Fundamental Rights), they have been developed through long interaction between the partners with respect and consideration of their communities and cultures, and are reflected and prioritised in every aspect of our work, arts-based youth exchanges included.



Therefore it is pertinent to open with the first chapter of this collection of quality criteria and guidelines, devoted to make those values clear when it comes to the organisation and implementation of arts-based youth exchanges: Inclusion, democracy, human dignity, equality, freedom may seem too abstract (or even taken for granted), but in reality there are a lot of smaller or bigger decisions one could take to assure that those values are reflected, or at least to assure they are working in that direction – just as in life.

In Chapter I you will find some practical ideas on how to work towards inclusion and diversity-consciousness in general, as well as more specific subchapters concerning artistic coaches, safer space environments and artistic freedom.

INCLUSIVE, INTERSECTIONAL AND DIVERSITY-CONSCIOUS ARTS-BASED YOUTH WORK

When planning and carrying out arts-based youth projects, you may want to consider inclusivity as part of your preparation and preliminary arrangements, as exclusion is a barrier to engagement and participation for many members of the community.

Below you will find a set of quality criteria and guidelines to consider in respect of inclusivity, intersectionality and diversity. This is based on the ROOTS & ROUTES Network experience and research from extensive project deliveries across Europe.

QUALITY CRITERIA FOR INCLUSIVE, INTERSECTIONAL AND DIVERSITY-CONSCIOUS ARTS-BASED YOUTH WORK AND FOR METHODS / PRACTICES TO BE USED

1. QUALITY CRITERIA FOR CONDUCTING AN INCLUSIVE PROJECT

- You should make an effort to reach out to participants that are from diverse backgrounds and keep in mind to include participants that are marginalised.
- Accessibility of the project: Make sure that the spaces you use, as well as the environment and activities, are accessible for people with disabilities and/or neurodivergent people.
- When planning and carrying out projects, keep in mind that your team and the coaches should have the appropriate level of knowledge necessary for your topics and content. Projects should not be implemented on topics that the team has little or no knowledge of. Staff should be conscious of their biases regarding a specific topic.
- Good communication in the call to participants about what is to be expected (see our **Matrix of Content**).

2. INCLUSION AND COACHES

- The team and coaches should share common ground and congruence about anti-discriminatory values of the project and the organisation.
- Keep in mind that methods you use for group management and in artistic activities must reflect the values of the project and the organisation.

3. QUALITY CRITERIA FOR OFFERING SAFER SPACES

- Ensure that the environment provided is consciously free of discriminatory speech or practice. In case of discriminatory behaviour you can follow the recommendations in the guidelines (see **point 3**)
- You should undertake a risk assessment for environmental, medical, emotional factors, and strategies to mitigate those risks (see **II.5 Safety Measures).**
- Introverted people, people with speech impairment, or those who struggle with public speaking due to discrimination should feel that they have a space to express themselves with the whole group and within their artistic work groups. Also, the activities should be accessible to people with low literacy. You may also take a look at the chapter Quality Criteria for Artistic Freedom (see **I.4 Artistic Freedom**).

4. QUALITY CRITERIA FOR PROBLEM MANAGEMENT

- Before the exchange you should generate a list of agreements or a social contract about collective rules of conduct, i.e. how people behave towards each other. Whenever possible, the team, participants and staff should be all involved in the process so that the rules are not defined in a “top down” approach.
- Have a code of conduct/protocol for when discriminatory behaviour happens (see **point 3**).

GUIDELINES FOR HOSTS TO CREATE INSPIRING AND INCLUSIVE ENVIRONMENTS AND SAFER SPACES

The guidelines provide a model of practice to implement the quality criteria when planning and delivering an arts-based youth project. They ensure that all of the staff, coaches, participants have the same idea about the rules, procedures, communication, leadership and resources.

The guidelines should be used as a practice aimed to achieve an authentic experience of inclusivity with interculturalism at the heart.

1.MAKING AN INCLUSIVE CALL FOR PARTICIPANTS

An inspiring inclusive youth exchange starts early on, from the design phase of the exchange to the call for participants. When it comes to forming a possible group of participants, hosting and sending organisations tend to rely on the "usual suspects": young people somehow related to the organisation, who may have already participated in similar events, often reflecting quite the same ideas and/or representing the same community.

This is understandable considering deadlines, but if organisations are motivated to provide a safer space of exchange for diverse groups of participants and give opportunities to underrepresented young people, they are prompted to take into consideration the following recommendations:

a. Make a real effort to reach out to diverse people, and take the time for this process. Some ideas that may help you are:

- Communicate with networks and communities according to your topic or target group. Other active associations, networks, collectives, other organisations close to the field of your project, could be a very good source for new participants who may be interested and/or help to spread the call to their community and reach people that are more difficult to access for you. It is more likely that a person is willing to participate in an activity, if it is recommended by a well-established collective or network in the field.

- Try to make calls for participants as visible and accessible as possible. You can make this happen with the help of social media, youth centres or other organisations. While making the preparations you can ask yourself: Is the call accessible to people with hearing or visual impairments? Is the language accessible and easy-to-relate to, e.g. for people from migrant backgrounds or from the LGTBQ+ community?

b. Be open to and have an eye open for new participants, always according to the strategy to invite and involve people from different backgrounds (social, ethnic, cultural, etc.), minorities, people with fewer opportunities, and those that are underrepresented. Your environment will become richer in its diversity and inclusivity.

c. To approach communities outside of yours, research e.g. what groups/collectives are present online. Make an effort to approach them, maybe via email or phone call. If possible, invite them to a meeting and present your project. They could help you also with points a and b above.

2.INCLUSION AND COACHES

There is no need to highlight the importance of the role of coaches in the dynamics of any youth exchange. No matter how horizontal and not hierarchical a project is, with their experience and responsibility they are key-factors in setting and preserving the framework and the dynamics of the group. So, when you plan to engage coaches or even an artistic director...

a. Be sure that the coaches, like all the team, reflect the values of the project and the consortium.

b. Consider organising or inviting coaches to attend regular or ongoing training concerning topics of diversity, inclusion and intersectionality.

c. Avoid topics that no coach (or other members of the team) has knowledge and experience of. You might want to get to those topics later, when you are more familiar with them, or gained more expertise.

3.METHODS FOR SAFER SPACES

Methods, training and creative tools implemented during an exchange are a crucial part of it, since they are the main pedagogical objective of a project. Here are the general OASES recommendations for choosing methods to fit in an exchange programme:

a. Make sure methods reflect the values of the project.

b. Use methods that don't reinforce stereotypes and that are not discriminatory.

c. Make sure that methods are accessible to all participants and they promote equal participation.

d. Or adapt your methods to achieve a higher level of inclusion of all participants. Points c and d refer also to the level of skills required to participate in the method.

e. Be aware (by constantly checking, reflecting and asking feedback from participants) of the language, images, stories or examples used in your methods – are they inclusive, non-discriminatory, safe-space oriented? A non-exhaustive list of aspects to have in mind: Race, Gender, Sexual Orientation, Disability, Socio-economic Background, Migrant Background, Political Orientation, Religious or Other Beliefs.

f. Communicate trigger warnings if necessary for methods, sessions, performances or workshops.

g. It is also advisable that your methods reflect a cross-disciplinary approach and promote exchange and collaboration among diverse skills, fields and backgrounds.

h. Choose methods that elaborate or focus on the commonalities of the group rather than dividing them on the basis of any aspect of the above list.

4.INCLUSION AS AN ATTITUDE

Even if all your participants, coaches and methods are wisely selected, this is not enough to ensure that an exchange project is totally inclusive and will develop in a totally safe-space environment. Inclusion and acceptance is a long road rather than an achieved destination and needs many small everyday and ongoing decisions. Some of them may be:

a. What should the team do when it witnesses discrimination? Here are some OASES recommendations, based on our experience and the feedback we got throughout the years:

- First talk to the people who were targeted: Decide who is the most suitable person to talk to them. Do they want to talk about it? Do they need some time for themselves or with a friend? What do they need? Do they want to speak with the discriminating person or do they need space from them? Don't assume how they are feeling or how they should be acting.
- Speak to the person who acted in a discriminatory manner (maybe another team person should engage in this). Are they aware of what happened? Can you get them to reflect on their behaviour? Don't force the reflection process. These things can take time.
- Process this with your team if necessary and possible.

b. What does it take for a project to become as accessible as possible? Here are a few ideas (not already mentioned above):

- To make the project accessible, think about introducing low fees or no fees at all.
- Clearly communicate limitations (space accessibility, language used, artistic freedom and disciplines, etc).
- Ask for everyone's needs beforehand and make suitable arrangements compatible with the budget and resources. List possible needs to settle (the following is not a complete list, just some suggestions; see also **Chapter I.3 Creating inspiring and inclusive environments and safer Spaces**)
    - Is the workspace accessible for everyone?
    - Is your information available in easy language? Is it available only in written form (i.e. not accessible to illiterate or visually-impaired people)?
    - Do you have translators or interpreters available?
    - Are your residency and final event free of charge?
    - Are the workshop and performance venues easily accessible by public transportation?
    - Will the participants and/or the audience have to stand for a long time?
    - Is a certain level of physical fitness required for joining the project or performance?

◦ Do your participants and/or audience have access to social media or messaging platforms that you might use to communicate about the project?

c. Try to keep up with developments in theory, vocabulary and methods concerning pedagogy, artistic as well as intersectional and inclusive approaches. If possible, communicate any updates with all coaches and team members.

d. When planning your project from the point of view of inclusivity, check your resources (human, financial, spatial, energetic, time-wise…) and capacity. You may find it preferable to be a bit less inclusive while still meeting everyone's needs, rather than promising full inclusivity and not being able to put it into practice.

More Resources:

Glossaries of inclusion related terms:

- **https://students.wustl.edu/glossary-bias-terms/**
- **https://epi.washington.edu/sites/default/files/website_documents/DEI%20Glossary_Formatted_20190711.pdf**
- **https://seramount.com/research-insights/glossary-diversity-equity-and-inclusion/**

Further reading about intercultural approach and inclusion:

- Terkessides M. (2010) Interkultur, Berlin: Suhrkamp
- Dr. Agarwal. P (2021) Sway, London: Bloomsbury
- Dr. Agarwal. P (2020) Wish We Knew What to Say, London: Little Brown Book Group
- Diversity Equity and Inclusion Resources **https://www.acf.org.uk/ACF/Research---resources/Resources%20content/Diversity-equity-inclusion.aspx**

INCLUSION AND COACHES

The involvement of artistic coaches in youth exchanges is a fundamental part of what makes the experience enriching and fruitful for participants. We believe that there needs to be a shared understanding between coaches and organisations concerning core values of inclusion, equality, social responsibility and respect, from both sides towards each other.

This can ensure that the exchange will be a smooth and overall positive experience for participants, organisations and coaches. Here, we offer some quality criteria and guidelines that can stimulate your thinking when it comes to coaches and inclusion and touch upon the complexities of working with international coaches within a network of organisations.

QUALITY CRITERIA FOR INCLUSION AND COACHES

1. FOR ARTISTIC COACHES

- The coach needs to be willing to work within an artistic and pedagogical team.
- The coach needs to be aware of and share the values of an open, democratic and inclusive society.
- Coaches should be aware of the goal and the needs of the host organisation and network, and share their vision and pedagogical objectives. As such they should be aware of the artistic, social and political vision behind the exchange.
- They should be aware of the limits of artistic freedom (more details in **Chapter I.4 Artistic Freedom**).
- Coaches activities and workshops should be as inclusive as possible (regarding an awareness of the ability, cultural background, experience, gender, skills and age as well as different levels of accessibility of the participants).
- The activities should be performed in a responsible way. They should prioritise health first, and be aware of the consequences of their propositions and process.
- Feedback from coaches should be respectful and be given in a constructive, motivational way..

2. FOR THE HOST ORGANISATION

For a fruitful collaboration between non-profit organisations (such as youth organisations, NGOs, etc.) and artistic coaches, it is helpful to build upon a foundation of mutual respect.

- The choice of coaches needs to reflect the values and goals of the exchange (i.e. diversity, inclusiveness, interculturality, cross-disciplinarity).
- Involving an international coach means to enhance the transnational aspect of a youth exchange.
- To have a balanced understanding of art as a fundamental and essential part of human life, invaluable for political and social change but also a pure form of creative expression.
- To have some artistic expertise inside the organisation.
- To take artistic coaches, their needs and their approaches seriously; and to pay them fair salaries, as far as this is possible within the (often very tight) available budgets.
- To involve artistic coaches not only during actual exchange projects, but also in long-term development processes (see section ‘Long-term Involvement of Coaches’ in **subchapter II.3 Artistic Coaches in arts-based Exchange Projects**).

GUIDELINES FOR INCLUSION AND COACHES

1. HIRING COACHES

- When hiring an international artistic coach associated with a partner organisation, it is recommended first to communicate with the partner organisation (i.e. in order to avoid conflict of interests), and then involve the coach equally in a transparent procedure.

- Similarly qualified coaches with a similar workload and responsibility within a project should generally be paid equally.
  - Nevertheless, host and partner organisations can discuss different models (i.e. shared cost of coaches, different hiring models, covering costs by redistributing budget) if such options are available and would contribute to a better equity between the partner organisations. Is your information available in easy language? Is it available only in written form (i.e. not accessible to illiterate or visually-impaired people)?
  - Different fees can be negotiated between different coaches and the host organisation, but these differences should be reasonable and made transparent to the hired coach(es) before the agreement.

2. TRANSNATIONAL COOPERATION

- The choice of international coaches has to be shared between the hosting organisation and the international partners.

- In case of recurrent youth exchanges within established international networks, try to maintain a balance by involving international coaches from different partner organisations.

3. NEEDS OF ORGANISATIONS AND NEEDS OF ARTISTIC COACHES

When it comes to international collaboration between cultural youth work organisations, typically, staff of the organisations involved (including volunteer board members) will be the first to be contacted. There, the situation is quite clear: Staff represents their organisation.

Now, when an international collaboration develops into a permanent network, this may include the involvement of freelance coaches; we explicitly recommend this, and make suggestions for long-term involvement of artistic coaches in subchapter II.3 Artistic Coaches in arts-based Exchange Projects.

When freelance coaches get involved, things get a bit more complicated: Artistic freelance coaches typically don't "belong" to their sending organisations; they collaborate with them on a freelance basis. Due to the different situations of organisational staff on one hand and freelance coaches on the other, this can lead to tensions and problems. Here's a few things which we have learned in our network.

4. NEEDS OF ORGANISATIONS RELATED TO INTERNATIONAL NETWORKS AND COACHES

In an international network, member organisations need some degree of autonomy: They join the network voluntarily. If a network wants to keep its members, it is important to respect their boundaries. While the network can agree upon (and monitor) quality criteria and common projects, organisational members still need to be sure that the network will not interfere with their internal business, and will not work against their interests.

Organisations that host arts-based youth exchanges typically need to make big things happen with very limited funding resources.

They also need a pool of reliable artistic coaches who share the organisation's values, who bring in a lot of skills (see **II.3 Artistic Coaches in arts-based Exchange Projects, Recommended Skills for Coaches in Artistic Exchange Projects**), and who are ready to do hard work for often underwhelming salaries.

Organisations may have several reasons why they want to involve a certain coach for a specific project, including:

- They feel the coach's profile suits very well for the specific concept, topic, target group of the planned exchange.

- They feel the coach's profile complements the rest of the artistic team very well.

- They know and appreciate the coach from previous collaborations and thus want to work with them again (this also minimises potential risks for the exchange stemming from coaches they have never worked with before).

- They want to maintain a connection between their organisation and this coach (maybe also because of that coach's wider network).

- If the exchange runs at a remote academy place with collective accommodation: They may need to hire a coach from one of the sending countries, since making the coach group leader of that country's group might be the only chance to have the coach's accommodation costs covered (Erasmus+ Key Action 1 currently, in 2023, covers only a maximum of 2 extra facilitators besides the group leaders).

For organisations which work with young artists as their main participants on a long-term basis, it may be an important aim to support some of those participants in developing towards artistic coaches themselves. They may have invested a lot of time and energy until those (former) participants are ready to coach others.

5. NEEDS OF ARTISTS IN RELATION TO ORGANISATIONS AND INTERNATIONAL NETWORKS

- Need to be paid to make a living (organisational staff is often also paid e.g. for hours spent at international meetings and seminars; artistic coaches may wish to be compensated for those hours, too).

- Need to be respected in their independence (the organisation which brought them into the network doesn't "own" them).

- When joining international network meetings, the need to have a programme relevant for artistic coaches; not only to sit on the side of meetings with management focus, and to give advice when asked.

- Desire to meet other artistic coaches and to exchange with them.

- Having the option, but not the obligation to become involved in long-term development processes of their national organisation and the international network.

6. POSSIBLE CONFLICTS AND SOLUTIONS

Due to the divergent needs and starting points described above, various tensions and conflicts can arise; fueled also by different economic situations between countries and organisations. Here's an example of possible conflicts and solutions, based on the experiences in our network:

In 2008, when our network started to grow, a German member organisation got to know a French coach; first at an international seminar, then visiting an exchange and final performance hosted by the French member organisation. The German organisation then directly hired the French coach for a local project in Germany. Result: The French organisation felt neglected – they had brought the coach into the network, and now one of their partner organisations hired him without first consulting them.

Based on experiences like this, in 2010 the network decided: It is good practice for our member organisations to first ask the organisation who brought a coach into the network, before asking that coach's availability.
However, for some coaches in the network this felt like "the organisation who brought me into the network now seems to think they own me, disrespecting my freedom – as a freelancer, I can negotiate about jobs directly with whomever I want!".

How to solve this?

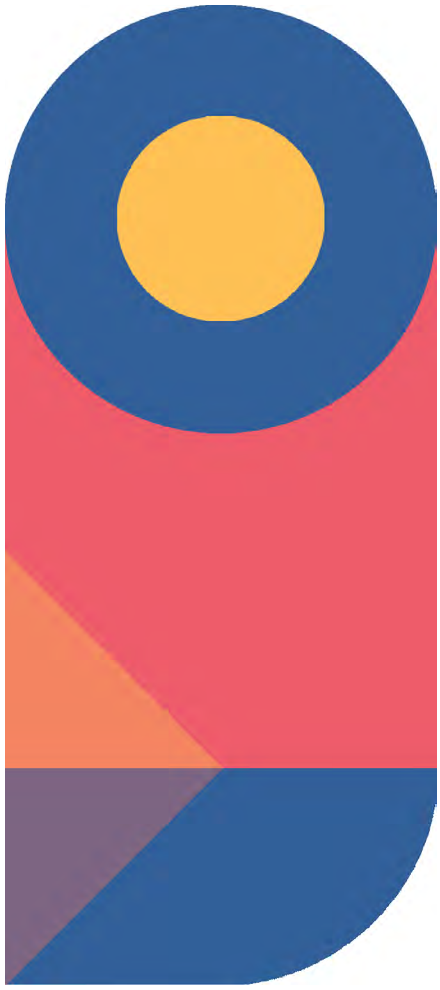
We still think that first asking an organisation: "You brought that coach into our network – is it okay for you if we ask them to join our exchange project this year?" before approaching that coach should be good practice among network members. Reasons:

- Organisations which have their core freelance collaborators "snatched away" by (possibly richer) network partners may stop to introduce those coaches to the network at all. Which would be bad both for the network and for the coaches.

- This is not primarily about the relationship between a freelance coach and the organisation that brought them into a network – but rather about fairness between network partners.

This should be explained to the coaches clearly: They even take initiative and ask other organisations within the network to hire them. It is just that the network member organisations bind themselves to first consulting each other before hiring coaches another member brought into the network.

CREATING INSPIRING AND INCLUSIVE ENVIRONMENTS AND SAFER SPACE



When planning and carrying out arts-based exchange projects, finding a suitable workspace has to meet specific requirements and can be quite a difficult task, depending on the available budget, the geographic area, the urban or rural environment, etc. In many cases, compromises will have to be made.

Before renting, you should do an analysis of the requirements you will have for the project that you intend to host, and search for spaces that fulfil these requirements. In some cases, you as a renting organisation will have to contribute to improve the situation and might want to personalise the available spaces. There might be situations where the general requirements are fulfilled, but still some of the key elements for your projects are missing and need to be provided by your organisation (e.g. technical equipment, dance floor, etc.). In these cases you should also consider logistic aspects (such as carrying heavy items for a long distance, smaller or bigger vehicles needed for the transportation, etc.) when searching for a space that suits your needs.

QUALITY CRITERIA FOR PHYSICAL ENVIRONMENTS FOR EX-CHANGES

1. QUALITY CRITERIA FOR SPACES IN GENERAL

- Check that all spaces comply with the local legislation regarding educational activities.
- Select as accessible spaces or accommodations as possible.
- Select spaces that fit to the needs of the project (different needs according to different artistic approaches) and the number of participants.
- Get to know the spaces well before the exchange by physically visiting them, and by getting to know the local staff.
- Get to know the local safety situation.
- Communicate accessibility limits clearly in advance to sending organisations and potential participants.
- Agree with the group on taking care of / responsible use of the space.
- Make sure that you have a (preferably 24/7) contact person that can help in case questions or issues concerning the space come up.

2. QUALITY CRITERIA FOR SELECTING WORKSPACES

- There should be at least one room big enough that the whole group can sit in a circle, and possibly a second working room – or more if your programme requires it.
- There should be at least one (possibly all-gender) toilet every 10 participants. If toilets are not all-gender, there should be the possibility to label them as all-gender for the duration of the exchange.
- Workspaces should possibly have an ecological or sustainability concept (e.g. waste sorting, drinkable tap water, etc.).
- There should be space where people have access to drinkable water to fill up individual water bottles and glasses, and where it is possible to access or set up a water kettle with tea and coffee.
- The rooms and the environment need to be suitable for the artistic disciplines that will be included in the project (dance floor, dark room for video, possibility of playing music without disturbing the neighbours and the others' work, etc.).
- If the working spaces cannot be locked, there should be at least one room where personal and project equipment can be safely stored.
- Pay attention to the acoustics in the rooms. Can X number of participants communicate in the room without problems? Bad acoustics in rooms can lead to very stressful encounters.
- Rooms should have natural light and air circulation (preferably windows that can be opened). If you work in a room without daylight (e.g. a black box in a theatre), try to have a second space with natural light and/or consider doing some working sessions outdoors. And keep in mind that the group should go outside as often as possible.

3. QUALITY CRITERIA WHILE USING WORKSPACES

- Make workspaces creatively welcoming and make sure that it is clean to work in.
- Take care of light, fresh air and room temperature.
- Create time-out zones for when participants need a break.
- Make people/groups change the room from time to time. If you just have one room, invite people to change their position/seat in the room.
- Create a catering zone where participants can get something to drink when they need to.
- Have respectful communication to the owner/staff running the space. And treat the space with care and responsibility.

4. QUALITY CRITERIA FOR ACCOMMODATION AND FOOD

- Accommodation should be clean and comfortable to sleep in.
- Accommodation should not be too far from the workspaces, so participants can easily go back in case they forgot something in their sleeping rooms. In case of distance, especially in urban situations, make sure the group can travel safely from one to the other and back.
- There should be at least one toilet and one shower per 5 to 7 participants.
- Sleeping rooms should be a restful place (do not book the group into a party tourist hostel).
- There should be a contactable person 24 hours a day in case of any issues that may arise with the venue.
- The rooms should allow participants to have some privacy – we recommend a maximum of 6 people in one room. The host should inform participants in detail about the accommodation situation and possible risks/limitations (e.g. availability of towels, lockers, etc.).
- Participants' requirements concerning sleeping rooms and gender should be collected in advance (see chapter II.3, Sleeping Situation).
- Accommodation staff should be informed about the characteristics of the group, the time for breakfast / meals, and the arrival and departure schedule. Food has a huge impact on how participants will feel at a project, and how ready for collective work they will be. There should be enough food of good quality, healthy and tasty, for the group.
- The food situation should be as inclusive as possible. The host organisation should collect information about food requirements in advance, and communicate limits to food inclusivity in advance (see chapter II.3, Diversity and Inclusivity at Food Level).
- If you are doing self-catering projects, a dedicated kitchen team will be needed. Programme team and kitchen team should treat each other as equals, with different scopes of work. Clarify tasks and roles of the kitchen team, and of participants doing kitchen service, in advance (see Chapter IV.2. – Cooking for Groups with the OASES Cooking Tool).
- Pay attention to alcohol and smoke: if the group includes minors, adults should refrain from drinking alcohol and smoking in their presence. A reasonable quantity of beer might be allowed if participants are over a certain age. Please check the national regulations, and if other participants feel uncomfortable with certain group behaviours for personal, religious or other reasons.

GUIDELINES FOR PHYSICAL ENVIRONMENTS FOR EXCHANGES

1.CHOOSING WORK AND ACCOMMODATION SPACES

The choice of work and accommodation spaces can have a massive impact on activities that will happen there on many levels. Choice is of course limited due to resources, so you may have to make compromises.

We strongly recommend physically visiting the work and accommodation spaces before booking them. Try to book a suitable space as soon as possible as they are usually in high demand and to ensure you have your desired space at the time of the project.

In some cases it might be necessary to book the accommodation for the exchange projects long before the funding is secured. Of course, this only makes sense if a) the chances for funding are quite good b) the accommodation will allow you cancel c) your funders don't have regulations that explicitly forbid making any contracts related to a project before the funding is granted (those regulations do exist in some funding programmes).

Criteria for choosing spaces should include:

- Does it feel like a group can have a good work atmosphere here? Is there natural light? Can windows be opened to let in fresh air? How are the room acoustics?
- Is there a room big enough to have the full group in a circle? Is there a space big enough for physical activities / dance, in relation to the group size?
- If you want to work with small groups / groups divided by artistic disciplines: Are there enough suitable rooms for that?
- Artistic discipline specific requirements: Check if the working rooms are suitable for the planned artistic activities (dance floor; electricity; rooms where a band can play without disturbing the neighbours or the rest of the group, etc.). If you are unsure about what the different disciplines' needs are, talk to your artistic coaches in advance. They are the experts and can tell you what it takes to make a good workshop.
- Accessibility: If you have/want to invite participants with access needs, make sure that the working and accommodation spaces fit their requirements.
- Check the food situation: If the space includes full accommodation, check whether the kitchen can cater for flexible requirements (allergies, vegan, dietary or religious food requirements, etc.) and how much time in advance they will need information regarding the number and dietary requirements. Same if you book restaurants or if you work in a self-contained accommodation to make sure that the kitchen is well equipped and big enough to cook there.
- Recommendation: Enrich the workspaces with responsible use of public spaces (be aware of the local legislation for the use of public spaces and check beforehand if there are restrictions, if permits are required, etc.).

2.WORKING IN THE SPACES

A welcoming atmosphere in a room is important so always keep an eye on that.

- Prepare the space before you start working. Is it clean, is it warm enough/not too warm, is there enough air, light, can windows be opened to let fresh air in?
- Encourage participants to help with setting up and dismantling the equipment they use.
- If in your project you stay for a long time in one place, it is nice if the room grows with the project: e.g. by hanging project results on the walls so that the room becomes your project's "home". Small details such as a string of lights, pillows, a plush manatee or a plant can make rooms feel much cosier.
- Prepare a catering area where people can fill up their individual water bottles and take something to drink if needed. It is optimal if the participants also have access to a kettle, tea and coffee and fresh fruits. Small gestures like these can lift the mood. To reduce the amount of washing up participants can label their glass with their name.

- We recommend that at least one team member is in the room 15 minutes before the start of the work to check if everything is prepared.

- We recommend that each day there are different participants responsible for the following tasks:
  - Time keeping
  - Comfort breaks (fresh air, bathroom, etc.)
  - Check if bins need to be emptied
  - Sweeping the floor before the start of the day.

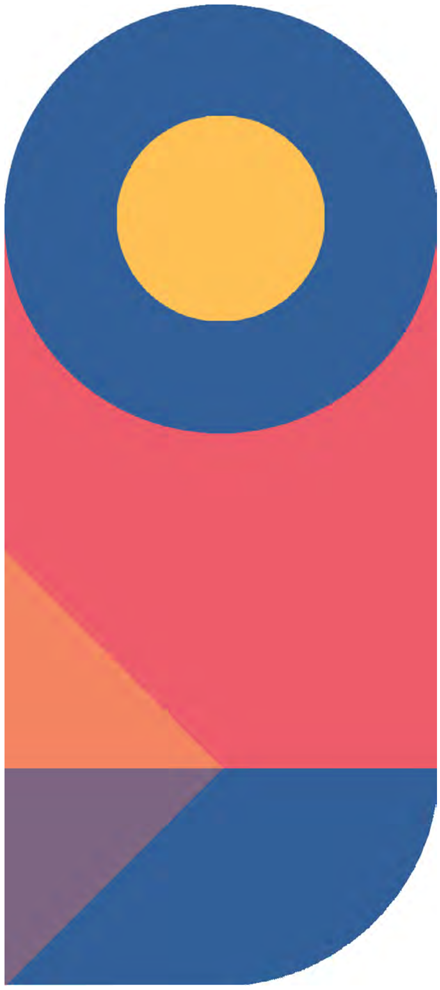
- Inform everyone about the house rules and make sure they are followed. Depending on the space, there may be different specific rules (e.g. no liquids except water in a room because of a carpet, no sound after X pm).

- If you have different keys for different rooms, think about a good (!) key concept. Write a list of who has which key. And make sure that whoever has the responsibility for a key and lends it to another person instructs that person to return the key, and not pass it on to other people. Otherwise, there will be chaos.

- If you have to lock the space in the evening, decide who in the team and/or group of participants does the last check. Windows closed, doors, PA, video projector and lights turned off. Ensure the rooms are clean and safe without leaving any personal belongings.

- Make sure that everyone is aware of all health and safety rules (which parts of the building can not be accessed, where emergency exits are located, etc.) See also **Chapter II.5, Safety Measures**.

ARTISTIC FREEDOM



Artistic Freedom is an important democratic right. Article 13 of the EU Charter of Fundamental Rights says it clearly: “The arts and scientific research shall be free of constraint”. Unesco defines: “Artistic freedom is the freedom to imagine, create and distribute diverse cultural expressions free of governmental censorship, political interference or the pressures of non-state actors”.

When arts-based exchanges happen in the context of youth work or cultural work, a basic clarification is necessary: What is the basic contract between participants and organisers?
We can assume two situations:
A. To have two sides: the organisation or network hosting the exchange (often non-state actors, sometimes governmental bodies) on one side and individual artists (participants) on the other side.
B. To consider the exchange basically a collective artistic creation process, where artistic freedom exists within a framework created by the organisations and networks, and agreed upon by everybody involved in the process (participants, artistic coaches, organisations involved including their staff) before the start of the exchange.

In the ROOTS & ROUTES International network, and in most youth work settings, the situation will be more likely B than A. Meaning: There will be limits to artistic freedom of the individuals involved. Those limits may be based on the legal situation in the host country, or on the necessities of the host organisation (whose very existence may be in danger when certain content would be publicly performed in an event hosted by them), or on feelings of discomfort within the group of participants.

An arts-based exchange could be seen as a movie production: The host organisation would have the role of the movie producers. They take care of finding the money required for the exchange, and they thus also have a responsibility towards the funders, which gives them the right to put certain limits to the work of directors, script writers and other artists involved. However, other than in commercial movie making, in youth work the responsibility of the host organisation towards the participants should always have at least the same weight as their responsibility towards the funders.

We see the task of both the host organisation and the artistic coaches in finding a good balance between respecting the comfort level of all participants and of the host organisation on one hand, while not sacrificing artistic freedom for compliance on the other hand.

QUALITY CRITERIA FOR ARTISTIC FREEDOM IN ARTS-BASED EXCHANGES

- Organisations and networks planning arts-based exchange projects should discuss and define the framework of artistic freedom and its limits in advance; considering also the legal situations, the EU freedom of expression laws, and the values of the organisation or network.
- The intention of the work concerning the residency theme (and the flexibility of that intention) should be discussed and defined in advance by the host organisation and the artistic team or artistic director – leaving enough space for the participants to have an open process and freedom to shape the artistic result of the exchange.
- This framework should be communicated already with the call for participants.
- The framework for both artistic freedom and the intention of the work should also be agreed upon by the group; and possibly adapted (within the limits provided by the host).
- Awareness of power dynamics should be embedded in the process (who gets to tell what story, the impact of amplifying certain topics or perspectives, using and reinforcing stereotypes).
- Emphasis should be on collaborative work over individual artistic choices, while leaving space for individual expression, respecting the comfort level of the whole group.
- Constructive discussion should be embedded in the creative process and there should be room for participants to critically engage with their own, and each other's work (in a safer space facilitated by coaches).
- Imposition of facilitators' own artistic and aesthetic biases on the participants' work should be avoided and the focus should be on facilitating the artistic vision of the group.
- All art forms and styles should be welcome in a project, and should be treated equally as far as the resources allow it, with the awareness that the availability of resources (organisational, timewise, material, human – including coaches and their artistic scope) can limit the space and freedom for certain art forms and styles.

GUIDELINES FOR ARTISTIC FREEDOM IN R&R PROJECTS

1. CALL FOR PARTICIPANTS

The organisation should define artistic freedom before searching for participants and clearly communicate this in the call for participants. For an example of how this could look, check the section on Artistic Freedom in our Template Call for Participants, to be found on **https://www.rrcgn.de/oases-tools/**. To keep things short, another option would be a link to a page explaining artistic freedom scope and limitations for projects by the host organisation or the network.

In case of national or local political interference, organisations should find a good balance between protecting the participants' artistic liberty, and avoiding losing vital governmental funding. We encourage organisations to be brave on this topic, and not to bow down to political pressure too readily.

2. GROUP DYNAMICS AND THE ROLE OF FACILITATORS

In case an individual participant or a group wants to create work that disrupts the comfort level of other participants (e.g. with regards to certain topics), a discussion should be held with the group to reflect on this and try to reach an agreement.

If participants want to make artistic choices that contradict the framework and limitations on artistic freedom established by the host organisation, they should be reminded that this was already decided and they consented to this before choosing to participate in the exchange. This includes taking personal risks (self-harm, violence, using potentially dangerous materials such as sharp objects), which also interacts with the criteria set for managing risks for participants (see **II.5 Safety Measures**).

In addition to feedback sessions with the host's team (who can decide on the format), the facilitators should find time regularly throughout the process for groups to show each other what they have been working on. This gives them the opportunity to get productive feedback from the rest of the group, which doesn't judge the quality and instead focuses on how clear and effective the work is in communicating the message, intention, whether the chosen form is working, and so on. Those who want to give feedback could ask: "I have some feedback about X, would you like to hear it?". It is then up to the participants whether they choose to act according to this feedback. It should also be emphasised to participants that critique is a crucial and valuable part of any artistic process and that it is their work that is being criticised, not them personally. This is a learning process that will be more difficult for some participants than others.

These feedback sessions should also provide opportunities for highlighting, discussing and avoiding potential abuses of power dynamics (use of stereotypes, generalisations, amplifying hate, and so on). Facilitators need to help the group understand that artistic expression is never neutral or objective, and that misusing this power can have an impact on fellow participants and audience members. Also, participants should be made aware that discriminatory content should not be considered an expression of artistic freedom.

If it comes to violations of the established artistic freedom framework, facilitators should organise a feedback session solely with the related artist(s) to make clear what the limits are, and how to adapt the work so that it fits within those limits.

Facilitators need to reflect whether they are pushing their own vision instead of facilitating the group's vision. Other facilitators or the team should also pay attention to this and offer private feedback if they feel that another facilitator is pushing their own vision too far.

Facilitators should remain open and receptive to this kind of feedback and not take it personally. This also applies to facilitators' feedback about treatment of artistic disciplines and forms, in case they are unconsciously or consciously enforcing a hierarchy that privileges one form of artistic expression over another. Of course, critique and feedback on how clear or effective the chosen form is for communicating the intention should be more than accepted.

3. WORKSPACES

When visiting potential workspaces, the team should pay attention to how the space allows different disciplines to express themselves. Part of this is finding a stimulating, and a severe lack of adequate materials or proper workspace that doesn't allow disciplines to express themselves adequately.

4.WARNINGS

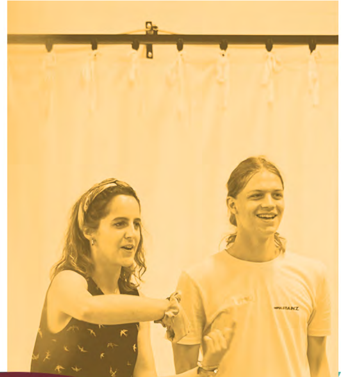
During an exchange it is important to take care of the psycho-physical aspect of all participants and audience so that the former can be willing and prepared to work productively but most of all safely, and the latter can enjoy the artistic results.

If content considered "sensitive" is produced during an exchange, this should be indicated in advance. Two types of warning may be used:

- those regarding content (Content Warning) to describe something that might upset viewers and make them feel bad (e.g. blood, nudity and flashing lights)
- those regarding risk (Trigger Warning) to prevent exposing someone with past trauma to something that might insight a physical and/or mental reaction (e.g. sexual violence, discrimination, rape)

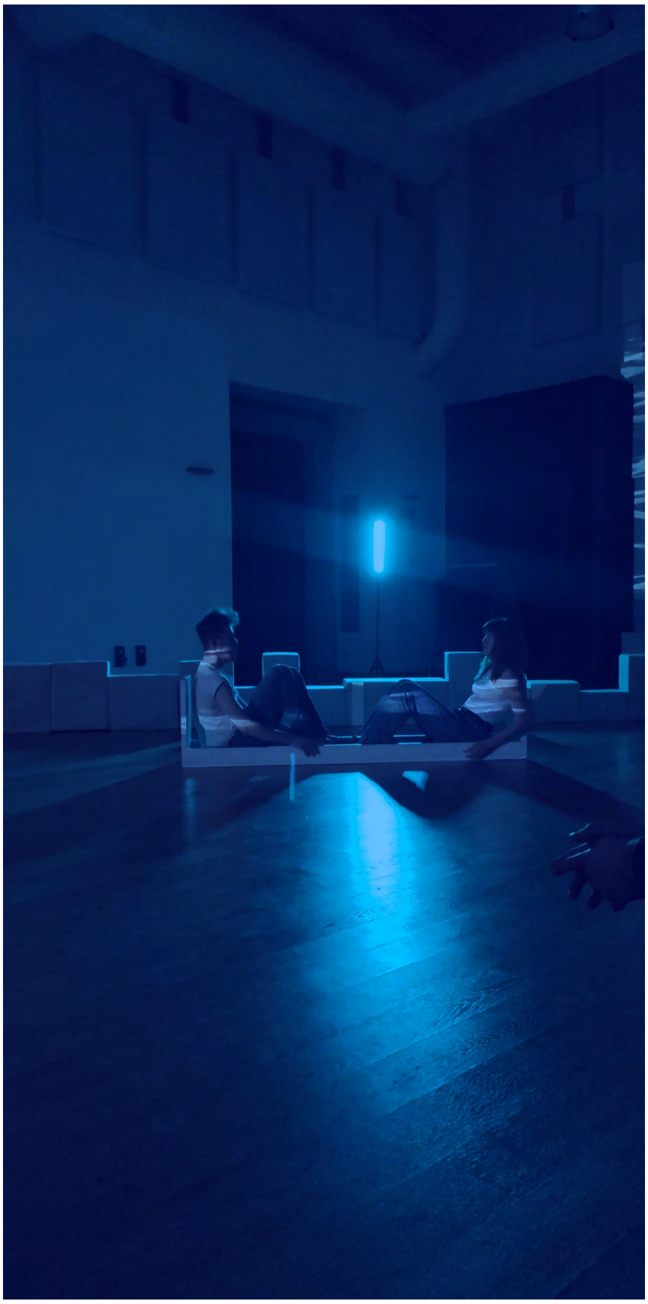
CHAPTER II

RESOURCES



CHAPTER II
Introduction

What resources are available to make such a project work? This chapter will attempt to answer this question. Indeed, to make a European project of this scale work, you first have to study the resources available in the very beginning. As the ROOTS & ROUTES network, we gained a lot of experience in the last years and want to give you an insight on what to consider when it comes to resources. This chapter is divided into six main parts that will help us identify, understand and analyse these different resources. The first essential resource to activate is the development and organisation of networks. To build a project, you will need to find partners, understand the organisational and institutional framework, make your network work and know how to activate it at the right time.

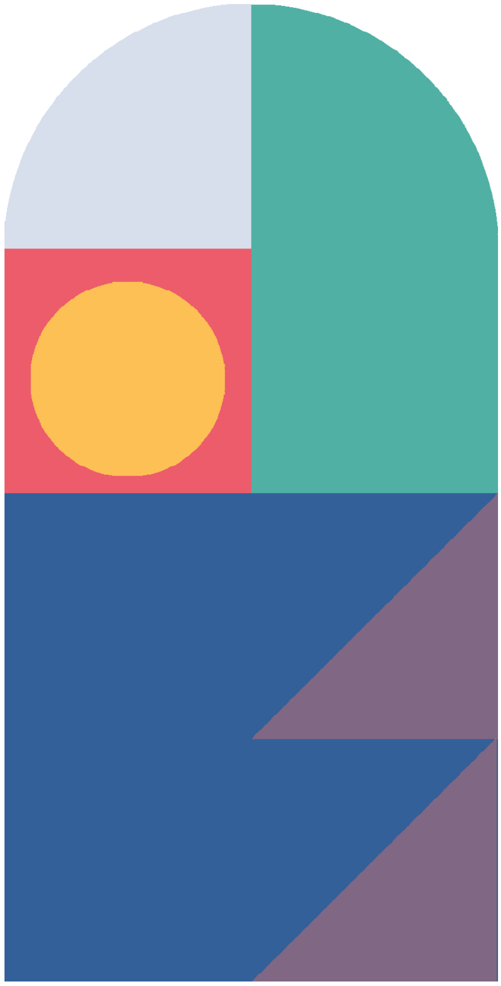


As in any other field, in order to create a quality residency and successful arts-based projects and make young people happy with their experiences, you will also need to rely on an essential resource: artistic coaches. They must be able to allow the young people to develop their capacities to the fullest, to leave their comfort zones and to explore and challenge all their skills. The involvement and professionalisation of coaches is essential.

To live a quality moment in a safe place, logistics and physical resources also play an important role. Some measures are mandatory (e.g. safety measures), others are optional, but all in all they can allow you to anticipate and solve many situations. And nowadays we cannot ignore the environmental impact, so it is important to take this into account when creating a safe and healthy environment for each participant so that everyone can find their place.

The last resource we wanted to address is finances. It is impossible to complete a project without solid finances. This part will be dedicated to determining your needs, where to find funding and how to manage it.

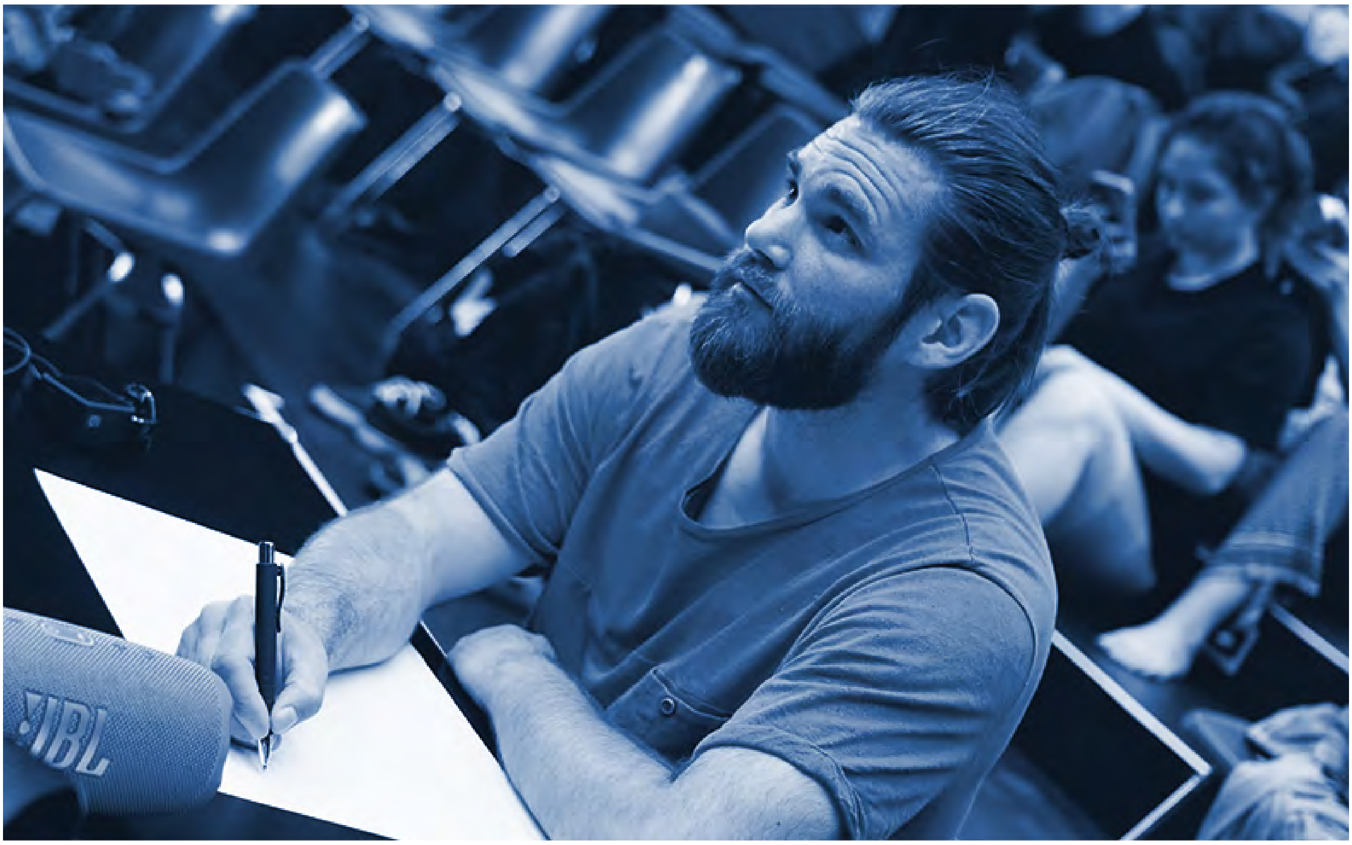
DEVELOPMENT OF ORGANISATIONS AND NETWORKS



''And just as smaller animals are proportionally stronger and more robust than the larger, so also smaller plants are able to stand up better than larger'' - Galileo Galilei, Two New Sciences.

The international ROOTS & ROUTES network, in which our project consortium is rooted, has been operating for more than 17 years, 94% of the time without structural funding on network level. Which is a lot for a network of small non-profit and mostly non-governmental organisations.

None of us profess to be experts on organisational development; although after 17 years of experience we can offer hints and tips for others in the process of building an international network. Yet, our evidence is anecdotic and what worked for us may not work for everybody. For example, we have limited experience with rural regions and with participants younger than 16; however, we have vast experience within urban regions, working with young adults, artistic practices, socio-political topics and co-creative practices. Sit back and enjoy a ride into the beautiful realm of international network development in arts-based international youth work!



QUALITY CRITERIA FOR DEVELOPMENT OF ORGANISATIONS AND NETWORKS

- Invest time and effort to find partner organisations whose values and work ethics align with yours.
- Be mindful not to just replicate your work in other countries.
- Develop a thriving, diverse network, utilising the strengths and approaches of all member organisations - consider differing national/local and organisational cultures.
- Networks thrive from the people inside them. In person meetings, with time spent together and the use of international team-building activities are valuable for creating a flourishing network. A good balance between continuity and to rotate/change core people is important for a network's vitality.
- Keeping networks sustainable over decades only works with formal structures: if a person leaves their job this will not automatically end the network membership of that person's organisation and country. It is vital to find a good balance between human interaction and formal structures.
- Recognise and take time to understand and share in the needs of each organisation within the network; as well as for exchange on quality criteria for the common work. Consider applying for funding for dedicated international seminars fostering meaningful exchange with staff, freelancers and artistic coaches.
- Embrace new partners joining the network and new ideas and approaches they may bring. Familiarise them with the proven approaches in your network. Find a good balance between being open for change and new input – trusting in your good previous work and successful tested procedures.
- When you want to formalise your network, make sure to keep the network structures lean and manageable. Think twice whether you actually need a formal network structure or not; and if yes, for what reasons and purposes. Research thoroughly which partner country's legislation is best suited to formalise your umbrella organisation; especially if you plan to employ staff, such as a secretary-general.
- Come to agreements about the balance between sovereignty of the member organisations and the power of the network.

GUIDELINES FOR NETWORKING

Our approach to networking is based on our experience in the international ROOTS & ROUTES network and its umbrella organisation, the ROOTS & ROUTES International Organisation (RRIA); read more in Chapter IV: **A brief history of ROOTS & ROUTES networking**).

We have been told that ROOTS & ROUTES may be more than a network: It rather can be seen as an alliance, since we are not only exchanging about what we do and collectively present our work to the outside, but additionally are in a permanent process of collaborative project development and implementation. The following guidelines apply especially for those who want to go into a similar direction, building alliance-ish networks.

1.FINDING AND INVOLVING PARTNERS

One key factor for our network's success may be a deficiency: In many of the member countries, there is a serious shortage of local/national funding for youth work and cultural/artistic work. So, jointly acquiring EU funding is a survival strategy.

Another key factor is the lack of competition: In most of the network's countries, there is only one RRIA member organisation – and where there are two, clear written agreements about the scope and limits of each organisation's ROOTS & ROUTES work are in place. In general, conflicts often arise around questions of money and power. International networks of small organisations have the structural advantage that the members will not be in direct competition for funds and will not be interested in expanding into other members' countries; but rather, they will need each other to apply for certain transnational funds, e.g. EU programmes. This promotes cohesion.

Hence, when starting an international network aiming not only at international youth exchanges (i.e. the project format called "Key Action 1/KA1" in Erasmus+ lingo), but also at 2+ years transnational projects paying some staff costs ("Key Action 2/KA2" in Erasmus+ lingo), "one member organisation per country" can be a good policy for the start.

In any case, finding the right partners is vital for a fruitful network and constructive collaborations. As mentioned in the quality criteria, we feel that similar values and work ethics are very important for fruitful cooperation. We would put this first and the overlap of working fields/approaches second. Of course, if you want to do an arts-based youth exchange, your partner organisations should be able to find committed participants with some experience in artistic expression. This can be achieved by organisations with very different focuses; like in our case, human rights organisations, arts festivals, talent development organisations, youth work associations, centres for national minorities, and associations focusing on specific art forms such as blues music or urban dance.

As the example of ROOTS & ROUTES shows, it can be very helpful to use pre-existing structures to build your network:

- Use twin-town networks of your city; find out if there are organisations in the twin towns that may fit into your networking plans. Check if there is any specific municipal funding for twin town activities.

- Use other existing networks/project consortiums to bring you in contact with future network partners. Meet with their project coordinators and ask to be invited to project meetings in your country; as long as you are not in direct competition, they may be happy to connect with you.

- Go to international conferences and to events hosted by your national EU organisations, such as Erasmus+ National Agencies and Creative Europe Desks.

Meeting representatives of organisations in person often can give you a much better impression whether or not you want to work with that organisation than a mere website or database entry.

Of course, online databases can still be a very valuable tool: E.g. you can search the **Erasmus+ results platform** results platform for projects and for organisations with topics and approaches similar to yours: Search | Erasmus+

When you want to make contact through databases, we suggest putting quality over quantity. We get non-personalised Erasmus+ partnership requests on a weekly basis; in most cases, they go to the trash unread: An organisation that doesn't take the time to formulate a more specific request will probably implement poor quality projects, aiming only at grabbing EU funds, with no actual value. We do however engage with partnership requests that are specifically addressed to our organisation, identifying common grounds. Still, we would refrain from applying for a large (KA2 type) project with an organisation whose representatives we have never met in person, or at least in a long Zoom meeting.

We recommend meeting people in person. Erasmus+ Youth offers formats for international seminars aimed at finding new project partners. So, a good follow-up to a thorough research – both on databases, regular Google and through your local networks – could lead to: You invite the organisations which seem promising as future partners. This is quite some work, with staff hours that the Erasmus+ funding will not pay. But it can be a good base for finding new partners. Still, don't put your hopes too high. Our partner finding seminar "Bridges to New Routes" 2013 was a good experience and it resulted in one long-term network member (KITKC Kaunas/Lithuania, still active). This equates to 20% joining the seminar, and 10% of the organisations we had invited.

Another way of getting to know new partner organisations at a comparatively low risk would be to invite one new partner organisation to a KA1 type multilateral youth exchange with at least two more proven partners. In that scenario, even complete failure (like, the new partner would not be sending any participants) would not destroy the exchange. If the agreement is "sending organisations will get full Erasmus+ travel flat rates after the actual arrival of their participants to the project", the host organisation may not lose money.

Once your network starts developing a structure and agreed-upon procedures and good practices, the situation for new organisations joining the network changes: They will no longer be co-parents of the network, but rather will be adopted into an existing family. So, if your network is operational, and you want to extend it, you should warmly invite potential new partners. It is important to find a good balance between on one hand open-heartedly inviting new partners and the new ideas and approaches they may bring and on the other hand, trusting in the tested and proven approaches and procedures in your network.

We had cases where we involved large new partner organisations in ROOTS & ROUTES network projects, sometimes as coordinating organisations; partly because of interesting new perspectives they were bringing and partly because some European funding calls prefer consortiums containing large organisations. Sometimes, those new large partners wanted us to completely adopt their working methods (like, using Dropbox instead of our well-tested Google Drive structures; or collecting educational practices in a database structure which we did not really understand); and we were not confident enough to say "look, we have proven procedures in our network and we would prefer to use our methods". This resulted in unnecessary stress and extra workload.

We recommend, especially when involving strong new partners, to not allow them to hijack your network and overthrow your good practices; but rather, get into a balanced dialogue on eye level.

2. DEVELOPING THE NETWORK

As outlined in the Quality Criteria for this chapter, we suggest embracing diversity in a network. We would not recommend a "franchise" approach, where you think that you know everything about good arts-based youth exchanges and try to export this exact knowledge to other countries. But rather, an approach where all partner organisations can bring in their expertise and their specific approaches so you can learn from each other.

When RRNL started the first international ROOTS & ROUTES project, their original plan was to implement their successful project format to the 7 new partner countries. However, it turned out that the situation in the partner cities, as well as the approaches of the organisations involved there, were so different that a 1:1 transfer of the Dutch model would not have been fruitful. But rather, new input from the diverse partner organisations helped develop the overall ROOTS & ROUTES approach further. So, the fact that the Dutch coordinating organisations were open enough to appreciate ideas outside their own concept, while still sticking to the core cornerstones of their approach, was crucial for the birth of the ROOTS & ROUTES network (which otherwise might have choked right at the beginning).

The organisational diversity we are talking about here may occur on many levels:

- Organisations may be more or less formalised; volunteer-based vs. employing staff. For a network to work, it is vital that both sides respect each other. For example, organisations with staff cannot expect the same level of staff hours investment from volunteers; volunteers need to be willing and able to keep deadlines and agreeable email response times. Volunteers should also refrain from displaying moral superiority compared to people doing paid work and should not expect others to also do unpaid work. Paid staff should take collective projects very seriously, and not undermine the work of the volunteers with a "I'm only in it for the money and don't care about actual high quality work" attitude.

- In arts-based work, organisations may focus on different artistic styles, languages and/or disciplines. Mutual respect is imperative here, especially organisations rooted in classic European culture should avoid disdain for more informal (or less European-rooted) types of culture, such as urban or Hip-Hop culture; but rather inform themselves about the histories of those culture forms.

- Organisations may focus on growth of participants from an educational perspective; or on talent development from a business perspective; or on creating l'Art pour l'Art; or on activism. Our experience tells us that all of this can be combined for great collaborations, but this requires understanding and clever combining of each other's approaches. Again, this is about mutual respect and a lot of artists may well feel unhappy when art is regarded only as a means to reach educational, political or entrepreneurial aims. Vice versa, educationalists may not be happy when educational projects are seen as of lower value than "Real Art".

Networks are professionally driven by people and not all core people have to be close friends, however it does really help to have friendly relations. In the ROOTS & ROUTES network, we have experienced the importance of in-person meetings (and the Covid-19 years have underlined this). Having physical meetings and in all the countries/cities of a network, creates cohesion and facilitates high quality cooperative work.

There are several funding formats which enable in-person meetings around staff, professionals, core volunteers, etc.; as well as seminars for youth workers in Erasmus+ KA1, Transnational Partner Meetings and Short Term Joint Staff Trainings in Erasmus+ KA2. Use these formats! You can find advice to the hosts and the preparation crew of such meetings link below. (See **Prepare transnational meetings well**)

Another thing that we have learned in 17 years of international networking is the importance of an atmosphere of honesty. It makes collaboration much easier, if each network partner has some insight into the situation, the resources and the needs of all the other network partners. I.e., fulfilling the same task may be much more difficult for partner A than for partner B, because B may have a better local network for the specific task, or because a societal system which the network wants to link to is more open and accessible in B's country.

Dishonesty in networks will often backfire in the long run. Statements like "we don't believe in this project, we think it makes no sense to implement it in our country, we only joined because we really need the funding to pay our staff" may not be a good idea; but neither is joining a project under these conditions in the first place. It will probably cause grief for all organisations involved, including yours; you may want to look for a project which is more in line with your organisation's own development goals and field of work.

To reach a level of mutual understanding, trust and transparency, we would advise regular sessions (i.e one session in 2 or 3 years for one or two hours at an international meeting) where all network members exchange and update: What recent developments have happened in the organisation? Is the overall situation rather stable or threatening, steady growth, stagnation or shrinking? What are the most important goals and any struggles? How does it relate to the international network? A level of transparency and trust between the individuals active in the network is beneficial for the network as a whole.

We recommend to work and to agree on quality criteria for the joint arts-based youth exchanges organised by the network. Developing such criteria does need some work; they should be realistically achievable, with the whole network agreeing unanimously. The OASES Quality Criteria listed in this brochure may serve as a starting point.

GUIDELINES FOR DEVELOPING YOUR OWN ORGANISATION

We cannot cover organisation development in general here; this section only contains some selected development advice for organisations wanting to get into international networking.

1.FINANCIAL ASPECTS

Firstly we would recommend any organisation to not rely on just one source of funding. Your organisation will be more stable and resilient in the long run if you stand on more than one leg. We have lost large partner organisations due to bankruptcy, who relied mostly on governmental structural funding, which was withdrawn or didn't suffice anymore at some point. Most of our small, enthusiasm-driven member organisations survived the European financial crisis between 2009 and 2016 better than larger non-governmental structures relying on specific governmental funds.

Secondanly, though currently many Erasmus+ funding strands are mostly flat rate-based, a solid internal financial bookkeeping and controlling system is advisable; both in general, and specifically when cooperating in transnational projects. In many cases, and depending on national legislation, this will neither require expensive software nor specially trained accountants.

E.g. the coordinating organisation in the OASES project so far has successfully finished 8 business years, half of which had annual budgets above 400.000,00 €. As a cultural association moving almost all its money in the non-profit area, RRCGN is not legally bound to have formal annual balance sheets; simplified annual inflow/outflow sheets are sufficient. To get there, we built a clever Google sheet that tracks all of our bank transfers, and lets us assign them to projects and cost codes. Also, we scan all underlying documents with numbers and project codes consistent with our Google sheet, and store them cloud-based. This allows a permanent overview of project budgets, money spent in relation to these budgets, and liquidity. Also, we can create most financial reports rather quickly based on this sheet and collection of scans, even remotely from home offices or from transnational project meetings. And none of us has ever studied business administration or accounting.

More details about finances can be found in the **dedicated chapter below**.

2.NETWORKS, HUMANS AND REPRESENTATION

Networking always has a human component; the artistic and the educational field particularly are rooted in human individuality and human interaction. Hence, when networking in the field of arts-based youth exchanges, it has some importance and impact on who will represent your organisation in a network; and what competencies of representation they will have.

In our network, there are at least four people who have been active since the beginning 17 years ago and who still hold key roles in their organisations. Although none of them are present in the current board of the ROOTS & ROUTES International Association.

What we have learnt since 2005:

- Continuity on human level is important. Sharing several years of fruitful collaboration, and of spending informal time together during transnational meetings, can foster strong relationships of trust; which can create cohesion even if there are conflicts on content level.
- Change on human level is just as important. Organisations and networks need to develop and keep up with a quickly changing world, if they want to remain relevant. Sociology of science tells us that change happens only partly through new ideas; to an important part, it happens through new people. And of course, humans are finite beings; so, preparing new generations to take over key staff roles is a recurring key task for each organisation that wants to have a future.

Following this, we would advise organisations to invest some time into introducing new staff members to the network; especially if you want to prepare a staff transition. Explain the network to any new staff. Advise them in their first online communication to introduce themselves first, to ask questions, to try to understand the procedures and feel the spirit of the network. Send them to international network meetings, if possible together with a long-term staff member who is well known and respected in the network; even if this requires an extra investment of staff hours, it will probably pay off.

Vice versa, we would advise your organisation to embrace new staff sent to your network by e.g.,other organisations warmly; make them feel welcome, listen to their contributions, don't get stuck in a "we always did it this way, so it must be the best way" mode, nor in "we tried this once, it didn't work then, so it will never work". Yet find a good balance to trusting your experiences, and explain in an eye-level dialogue, why, e.g. your proven approach works better for the current situation/project/problem than the new approach suggested by the new staff person. Keeping in mind that you could potentially be wrong.

Competencies of representatives are another important factor: Many actors in arts-based exchanges are very small organisations. In our network, you will often see legal representatives of member organisations at international meetings. This of course speeds up decision making. Also, for funding applications on EU level, often signatures by the legal representatives of all partner organisations are required; sometimes with very short notice.

Transnational network meetings need delegates with at least some competencies of decision-making to be effective. So, if your organisation cannot send a legal representative/ head of organisation/ head of department, make sure that the delegate whom you do send has at least some clearly defined competencies for decision-making on behalf of your organisation. Or at least a very fast communication line to people who are authorised to decide (e.g. a legal representative commits to answer to digital communication from the meeting delegate within less than 24 hours, even on weekends).

To make networking between small and larger organisations fruitful, then mutual respect for the other's structures is vital. If you are working with a university or a governmental structure (such as a municipality), you should be aware that you will most probably not get back a mandate for an Erasmus+ application, signed by their legal representative, within 48 hours' notice; you need to plan in advance with such partners. For large organisations, we advise you to thrive for continuity in the personnel representing you in the network and to give that personnel as much decision competencies as possible. To any organisation, we advise you respect the decisions of all other network members around who will represent them, with their specific competencies, in particular at transnational meetings.

In general, we think it is good advice to both networks and their organisational members to always remain learning organisations.

GUIDELINES FOR LANGUAGE IN INTERNATIONAL NETWORKING

In 2015, four of the ROOTS & ROUTES network member organisations joined another structure: the ewoca network. We found that ewoca was working with simultaneous interpreters: About 15 German and 30 international organisations were active in ewoca, network meetings were live-translated between English, German and Russian.

This did work somehow, but of course required a lot of resources: Special conference rooms with translator cabins, microphones and headphones connected to the translation system on every table, and of course at least two skilled simultaneous interpreters with a significant salary.

So, it is possible to have an international network without one common working language, provided there is enough budget. In this particular case, it made sense: ewoca aimed to facilitate the dialogue between east and west (hence Russian), and to support German youth work organisations in their first steps into international youth work (hence German). Nowadays, ewoca follow-up network "Generation Europe" has mostly dropped simultaneous translations and switched to English as their sole working language.

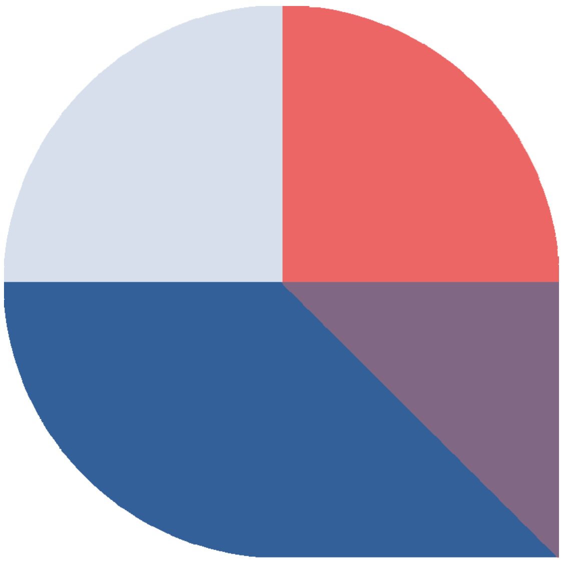
In most cases, we strongly recommend building networks around a common working language. It will make communication easier, and decrease technical/staff requirements for transnational meetings. Today, many youth are watching Youtube, TikTok, Netflix and Disney+ video content in English; the current young generation in Europe speaks English much more fluently than their parents. So, using English as the main communication language is advisable in many contexts. Depending on the countries involved, of course also other languages such as Arabic, French, Russian or Spanish may make sense.

For your organisation, this means: Work on your skills in the language of your network, and consider these skills when hiring new staff.

Below are some of our learning over the last 17 years of networking in English:
Things can become difficult when English native speakers get involved. Many of them find it difficult to reduce their rate of speech, and to reduce their vocabulary to be understood by non-native speakers. Some have accents that are really hard to understand for non-Brits. So, if your organisation is based in an English-speaking country/community, make sure to prepare your delegates for this, train them in speaking easy understandable English.

Of course, communication psychology tells us that, even within a group of same-language native speakers, words and sentences may have very different meanings for the sender and the receiver of a message. (Also, non-verbal elements of communication are often more important than the verbal ones in constructing meaning.) Transnational communication in a non-native language like English adds another level of complexity here: The same English word may have very different meanings due to the way people use this word (or its translation) in their native languages.

When French, Spanish or Italian people say "Technician", they may mean a practical youth worker; while German or Dutch people will use "Technician" only to refer to somebody working with technical equipment, such as setting up theatre lights or fixing a computer. French people will use "animation" to refer to all kinds of youth-work activities, while for Germans, "animation" mostly means very commercialised entertainment programmes at holiday camps and hotels. Italians may say "This partner organisation deceived us", when they actually mean "they disappointed us"; which may come across ruder than intended (since "deceived" implies malice, while "disappointed" just implies performance below the expected standards).



GUIDELINES FOR FORMALISING NETWORKS

In 2008, when the two first large transnational projects connecting the then-informal ROOTS & ROUTES network where about to end, the idea came up: Let's formalise our network, so that our collaboration is no longer dependent on random funding decisions, but has a solid permanent base!

We were probably a bit naive. A formal network can only achieve as much as the partners involved are willing to invest resource-wise. Unless there is specific funding on network level, which then brings back dependence on random funding decisions. We have had a lot of discussions about our formal networking structure: Does the formality destroy the spirit of the network? Should we drop the formal structure and go back to being an informal network? In the end (so far), we decided to keep the formal level. Here's what we learned in the process.

Formalising a network typically means: You set up an umbrella organisation for the network. This is a bit of a complicated process, so you should really want to go there. That is, the network members should ask themselves: Why do we want to formalise? What benefit do we see in a formal structure/an umbrella organisation? What risks and dangers could lie ahead?

Here's some possible benefits:

- A formal network forces the members to get together; and if only for annual general assembly meetings of the umbrella organisation.
- A formal network can be a good tool for outside representation and PR, and a good framework for managing collective resources such as a network website.
- Being part of a formal network can make an organisation (look) stronger on local level, thus increasing chances for national recognition and funding.
- A formal network may be a good vehicle to gain funding which network members could not reach on their own. (However, in 14 years of having a formal ROOTS & ROUTES International Association, there has not been a single case where having this formal body really made the difference in getting funding granted.)
- A formal network is a good structure to reflect the collective work and to agree upon binding standards such as quality criteria.
- If it has employees, a formal network can support the member organisations in cooperating and in developing new transnational projects and funding applications.
- If it gets really big, a formal network could do things like lobby work on EU level.

Here's some possible risks and pitfalls:

- Keeping a formal structure alive, even without any employees, costs money; and be it only for getting the annual financial reports done. Your umbrella organisation may end up being a structure that does nothing, yet still costs the member organisations annual fees only to keep the umbrella alive.
- As any organisation, umbrella organisations have the implicit risk of becoming self-referential; that is, benefitting only itself, but not its members nor their target groups.
- Specifically, there have been cases where successful umbrella organisations have developed their own momentum and got into competition with their member organisations. This should be avoided already in the statutes (clarifying that the umbrella organisation will not do its own active project work in countries with active member organisations).
- An umbrella organisation which employs staff and/or receives direct funding grants always bears financial risks, which may extend to the member organisations and/or the umbrella organisation's board members.
- If an umbrella organisation has serious budgets to spend, this can also result in serious conflicts. In project-based transnational cooperation, typically, there are clear budgets per partner organisation from the beginning, which reduces the risk of conflicts. Not so in a network where all members have some say over the budget.

- Since there is no genuine European association law, your umbrella association will have to be formalised in one country. This should be one of the member countries, because expertise on the national legal and general situation is required. This gives the network member(s) in that country special power, and special responsibility; also, in case those members cease to exist, the network may be in trouble (so was our network when RRNL closed down, leaving our Rotterdam-based umbrella organisation without an office address).

In general, the power dynamics between the centre (umbrella organisation) and the periphery (members) need to be considered: Members should agree on how much of their sovereignty they want to sign over to the network. Do they want to allow the network to define binding quality criteria? How much say should the network and the umbrella organisation have on the internal affairs of the member organisations?

All of this should be considered in the process of formalisation, when writing the network statutes.

Step One: Identify the country best suited for formalisation. This should be a country with a comfortable association law, with low requirements concerning bookkeeping and annual reporting, no taxes for non-profit associations, and allowing the umbrella association's board to be comprised of international members. Also, it should be a country where at least one stable network member organisation is based. And of course a democratic country where the government will not bully a civil society organisation.

Step Two: Planning a founding assembly, and writing statutes for the network. Those statutes should preferably be written by a working group including at least one member from the country selected for formalisation; preferably a person who has experience working in (or even better: founding) associations in that country. They should be written in the network's working language; in case another national language is required for formalisation, there should be a two-column version putting national language and network language side by side for each paragraph. Those statutes should be shared and discussed with the whole network before the founding assembly. They also should be checked against the association law in the country selected for formalisation by a competent person (preferably, an association law-savvy lawyer).

Step Three: Running that founding assembly and electing a board according to the requirements of the statutes. This assembly should also define the membership fees (at least for the first year), and a provisional budget for the first year of activity, including the founding costs. You should have written notes from that meeting; you may need to have both those notes and the founding statutes signed by several people (e.g. the president of the board and the note taker; or all board members) according to the legal requirements. Maybe, a first meeting of the newly elected board right after the founding assembly is required, too.

Step Four: Officially registering the new umbrella association. This will often require the presence of board members in the city where the association will be registered; so, next to the registration and notary fees, travel costs may occur.

Step Five: Setting up an online bank account and giving the appropriate people according to the umbrella association's statutes access to that online banking. This also may require physical presence; so, if possible, combining steps #4 and #5 may reduce travel costs.

Step Six: Setting up an administrative structure which takes care of membership invoices, tracking payments, paying founding costs, reimbursing board members' travels etc.; this could be done for an agreed-upon fee by one of the network member organisations, preferably in the country where the umbrella organisation is formalised.

After these steps, work goes on: You will probably need to plan annual General Assemblies, where the board presents the work and the financial report for the past year. You may need a cash commission, which checks the financial work of the board on behalf of the non-board members of the association.

An important decision is whether or not the umbrella organisation will hire staff, like a secretary-general (SG). RRIA started with a SG working a 20% job (one day per week). This resulted in high membership fees which, after the European financial crisis, many members weren't willing or able to pay anymore. For the SG on the other hand, one working day per week was by far not enough for all the work which the network wanted to be done: From formally coordinating the network through PR and finding possible new member organisations up to coordinating/writing large European project applications on behalf of the network.

Therefore, your network should thoroughly consider if the umbrella organisation should employ staff, to what extent, with which money, with what exact tasks and priorities, and in which country (doesn't have to be the country where the umbrella organisation is formalised;

though that does make things easier. Should be a country with an easy employment legislation, though; we tried Germany and France so far, Germany is difficult enough while still okay, France is definitely not recommended).

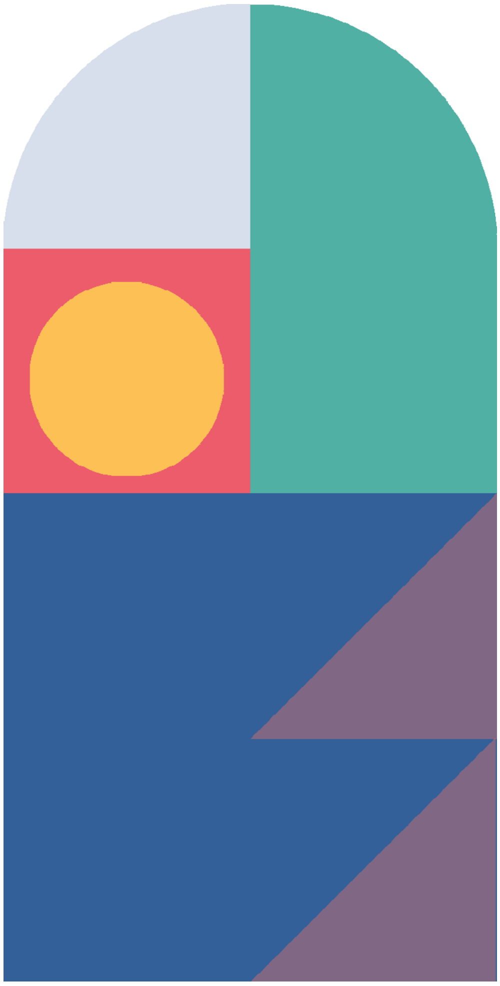
If you decide to hire an SG, all network partners should invest time to find the right person for this job, since a good SG is crucial for a network's success. Also, the process of selection should be transparent, and should include job interviews between the candidates and the umbrella association's board (e.g. through video conferencing tools).

Finally, you need to agree on the relation between the umbrella organisation and transnational projects; like:

- Will the umbrella organisation be part of transnational projects involving network members? Do you want a clause that each KA2-type application handed in by a network member needs to involve the umbrella association as a partner, to generate some income allowing the umbrella organisation to hire staff?

- Will the umbrella organisation be the main applicant in funding applications? Will umbrella staff coordinate/write applications on behalf of the network? If yes, will all network member organisations benefit equally from this, or else, how would they be compensated?

COOPERATION IN TRANSNATIONAL PROJECTS



Networks in the arts and in youth work will often cooperate mainly based on transnational projects. This is due to the facts that:

- There is not much structural funding available for youth work and artistic work on national level In many countries
- It is very hard for transnational networks of small non-governmental non-profit organisations to acquire structural funding from the EU, or from elsewhere, and generating serious income with arts-based youth work outside of funding structures is very difficult in Europe.

The US-American association "Up with People" has worked successfully for many years by combining five-digit participant fees and private donors; not sure whether this model could be replicated in Europe, where corporate social responsibility is less developed. Also, this kind of projects could only be inclusive by offering special scholarships for participants whose parents cannot pay five-digit fees; which would create a two-class society inside projects, with self-paying and scholar participants.

Of course, arts-based youth exchange work is not limited to Erasmus+ Youth funding; in our network, we did projects also in the EU programmes for vocational education, adult education, culture, and fundamental rights and citizenship. Often, we also use additional funding on national/local level, from governmental and from private funders. Still, the Erasmus+ terminology of key actions can be helpful when we think about transnational projects in general:

- Key Action 1 (KA1) includes youth exchanges, and seminars for youth workers. A typical trait of KA1 projects is that the exchange activity happens mainly in one host country; and typically, only the host will have their own budget, of which the host reimburses the sending organisations for their travel and possibly preparation or administration costs.

- Key Action 2 (KA2) includes strategic partnerships: projects where a consortium of mostly equal partners – one of them being the coordinator/applicant – collaboratively work on developing things over typically 2 to 3 years, with a budget for each of the partners. OASES for Change is a KA2 project, the text you are currently reading is one result of this collaborative work.

There is also KA3, but for our purpose, differentiating structurally between KA1-type projects and KA2-type projects (no

QUALITY CRITERIA FOR COOPERATION IN TRANSNATIONAL PROJECTS

- When doing projects together, clarify roles and duties of each partner already before the project starts. Clarify what own aims you want to reach with the project, and how compatible they are with the funders' aims.
- Clarify which tasks are "heart tasks" (things you really want to do, and you want to invest time in), and which are "treasure chest tasks" (things that you really need to do to get the funding). Avoid wasting resources on tasks that fall in neither of those two categories. In the (typical) case of very limited resources, focus your energy on tasks that fall in the overlap of heart and treasure chest; get the treasure-chest-only tasks done quick and dirty, and reduce investment into heart-only tasks as far as your core values and work ethics will allow.
- That includes monitoring the own momentum of a project: New ideas will often emerge from international project meetings. Are these ideas in line with the applied-for aims, are they in line with the core interests of the project consortium, and are there enough resources available to implement these new ideas? Or should they rather go into a new project application?

GUIDELINES FOR NETWORKING

1.COOPERATING IN KA1-TYPE PROJECTS

KA1-type projects can be standalone activities; or they can be embedded in a larger network and/or development structure. Like, the KA2 project OASES for Change, in which this text was created, was also the frame for 6 OASES Pilot Exchanges, all of which were separately funded as Erasmus+ youth KA1s. The KA2 project offered a common frame for the development of procedures, content and quality in the KA1s. Also, KA1 funding often cannot cover staff costs, while KA2 can; so, partially, the KA2 project OASES paid the staff required to organise and host the KA1 OASES Pilot Exchanges.

Similarly, the Generation Europe/ewoca network has built a framework for KA1-type exchanges (not all of which were Erasmus+ funded), where organisations from 3 countries form small partnership cells, and host exchanges in each of their countries, over the course of 3 years. This is embedded in a larger network with conferences and training seminars, financed partially by Erasmus+ KA2/KA3 funding.

However, if a KA1-type exchange or seminar is standalone and not embedded in a larger project frame, typically, main responsibility will be on the host organisation, who also will typically control the whole budget. The **Chapter on finances** deals with the financial aspects of arts-based youth exchanges (one kind of KA1-type projects) in detail.

In such a standalone exchange project, we advise the host organisation to communicate clearly already in their call for partners (i.e. before the actual funding application):

- What will the project be about, what will it aim at?
- How are the financial conditions, what is in it for sending organisations?
- What will be the procedures for participant intake, preparation, travel arrangements, and post-processing and reporting?

When projects like this happen within an international network, of course, it makes sense to evaluate them on some level in this network. There may not be much time for this, but we at least recommend:

- to do debriefing meetings between the host and each sending organisation after the actual exchange
- to inform all network members about the exchange, its results and possibly about learning outcomes which may be relevant for other network members hosting future exchanges

Ideally, a network will at some point develop quality criteria for exchanges, which will be checked by host organisations before and during the implementation of standalone KA1-type exchanges; and will be developed further and adapted by the network in the light of how feasible their implementation is.

2.COOPERATING IN KA2-TYPE PROJECTS

While KA1-type projects are typically focussed on one short-term activity, with responsibility centred on the host, KA2-type projects require more commitment and involvement of all consortium partners over a longer period of time; and typically require a significantly higher level of close collaboration between the organisations involved and their staff. As a consequence, questions like “how do we plan this project?”, “does our organisation/our network want to join this project?” and “how do we as project partners want to collaborate?” should be considered with great care.

Therefore, the following section on aligning aims and prioritising tasks (see **The Heart and the Treasure Chest**) is of utmost importance for KA2-type projects, though it may be relevant for some KA1-type projects, too. We have developed a **Template Call for Partners document** which can be helpful to clarify what work is expected from project consortium members, and what budget is available for that work.

Another specificity of KA2-type projects is that you will have several transnational meetings embedded in the project. If the funding comes from Erasmus+, typically, the money for these meetings will be only on the sending partners' budgets. Which can become problematic especially if:

- only some (and not all) consortium members host meetings
- some hosts need to rent spaces for the meeting, because they don't have their own suitable spaces

Next to rental of spaces and possibly technical equipment like projectors, hosts also need some budget to provide coffee breaks at the meeting venue; and as advised above, their staff should join collective dinners. So, in our network, we mostly work with the following model:

- Already in the partnership agreement signed at the very start of the project, all partners agree that sending organisations will always transfer a certain amount (e.g. 10 € per delegate and day, including arrival and departure days) from their sending budget to the host organisation for all Transnational Partner Meetings and international seminars (such as Short Term Joint Staff Trainings).
- When the meeting happens in a city, the host will typically not book hotel rooms for everybody, but rather send a list of a few recommended spaces close to the meeting venue. Sending partners will book their overnight stays independently.
- Host organisation will organise collective dinners for all evenings of the meeting, including the arrival night. If the restaurants won't allow splitting of invoices between the various national groups, the host organisation will pay the full restaurant bill. After the meeting, the host will charge the sending organisations with their delegates' shares of the collectively paid meals (dividing the total meal costs by the number of people eating, with disregard for actual costs of individual meals), attaching the calculation matrix and scans of the original restaurant bills.

Finally, KA2-type projects often aim at final results such as brochures/guidebooks, websites or videos. If you are running projects of this kind, we advise to clarify at a very early stage:

- What is the timeline, what are the deadlines for these final results? When do the texts have to be finalised to be ready in time for design/layout? Are there public conferences or multiplier events towards the end of the project for which these results need to be finalised and possibly printed? Then plan the production deadlines backwards from there.
- Which partner is responsible for which part of the result (including the graphics)? You should come up with a written structure as soon as possible, and assign clear responsibilities (with deadlines) to each single item within this structure.
- Having mock-up designs and/or wireframe templates at an early stage has proven to be very helpful. Like, when you are planning a collection of artistic practices, you should have one exemplary practice roughly designed the way you want all practices to look in the final document; and you should have this template before you start collecting the practices. This template should contain all necessary header information (e.g. things like "for what ages", "time required", "resources required", "skills required on staff side"), a good micro-structure (subheadlines), and stuff like links to additional resources towards the end.
- Also, collection of materials, footage, photos should start early, with clear specifications. E.g.: "Please have a professional-level photographer document all practices that you are piloting for the guidebook. Select 5 to 15 photos per practice and upload them to the dedicated folder in the shared cloud repository; in jpg format, width 1920 to 3840 pixels, preferably 16:9 format, with the name of the photographer in the file name. Make sure to have written clearance for publication from both the photographer and any person whose face is clearly visible on those photos".

3. THE HEART AND THE TREASURE CHEST

This section, despite its poetic headline, is mainly about aligning aims between funders of a transnational project and the organisations implementing this project; and about prioritising project tasks.

Youth work and cultural/artistic work are underfunded in many European countries; and if there is funding, it will often be project-based rather than structural funding. This may have advantages for the flexibility and quality of the work: If you constantly have to reinvent yourself as an organisation, it may force you to remain a learning organisation. On the other hand, it is very energy-draining to permanently have to rely on project funding; and if you want to deliver quality work as a mainly project-funded organisation in the long run, you will need to:

- Find ways to keep long-term connections with staff, freelancers and/or volunteers who are doing good work. Staff hired just for a one-year project, and with no further perspective in your organisation, will in most cases not perform as good as staff working with your organisation for 4+ years with a long-term perspective, who really get to know the organisation's work and procedures, and international network.

- Find continuity in your project work. If a project fits with the core values of an organisation, the desires of that organisation's team, and their long-term development vision, much more love and effort will go into the implementation of this project; and its results will have much more impact, sustainability and follow-up. While doing random projects just for money, not connected to an organisation's expertise, core values nor development goals, will yield crappy results in most cases; and will create stress rather than sustainable outcome within the organisation.

So, when planning larger projects, as an organisation and as a network, there are two possible ways:

- You can start either from a desire and check for suitable funding calls.

- Or you start from a call for funding and check if it matches with some of your core values / development goals.

In both cases, it is important to thoroughly check the compatibility of those two sides: Is the direction in which you want to go somehow compatible with the aims of the funders? If the funding wind blows in the North-Eastern direction and you want to go North, this should be fine; you may end up North-North-East, and it will be a significant step in the right direction for both you and the for funders. If however you actually want to go South-West, we would strongly advise to skip this funding call. At least on the European level, there are lots of different funding programmes and strands, you have good chances to find one that is more compatible with your intended direction.

We strongly advise to apply the same check of directional compatibility when your organisation is asked to join a larger transnational project application proposed by a network member or a new international partner.

What we have learned in 17 years of transnational project work is that projects, and especially transnational meetings which happen early in projects, tend to develop their own momentum. Especially if they run well, and participants are enthusiastic about the project, many plans and ideas will come up; and often, the resources to implement all these plans and ideas will not be sufficient, once the transnational meeting is over and work at home starts.

Also, there is that general problem with funding systems mainly based on evaluators reading and rating applications: As soon as there is competition, it will push applicants towards promising too much in their applications (since they know other applicants will do so, too; all competing for evaluator points). Then, applications will often promise more than what can be realistically done within the project budget and timeframe. Side note: We often suggest taking, as a frame of reference, the employers gross salary of a secondary school teacher. How many full time teachers, in each of the project countries and for the full duration of the project, could you hire with the full funding budget? If the answer is "something like 75% of one full time teacher per country" (as in a generous Erasmus+ KA2 project with only 3 countries involved), you cannot expect this single project to have a serious impact on any systemic level; maybe the sum of all Erasmus+ KA2 funded projects will.

So if we start from a project application which promises more than the granted budget could ever pay; then run into cuts to the applied-for budget in the granted version; and finally have enthusiastic colleagues who, at the first transnational meeting, develop lots of great ideas which go even beyond what was promised in the application – then the consortium will be in serious trouble. In many cases, it will run into a mess of unfinished business, frustrated staff, and in the worst case receive poor evaluations from the funders (our network fortunately never got the final balance EU payment cut due to poor implementation; but in one project, which only received 51 out of 100 evaluation points, we were damn close).

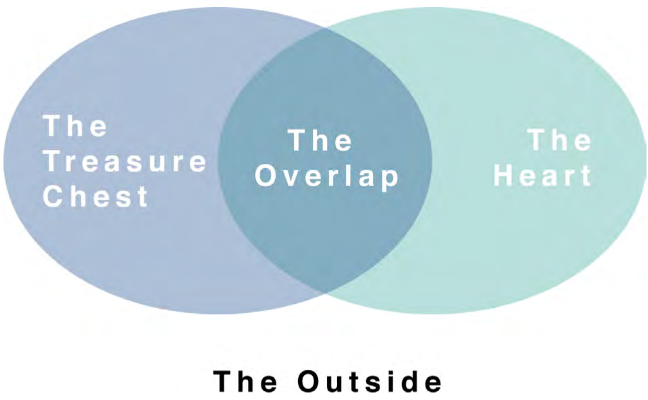
What we suggest here is the approach of The Heart and The Treasure Chest:

- Identify heart tasks. Each organisation, and each staff person involved, should ask themselves: "Why do we really want to do this project? Which aspects are really relevant for our organisation and for us personally, and for development goals we may have agreed upon in our organisation and/or network? What do we love about the project idea?"

- Identify treasure chest tasks: Check what key elements were promised in the application, on quantitative and qualitative levels. If you know the funders well, also consider: What do they really want from the consortium? Do they maybe have a hidden agenda? What results do you really have to deliver to get a decent final evaluation with no cuts? And: Is it really important to deliver, by the funders' standards, ***more than decent*** results (e.g. will you apply to the same funders again, and is it likely that past performance will have an impact on the evaluation of new applications)?

- In the final phase of the initial transnational meeting(s) in a project, do a Heart-And-Treasure-Chest Check of all the ideas and tasks that you collected. Then treat those ideas and tasks accordingly, as described below.

To do this Heart-And-Treasure-Chest Check, you will need a matrix with two overlapping fields and an outside area, as pictured below. Now, check all tasks and ideas thoroughly against this matrix; and think twice doing so: Is something really a heart task, desirable for your organisation and yourself? Is something really a treasure task which has to be accomplished to get the full funding and to not mess up chances for future funding from the same donors?



You can do this matrix check physically: write tasks and ideas on moderation cards, pin each card to a large poster with this matrix, to the field where the group, or at least the majority, sees that card. You can also just do the check in your head.

Once tasks and ideas have been assigned to matrix regions, here we suggest what to do with them:

The Overlap

In this region, you will find tasks and ideas which have high relevance both for the project consortium and for the funders. The closer the aims of the consortium members are to the project aims, and the closer the project aims are to the aims of the funding strand, the larger this overlapping region will be.
Tasks and ideas which are both heart tasks and treasure chest tasks are where the consortium should invest time and energy: Working on those tasks will promote both the agendas of the consortium and of the funders; and will often have sustainable positive impact on the organisations involved.

Treasure Chest only

In this region, you will find tasks which have to be fulfilled to avoid risks of losing current or future funding; but which the consortium doesn't really love. Maybe comparable to brushing your teeth, emptying the trash bin or paying your taxes.
The consortium should make sure that these tasks are fulfilled; and what is important: that they are fulfilled decently with the least possible investment of resources. E.g. don't create working groups, but assign tasks to single organisations; and if input from the other partners is needed, collect this input in a quick and efficient way.

Heart only

In this region, you will find tasks and ideas which you really love, but your funders may not care about; and/or which go beyond the scope of the granted project application.
You can drop these tasks without putting your funding in danger. And in most cases, you should drop them – for now, not forever: If there are great new ideas, maybe they can be developed into a new project application.
There are however two scenarios where heart-only tasks should not be dropped: First, when there are lots of free resources in your network, people with free time resources which they really want to spend on this special task. Second and more important, when it comes to treating human beings and our planet: Maybe the funders would be happy enough with a crappy pilot seminar which tests three educational methods as promised, but leaves most participants unsatisfied, feeling like research guinea pigs. But you don't want to do this, since your ethics as an organisation require a proper seminar which is tailored not only to the project's, but also to the participants' needs. Also, you don't want the participants to spread the word that

your organisation does crappy seminars. In this case, what is a heart-only task in relation to the project, turns out to be a treasure chest task in relation to your organisation's overall work.

The Outside

Tasks and ideas placed in this region by the consortium should be radically dropped. You don't love them, the funders don't really care about them, why spend any time on them? Seriously, drop them.

GUIDELINES FOR COORDINATING ORGANISATIONS AND HOSTS

Let's end this chapter with some practical tips which are especially relevant for coordinating organisations in KA2-type projects and hosts of meetings and seminars for professionals and/or network staff, but can also apply for organisations in transnational projects in general.

1.KEEPING YOUR ONLINE FOLDER STRUCTURE SIMPLE

In KA2-type projects, you will often want to have an online repository for shared files and collaborative working documents. One good option here is Google Drive; for GDPR compliance, you should use the business version, Google Workspace, which is available for free for non-profit organisations.

Some project managers tend to set up a giant folder structure in these repositories, which can lead to confusion and long searching. We recommend to keep things simple here:

- Just create folders which you will definitely need (you can always add more folders later if necessary). Not more than 10 folders on the top level. A wasteland of mostly empty folders is good for nothing.
- Name folders following the logic of the practical project work, not by an abstract deductive project management logic. Good practice example: 6 top level folders, "Application and Grant Agreement", "Transnational Meetings", "Research", "Pilots Documentation", "Texts for Publication" and "Reporting".
- Two levels of folders are enough in most cases. Don't build unnecessarily complex folder hierarchies. If in the "Research" folder, 8 partner organisations are supposed to upload one research document each, then you don't need subfolders per partner.

2.DEALING REASONABLY WITH FINANCIAL RISKS

Coordinating organisations typically are the ones to enter in formal written agreements with the funders. So in case they receive advance funding payments, which is typical in most EU funding programmes, they will carry the first financial risk.

Erasmus+ KA2 often pays 40% at the beginning of the project period, 40% after accepting the interim report and the final 20% after accepting the final report. For large projects and/or coordinators with small financial capacity, it can be even more, and thus smaller, instalments.

In arts-based youth work, most organisations are not very wealthy. So, they will need advance payments to get project work done. In our humble opinion, the most reasonable way to deal with the arising financial risks goes like this:

- The coordinating organisation makes contracts with all consortium partners; sharing the duties the coordinating organisation has taken over by the grant agreement.
- These contracts name deadlines for the partners to provide their (financial and narrative) reporting contributions. We suggest putting these deadlines 4 weeks before the coordinator's reporting deadlines towards the funders. The contract should make clear that documents provided after the deadline may not be included in the compiled report to the funders, resulting in losses for the partner.
- In these contracts, there should also be a provision that, in case of bankruptcy/failure of one partner, the rest of the consortium shares the eventual financial loss, proportionally to each partner's final share of the funding budget.
- This should be connected with the coordinator taking all reasonable steps to keep such losses as low as possible; e.g. by getting in touch with partners going out of business (and optionally with their insolvency administrators) as soon as possible, and trying to get as much financial reporting/documentation as possible.
- The coordinating organisation passes on each partner's proportional share of the received advance funding payments within two weeks' notice, after having received a request letter for this funding

payments from the partner.

3.KEEPING REPORTING SIMPLE

As coordinating organisation in a KA2-type project, you will typically have the responsibility to hand in the final report to the funders, compiling financial and narrative reporting input from all consortium partners. The funders may also request additional interim/progress reports.

Reporting is hard, often unpleasant work. Financial reporting has become easier in Erasmus+, since much funding is flatrate based now; so, you don't need to present invoices for all of the costs incurred in all partner countries anymore. Still, the coordinating organisation has a huge job here, and the other project partners should respect this and make the job as easy as possible.

It can be tempting for coordinating organisations to put additional reporting requirements in place; like, to ask for additional interim reports, to better know what exactly happens financially in each partner country, and to feel safer concerning advance payment risks. We would strongly advise you to resist this temptation! Additional reports put extra administration workload on all partners; and partners in arts-based youth work often don't have large administrative departments. In many of our own network's member organisations, it will be the core staff which would have to compile an additional report; and the time spent on this will be lost for work on the project content. So, stick to the reporting requirements of the funders and don't introduce additional requirements!

Instead, get an as-clear-as-possible idea of what financial documentation the funders will exactly need; especially in cases where there may be an audit for the financial report. Communicate these requirements as transparently and simply as possible to the partners. Provide them with templates for staff hours reporting, participants lists, etc.. You can download the OASES Participants List from **https://www.rrcgn.de/oases-tools/**.

4.PREPARING WELL FOR TRANSNATIONAL MEETINGS

Transnational project meetings and seminars are not in the sole responsibility of the coordinating organisation. As recommended above, such meetings should happen in as many countries of the partnership as possible, and the host in each country should take over responsibility for local arrangements. Also, the meeting programme should be jointly prepared by the coordinating organisation and the host, in the best case with a working group containing representatives of some other partner organisations, too.

We recommend to the hosts and the preparation crew of such meetings:

- To consider, especially in case of longer meetings (like one-week seminars), booking an academy-type of accommodation where the whole group can stay together. Of course, if feasible within the funding budget.

- In the more "normal" case of a meeting in a city where people sleep in hotels or private apartments: To start the meeting with a common dinner at a nice restaurant.

- Also, to plan all dinners as collective group dinners, and to make sure core staff of the host organisation is present at those meals. That is, to book restaurants, or to organise good catering at the host organisation's working space. The value for networking of eating good food together as a group should never be underestimated. Of course, dietary requirements of all participants need to be considered.

- To include, aside group meals, at least one activity which allows informal exchange, like maybe a collective walk.

- To include dedicated team building activities in the formal programme. It took our network years to learn that it increases efficiency of our meetings if we use the same practices which we would always use in our youth exchanges also in our professional meetings; like, having physical warm-ups, and using educational methods while working on content rather than to just sit around a table and talk all the time.

- So much concerning the more informal side of transnational meetings; now, here are a few thoughts on the formal meeting programme.

Transnational partner meetings have their pitfalls; they work best, if all partners come well prepared. Realistically, you cannot always expect a high level of preparation from all partners. Especially in larger meetings where not only core staff will join, but where the partner organisations also send additional delegates (like artistic coaches, representatives of participant groups, or local network partners). Meeting preparation should take this into account. An important consideration here is:

- If you prepare the first transnational meetings in a project the way that the whole project is explained extensively to the whole group from scratch, you will effectively “punish” those delegates who took the time to read the documents sent in preparation of the meeting. And, for the long-term work of your consortium and network, set an example that preparing yourself well for a meeting will not pay off.

- If on the other hand there is no summary of how the project works, and at what state it currently is, you will probably lose at least some of the participants, who will then have no idea about where the discussions are starting from.

So, you need to plan your meeting programme depending on factors such as: How well do you know the delegates coming to a meeting, is it only core project managers or also additional delegates, what is the general commitment-to-meeting-preparation level in the network. Some words of advice from our experience:

- Preparation is easier, if there is clear comprehensive information for all delegates; if possible, bundled in one email with attachments (rather than links to online resources), so that delegates can read everything during their trip to the meeting even when travelling without internet connection. This information should include the meeting programme, addresses of meeting venues and dinner places (at least for the arrival evening), and the most relevant content to read in preparation. In general, we do recommend sharing the full application with the full project consortium. But it makes no sense that each delegate reads a 104-pages-long PDF application prior to the first transnational project meeting. But rather, the bundled meeting preparation email should contain a summary document about the project rationale and key elements, with excerpts of the hard facts parts (e.g. what project results are promised). Also, some kind of project timeline should be included (Gantt charts are popular, but not always the best option).

- If the meeting has 10 or more participants, plan phases where the group can split; and consider this already when organising the meeting rooms. We recommend having enough separate rooms to split the full group into working groups of not more than 9, better just 7 people.

- In case you invite delegates outside core project managers, make sure that they feel welcome and that the meeting programme is adapted to their needs. E.g. if you invite artistic coaches, or young people representing participants, give them space to meet among themselves if they want to, and possibly plan specific sessions concerning their involvement in the project.

- Especially, keep lengthy explanations of the full project, or the financial regulations, optional, and offer an alternative programme in parallel. Some very experienced networkers even recommend strictly keeping the formal side of project finances out of transnational meetings; since they often can be better solved by written communication between the responsible staff of coordinating organisation and partner(s), and rituals of financial question and answer rounds may take away valuable time for content work. We are mostly not that strict in our network; still, we try to keep formal financial stuff really short at transnational meetings.

- We highly recommend physical and creative methods in transnational meetings; such as physical warm-ups and educational methods you would use in non-formal youth work. However, this only works if there is at least some acceptance for such ways of working in the consortium. Also, you should not overplan your meetings; use educational or creative methods only where they really make sense.

- Don’t use methods where the participants are supposed to find an already pre-defined solution. This may be fun for Trivial-Pursuit-style quiz nights in the informal programme; in the formal part of a meeting, a task like “Each person takes a sheet and writes down what they think this project is about; then we compare to the correct solution, as written in the application text” is not constructive. It would be much more constructive to say “Each person jots down their wishes, ideas and concerns about this project”, and then to collect the wishes as a reminder for everybody; to tackle the concerns as a group; and to cluster the ideas and do a “Heart and Treasure Chest” check as described above.

- Do have moderators and note takers in place for each session (doesn’t have to be staff of the host or coordinating organisation).

- Keep a free slot for unfinished stuff and/or open discussions on the final meeting day. You could also have a poster to collect open questions. This will make it easier to keep discussions on track without losing important aspects, and without leaving participants really unsatisfied.

- Instruct moderators to keep the discussion on track, and to give space to all speakers (which may also mean to time-limit contributions of speakers who take up a lot of space).

- Instruct note takers to write down participants of each session, agreements, and task assignments (to-dos with names of the responsible people). Tell them they have the right to interrupt in case they didn't get something. Tell them to not write down all discussions, but only key arguments and results.

And considering all of this, don't lose sight of the most important: Making the meeting an enjoyable and fruitful exchange between human beings.

ARTISTIC COACHES IN ARTS-BASED EXCHANGE PROJECTS

Coaches are professionals in their respective field, taking on a role as educators in arts-based youth exchanges and sharing their knowledge. In this subchapter, we provide a descriptive outline of what an artistic coach should bring to the exchange in terms of skills, expertise and preparation. Likewise, we offer guidance for your organisation in terms of how to involve and work with coaches across topics when hiring, payment, creative team cohesion, and long-term relationship building, among others.

QUALITY CRITERIA FOR ARTISTIC COACHES IN ARTS-BASED EXCHANGE PROJECTS

1. FOR COACHES

- Coaches need to meet a required set of fundamental skills (examples below: **Finding suitable artistic coaches**) and commit to improve and develop them over time.
- They will seek the necessary information about the project's resources: Spaces, equipment, support staff, environment.
- They should be disposed to work as a team with other coaches and other additional staff: participate in regular meetings, share activities and responsibilities in a cross-disciplinary way, etc.
- If possible, they should check documentation of past exchanges of similar type.
- The coach needs to have artistic as well as pedagogical competencies.
- The coach needs to have sufficient communication and language skills in the common working language(s) for working within an international group.
- The international coach needs to offer something new (for the hosting organisation and participants), but still related to the existing skills of participants and framework of the exchange.

2. FOR HOST ORGANISATIONS

- It is important to bring in a knowledgeable coach with the right skill-set for the organisation who is hosting.
- The host organisation or project managers need to be clear about the vision, the artistic, pedagogical, and logistical framework, the demands, and specifics of the project (e.g. more process or product oriented) to be able to choose the right combination of coaches.
- Negotiations and payments of artistic coaches should generally be organised and handled by the host organisation. Coaches with similar responsibilities and involvement need to be paid equally.
- The host organisation needs to inform themselves about the different tax regulations and hiring models of the countries for the international coaches involved in a transnational cooperation.

GUIDELINES: WORKING WITH ARTISTIC COACHES — FOR ORGANISATIONS

1. FINDING SUITABLE COACHES FOR AN EXCHANGE

Putting together a team for an arts-based exchange can be a bit like preparing for an expedition into partly unknown territory: You need a good, reliable team with a range of complementary competencies, ready and willing to work together and to flexibly react to the situation. Also, often, In some cases you may have to hire a team when having a not so active budget.

How do you find the right artistic coaches for your exchange project team?

Of course, this question is easier to answer if you happen to be in a situation like most long-term member organisations of the ROOTS & ROUTES network:

- you have hosted a number of arts-based exchange projects
- you have worked with a number of artistic coaches and have an idea of their areas of expertise
- you have accompanied some young artists through the years developing from participants via peer coaches to full professionals in their field
- you have a local and an international network of partner organisations which can suggest additional coaches

Okay, your organisation may not have reached this point yet; while you are maybe planning your very first arts-based youth exchange within a new partnership – be assured that even organisations with a large pool of proven artistic coaches still get in the situation where they need somebody new: Be it that the long-term proven coaches are not available, or that a new competence and/or artistic discipline is needed for a project.

So, what we suggest is:

- Do research, and start early with it. Check Google. Check if there are databases of art educators, artistic coaches, culture pedagogues in your area. Talk to other organisations working artistically with young people. Visit their public presentations, or at least watch video documentaries from their work. Find out which artistic coaches look interesting for what you are planning.

Have in mind that great artists are not always great educators (and vice versa). So, look for artistic and socio-pedagogical expertise (i.e. see what workshops they have led before). For more information see **Recommended Skills for Coaches in Artistic Exchange Projects**.

- Meet in person. Artistic coaching is very personal; so try to get a personal impression. If you are not good at “reading” people, but one of your coworkers is: Let them join.
- Have in mind that you are building a team; and that the skills of the team members should complement each other.

In the end, you can never be 100% sure how a new team member will perform under the very special circumstances of an arts-based international youth exchange – you can do your best to get an impression beforehand, but then it’s trial and error: If an artistic coach does well in a project, you will probably want to hire them again. To minimise risks we typically try to have not more than one new artistic coach in a project of typically at least three artistic coaches (we suggest this especially for cross-disciplinary arts-based exchanges, if the budget allows it).

2. RECOMMENDED SKILLS FOR COACHES IN ARTISTIC EXCHANGE PROJECTS

This section addresses both coaches (“What skills do I need”) and project managers (“What skills to look for when hiring a coach”).

General Skills :

- language skills: ability to communicate in the main language spoken at the exchange, in an easy-to-understand way
- social skills: Conflict management, empathy, active listening

- self-reflecting capacity and interest in self-development
- social responsibility: Including awareness of discrimination and stereotypes, respecting diversity, fostering inclusivity
- ability to work in a team of coaches and organisers
- standing behind the visions of the host organisation and/or the international network behind the exchange
- first aid skills (preferably there should always be at least one trained and certified first aid person in reach)
- flexibility: The ability to adapt to spontaneous developments and take quick decisions when needed

Interpersonal & Soft Skills :

- listening, giving feedback, keeping participants motivated, observation, handling conflict, leading a group, etc.
- giving space to the participants and their ideas and artistic input. Supporting and guiding the creativity of the participants. Putting empowerment of participants before one's own artistic ambitions
- finding the right balance of equality, being fair to all participants also in relation to their different artistic levels
- managing conflicts
- to be able to decline ideas in a respectful and inoffensive way
- these interpersonal skills can be based on a coach' preexisting pedagogical skills

Artistic Skills :

- awareness and experiences in cross-disciplinary projects
- covering in-depth knowledge related to one's own discipline
- being able to communicate and to bring something to everyone even if participants are from totally different artistic backgrounds, styles, even disciplines

3.WORKING WITH ARTISTIC COACHES

When asking an artistic coach to join a project, it is important to clarify the framework of cooperation already when agreeing about that cooperation. Including:

- What are the organisation's values, and approaches to art and to education?
- What is the concept for the planned exchange?
- What will be the tasks and responsibilities of the artistic coach?
- If already known: Who will be the other team members and coaches? How will roles and responsibilities be distributed within the team?
- Specifically: If there is an artistic director, what will be their role and responsibilities, what competencies for decision-making do they have? What is their responsibility in the process, and for the artistic framework and outcome?
- What will be the total working time, including preparation meetings, possible post production, and debriefing meetings?
- Which salary will the coach receive for this, under which conditions? Also think if all coaches are paid equally or not, and if not, be transparent.

For more information on payments, see **Chapter I.2 Inclusion and Coaches, section 'Hiring Coaches'**.

When working within the ERASMUS+ KA1 framework, the combination of the roles of group leader and artistic coach to cover travel and accommodation costs could be ideal. In this case it should be guaranteed that the coach is able to take both responsibilities. However, in our experience, combining the responsibilities of an artistic coach and a group leader is too much for one person in cases where their groups contain minors: we would only advise to do this combination in case all participants from the international coach's sending country are adults.

- The international coaches have to be involved as soon as possible in the overall design of the exchange.
- International coaches should receive the information about the participants and their profiles (spaces, logistics, equipment, etc.). If possible, plan an

International Preparation Meeting in the artistic exchange location.

- In case an artistic director is hired for an artistic exchange, they should be involved in the preparation and planning of the exchange and cooperation with other local / international coaches.

Detailed preparation for artistic coaches before an exchange, preferably in the form of a team preparation meeting in presence, should include:

- Information about resources at the project: Rooms, equipment, staff.
- Information about profiles of the participants: What age groups, artistic disciplines and experience will be represented, how many people will the artistic coach(es) have to deal with?
- Information about the detailed schedule of the project and the planned programme; specifically, about how many slots the coach should manage in disciplinary, or in cross-disciplinary, activities.
- Exchange about the vision and the ambition for the final artistic result(s) (if any).
- Logistical information about arrival at the venue etc.

In the project team, find the space that is suitable for each coach in a dialogue (coaches team and organisational team).

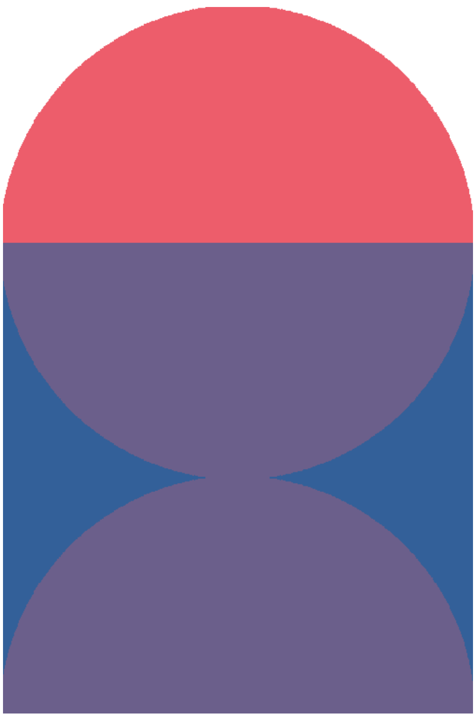
4.LONG-TERM INVOLVEMENT OF COACHES

Long-term cooperation between coaches and organisations can be beneficial for both sides: Both learn how the other works and thinks. Coaches can develop additional skills typically needed at exchanges (like fluent and easy-to-understand communication in English). Organisations can plan their exchanges easier when they know their coaches well. Freelance coaches can get access to additional clients through the host organisation and its local and international networks (side note: This can also create conflicts; see the section 'Needs of organisations and needs of artistic coaches' in the subchapter I.2 Inclusion and Coaches).

The quality of arts-based youth work can increase by involving artistic coaches in long-term processes of project and organisation development; like, involving them already in the early stages of project planning, and involving them in international network meetings. However, this involvement requires time investment; so "no, I don't want to get involved on that level, unless there is a budget to compensate for my time investment" is a perfectly valid answer here.

Some advice for organisations and networks organising arts-based exchanges:

- The organisational staff and the artistic coaches should jointly define the working relationship (possibly based on the vision and mission of the network).
- Give coaches in your network spaces to exchange, and to improve their skills within the network. Implement residency programmes for coaches from your network (e.g. regular seminars). International workshops/seminars with a focus on artistic good practice in youth work (which can be funded by Erasmus+) can be a possible way of making participation in long-term development activities interesting for freelance coaches.
- Make use of peer teaching, support, mentoring and connections between experienced coaches and advanced participants and/or peer coaches on the way to becoming professional coaches; giving, step by step, more responsibilities to the most experienced peer coaches.



PHYSICAL ENVIRONMENTS

Food is necessary for human survival and health; anyone who has organised youth camps is aware of the significant effects it can have on a group's mood and ability to engage in intellectual, artistic, and physical activities. Therefore, you should take great care of the food situation to host an inclusive and successful exchange project.

Furthermore, to host an inclusive and successful exchange project you should also take care of how and according to which principles the rooms are allocated. The question is whether dividing the bedrooms into male and female sections still makes sense if the project makes the claim to be sensitive to gender diversity. On the other hand, all the people involved should feel comfortable and above all safe in their dorms and the risk of sexual assault should be minimised. Additionally, mixed-gender accommodations may not always be permitted due to hostel policies or local laws in the host country. The suggestions for how to handle the situation are in the paragraphs that follow. But above all, we think that good communication with the sending organisations and the participants is crucial.

QUALITY CRITERIA FOR PHYSICAL ENVIRONMENTS — SLEEPING AND FOOD

1. SLEEPING SITUATION

- Communicate to participants (and in the case of minors: to the parents) how the sleeping situation will be: How many people will share a sleeping room? Will people be assigned to rooms or choose them? Are the rooms divided according to gender, and if so, how does that affect participants who identify as non-binary?

- Ask participants to email the host in advance if they have any requests or requirements for specific sleeping arrangements or gender.

- If the group arrives collectively at the space, a possible procedure could be: Make a poster with all the available rooms and the number of beds. Allow the group to choose their own rooms, keeping in mind any requirements that may have been communicated to the host in advance. This has proven to work well, especially in groups with adult participants. Of course, nothing is definitive: within the team, there should be a designated person for "private recommendations" if participants don't feel comfortable enough to share their opinion about the room allocation in public.

- If international groups arrive at different times, and/or in the case of younger youth, it may be a better procedure to have the team assign the rooms (preferably by mixing the international groups so that participants have the opportunity to know new people better), allowing participants to swap if necessary but informing the team about it in advance.

- In both cases, we recommend that the team always has an overview of who is currently sleeping in which room to be able to find participants in case of emergencies.

- At least one responsible adult person should be sleeping at the same house as the group: Group leaders of all international groups, plus preferably a team member of the host. We recommend having a car and a sober person who can drive that car available at any time. In urban settings, group leaders and team members should know how to call a taxi and have some pocket money to pay for it if needed.

2. FOOD SITUATION

- Make sure there is sufficient food and drinking water to keep all participants hydrated and well-fed.

- Do your best to make the food situation as inclusive as possible concerning ethical, religious or health-based food requirements of participants.

- Do your best to make the food as environmentally friendly as you can if you have any influence over the kitchen staff.

- Inform sending organisations and participants in advance about the food situation and any restrictions on flexibility.

- As the sending organisation, be sure to inform the host organisation of your participants' food needs as well as their access to information about the food situation at the project.

3. DIVERSITY AND INCLUSIVITY ON THE FOOD LEVEL

If you have worked with different groups for years, you know that people have very different eating habits, food preferences and requirements. Individual factors include things like preferences and health issues like allergies and intolerances. Some of these are connected to socio-cultural groups – regional traditions, religious rules, etc. – but also, on a smaller scale, to local group dynamics. E.g. when the opinion leaders in a group of kids hate a specific dish or ingredient, there will often be followers. Also, the probability that young people will like a certain dish increases with the positivity of their feelings for the kitchen team.

In terms of the food, you should strive for inclusivity as the hosting organisation. This is of course easiest at fully self-catered projects, and most difficult if you book seminar houses with full accommodation: There, your power is limited to A. choosing a house with a friendly and flexible kitchen crew, and B. communicating special food requirements within your group to that kitchen crew.

A vegan diet from mostly organically grown regional and seasonal food is the ethically best choice on many dimensions, from health to climate and environment-friendliness; it is also formally rather inclusive since vegetarians and meat-eaters can safely eat vegan food; vegan food is halal, as long as it is alcohol-free; and it is also entry-level kosher.

Food inclusivity however is not only a formal thing: A group will only be happy and productive if (most) people like (most of) their food. Presenting people who are used to eating meat with a purely vegan diet may make them unhappy, and worse, it may create long-term vegan-adverse feelings even if you have a really good vegan kitchen team that also prepares meat replacements (some of which are surprisingly close to the taste and consistency of real meat). Therefore, we advise a mixture: meat dishes for the omnivores on some days, vegetarian and vegan dishes for the entire group on others.

Also, inclusivity may be a monetary question: If your youth exchange depends on participant fees, low-cost cooking can contribute to lower fees. And while many vegan dishes are cheaper than meaty ones, organically produced food typically is more expensive. Finding a good balance between the various ethical aspects of cooking that is beneficial to you, your kitchen team, your group, and your organisation or network is therefore necessary.

Now, while inclusivity is one ethical aspect of cooking, there are others that we advise you to consider and weigh against one another.

4. CLIMATE- AND ENVIRONMENT-FRIENDLY COOKING

Making our food more climate- and environment-friendly is a necessity in times of life-endangering climate and biodiversity crises. This has several aspects:

- Regional food: This typically requires less transportation, and thus causes fewer emissions. Unless you buy local fruits and vegetables entirely out of season, storing them could result in even more emissions than importing a comparable fresh crop from abroad.

- Seasonal food: As was previously stated, storing fresh products produces emissions; therefore, it would be ethically preferable to use regional seasonal produce. A quick internet search will yield calendars of the season's local crops for the majority of regions.

- Ecologically produced / organic food: Organic agriculture is more environment-friendly, and typically also treats animals better.

- Plant-based food: It is scientifically evident that most plant-based ingredients cause fewer emissions than meat and dairy. Also, it is quite obvious that factory farming treats animals in ethically unacceptable ways; and even organically produced meat involves killing animals.

- No waste: Wasting food means unnecessary production and unnecessary emissions. Cooking in a way that creates as little waste as possible also has an educational dimension, since it may encourage respect for food, and own aspirations to avoid waste, among participants.

At self-catered projects, the host organisation of course has much more influence on these factors than at a full-accommodation seminar house.

5. HEALTHY AND HYGIENIC COOKING

Aiming for healthy and environment-friendly food often goes hand in hand. Organically grown food is, in most cases, not only better for the environment, but also healthier. However, there are two areas of potential conflict:

- A purely seasonal and regional diet may lack some vital nutritional components, depending on the region and the season.

- Avoiding waste and cooking hygienically can get into conflict (see below).

Hygienic cooking is very important to avoid all kinds of trouble, from gastrointestinal infections via Salmonella to food poisoning. Our advice for self-catered youth exchanges is:

- If available in your country, the kitchen team should join an official seminar on hygienic cooking, and get a health certificate.

- The kitchen team should take care that everybody in the kitchen washes (and possibly disinfects) their hands thoroughly before starting work, after breaks/toilet visits, after touching the floor / the trash, and after touching raw meat or eggs.

- Kitchen worktops, eating and buffet tables, and serving trolleys should be cleaned with hot water and detergent before and after each meal. The kitchen floor should be swept every day and mopped at least every other day.

- Use separate trolleys for A. serving fresh food (and collecting reusable remains) and B. collecting dirty plates.

- Keep fresh foods cold, e.g., milk products (except unopened UHT packs).

- Wash all cutlery and tableware that has been on the tables, even unused stuff.

An important question, which also depends on your country's hygienic legislation for your specific catering situation, is: Under which conditions can food that has been served to the group be reused?

For instance, if you serve potatoes in big bowls on the tables, from a hygienic point of view, it is not a problem to reuse the remaining potatoes to make fried potatoes. The heat in the frying pan will kill most bacteria and viruses. Still, hygienic legislation may forbid this procedure. Since avoiding food waste should be a high priority, you should try to:

- Plan meals as precisely as possible, in a way that there will be little waste; typically with a little extra of the carb-component (pasta, rice, or potatoes), which can be fried for a second use, so that nobody stays hungry.

- Put out reduced portions of food that cannot be re-used well; e.g., put out only half of the ham planned for breakfast and refill the ham plate when empty.

- Reuse leftover butter from breakfast for frying or leftover cheese for gratinating: it will be hot enough for a long enough time to kill all bacteria.

Still, keep your low-waste procedures as hygienic as possible, putting leftovers aside and in the fridge as early as possible, especially in the hot summer period.

GUIDELINES FOR FOOD AT INTERNATIONAL AND ARTS-BASED EXCHANGE PROJECTS

1.FOOD AT INTERNATIONAL AND ARTS-BASED EXCHANGE PROJECT

The amount of influence that a host organisation has on the food situation at a given project varies, and is often budget related: At full-accommodation houses, you will have to live with the food their kitchen provides (of course, you can give feedback). At projects in a city, you can often select catering companies and restaurants or canteens. At self-catered projects (see below: "Self-catered Exchange Projects"), you can fully decide what food will be served. In all of these cases, there is some level of impact that you can have as a host organisation; be it only to not book a house with terrible catering for a second time.

Making the food situation as inclusive as possible may include:

- If you have an influence on the meal times, we advise you to put them in a compromise zone - not too early or too late. We advise against individual times (e.g., "everybody starts lunch when they feel like it"), especially at self-catered projects: starting meals together supports group cohesion and gives the kitchen team a chance to make announcements to everybody in the beginning.

- If international participants arrive late on arrival day, make sure that there is still food available in case they didn't have dinner on the way.

- In case your project happens during Ramadan time, and some participants are fasting, make things easy for them: Put food aside and warm it up for them after sundown, or provide them with a microwave oven.

Also, apart from the main catering, there are other things you should do for your group:

- Provide drinking water at all workshop spaces (see below: Drinking Water Concept).

- Provide extra snacks, such as fruit and cookies, and possibly coffee and tea, for coffee breaks.

In cases where your exchange participants can eat à la carte, or choose from a large selection of foods, including vegan and vegetarian dishes, there may be no need to ask for their specific dietary requirements before the project. In all other cases, this is an important part of pre-exchange communication. Two are the questions to be asked:

1. What type of diet comes closest to your food preferences? With a selection of predefined answers like "vegan," "vegetarian," and "eats all food,"
2. What additional food requirements do you have? If there are none, please write "none."

The OASES Participants List Tool (see **Matrix of Content for Calls and Fact Sheets for an Exchange Project**) is prepared to collect this information and allows the host to define the predefined eating types. This procedure allows for summed-up numbers of frequent eating types; while still collecting important additional information such as "heavily allergic to peanuts," "mild gluten intolerance," or "no pork."

The host organisation should be very clear about the limits of inclusivity/kitchen flexibility in their advance communications to sending organisations and participants:

- Inform yourself in advance about the food situation and possible limits to inclusivity. E.g. the kitchen crew may be able to deal with gluten intolerance but not with severe coeliac disease. There may be no halal butcher near the exchange venue, so halal-eating individuals will have to eat vegetarian unless they agree to eat beef and chicken, which are not halal. In most group houses, it will not be possible to cook strictly kosher food; it will, however, be possible to separate meaty and dairy dishes.

- React ASAP if you see requirements that you (as the host) cannot meet!

Special food requirements need to be communicated at least two weeks before arrival so that the kitchen team, catering service, or hotel restaurant can adjust to them. Communication with whoever is in charge of catering could be summed up like this:

- 11 vegans, of whom 1 is heavily allergic to peanuts.
- 8 vegetarians, of whom 1 has a mild gluten intolerance.

- There are 15 omnivores, of whom 2 don't eat pork.

Things to consider in connection with special food requirements:

- Vegans also need proteins. While some vegetables (like potatoes and broccoli) do contain some proteins, vegan meals should often contain high-protein stuff like Seitan, Tofu, Amaranth, Quinoa and Lentils/Chickpeas/Beans.

- Often, special food requirements can be catered, in combined ways. There could be one meal that works for omnivores, including gluten-intolerant omnivores, and a second meal that is vegan and thus, by definition, also works for vegetarians and lactose-intolerant people.

- Try to fulfil food requirements as much as possible. In the case of self-catered projects, to keep this manageable, try to narrow it down to no more than two different main dishes per meal. So, if you plan a Spaghetti Bolognese and have several vegans, vegetarians, and halal-eating people in the group, plus gluten- and lactose-intolerant people, you could make
  a. A meaty bolognese sauce with no pork but only with halal beef, if available.
  b. Vegan Bolognese, which also doesn't contain artificial lactose.
- **Plus** a large bowl of classic egg-free Spaghetti (which is vegan) and a small bowl of gluten- and egg-free Spaghetti. Thus, you cater for everybody's needs without having to prepare six different special dishes.

Finally, participants should be prepared for the food situation in the country or region they are travelling to. E.g. if an exchange will run at a German academy house, it may be helpful to know in advance that German dinner often is served as early as 18:00 and traditionally is bread-heavy; even the German word for dinner, "Abendbrot," literally means "evening bread."

2.SELF-CATERED EXCHANGE PROJECTS

Self-catered exchange projects have their specific advantages and pitfalls. While most projects in the R&R network book seminar houses with full accommodation, or hire external caterers, German consortium member RRCGN has successfully run several self-catered exchanges since 2014. Based on this experience, we can say that doing self-catered projects has its pros and cons. The main con would be more organisational hassle for the project team. While pros can include:

- Self-catering can result in significantly cheaper daily accommodation rates compared to full accommodation houses (which may free up the budget for other programme costs, such as salaries for artistic coaches or the project team). Provided that there are self-contained facilities that are suitable for your planned exchanges in your country.

- Meals can be adapted flexibly to the project's needs, from mealtimes matching the project schedule to adapting to the dietary requirements of participants and the team to ethical choices concerning food (e.g., buying ecologically grown food, reducing meat-based meals, etc.).

- Cooking together can strengthen group cohesion, and can be a gateway to discussions about ethical and health dimensions of food production and consumption. Most participants in RRCGN's self-catered international exchanges gave positive feedback on their kitchen service duties.

However, there are also several risks and requirements to consider here:

- You need a kitchen well equipped to cater for a group of your planned size; including storage for food, and dining facilities.

- You need a kitchen crew able to cater for a group with diverse food requirements. This crew also needs to be pedagogically competent, for training and supervising participants on kitchen duty. They also need to be aware of the necessary hygiene measures (including giving participants an introduction on how to do their kitchen services hygienically) and may need special hygiene certificates depending on your national legislation.

- Time management is not easy for inexperienced kitchen crews. So, you may get delayed meals in the first days of your exchange.

- Also, participating groups in kitchen service require time slots in the overall programme, which then means they are not available for full-group activities anymore. In a 2 week exchange in a self-contained house, typically, our participants will have 2 days of full-day kitchen service, and 1 day of 1-time-slot cleaning service. This should be communicated to the participants in advance!

- Of course, salary and accommodations for the

kitchen crew needs to be part of your budget calculations.
- Depending on the local shopping situation, you will need good advance planning, wholesale orders, and storage concepts.

There is a dedicated chapter on Cooking with the OASES Group Cooking Tool (see **Chapter IV.2. – Cooking for Groups with the OASES Cooking Tool**) which was specifically designed for the arts-based 2-week international exchanges run by RRCGN on remote North-Sea island Baltrum, where many ingredients need to be brought on arrival or ordered from a local wholesaler. The tool allows for easy planning of self-catered projects like these; it also contains a lot of advice on how to cooperate between the programme team and the kitchen team. There are template task sheets for kitchen teams and participants on kitchen service duty, too.

3.DRINKING WATER CONCEPT

In many of the places where we have done exchange projects, the tap water is drinkable. In Germany, research has shown that in most places, tap water is healthier than water that you buy in plastic bottles. There are exceptions for houses with very old water pipes, which may contain lead, but even there, if a tap is used a lot, there will be no health risk. In places with uncontaminated tap water, drinking that water is:

- healthy (drinks with sugar stress the teeth and the pancreas; water in plastic bottles is often less healthy),

- eco-friendly (no waste of bottles/cans; no transport in cars),

- and budget-friendly.

How to make drinking tap water work at projects:

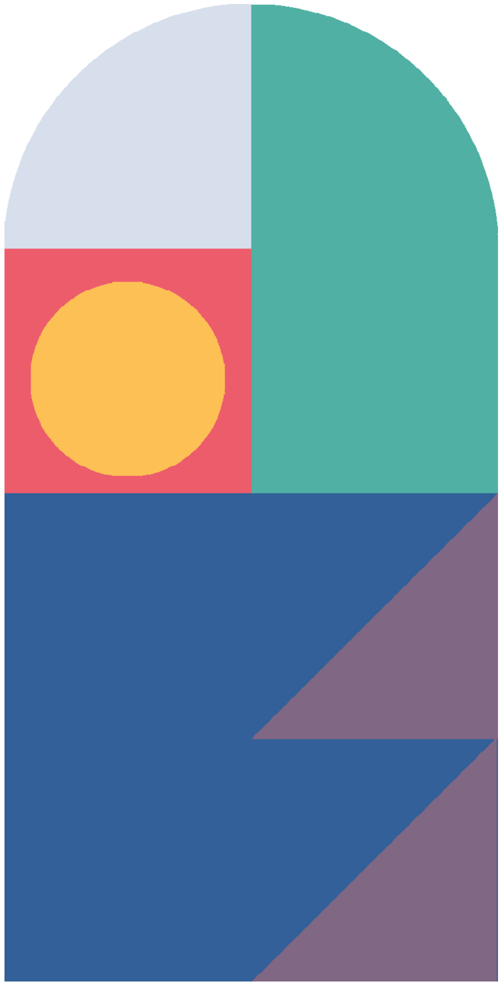
- Make sure that the tap water is safe and healthy at the project site. Depending on the place, the local water authorities, the organisation running the house, and governmental or NGO health agencies may provide information.

- Inform the group before the beginning of the project that it is safe to drink the tap water, and ask participants to bring their own bottle.

- Inform the group at the beginning of the project where they can refill their bottles.

- Have glasses for each person available in and/or near the working rooms, plus masking tape and permanent markers to label the glasses with names. In case the project place doesn't provide glasses, you might buy your own.

- In case there are no water taps near the working rooms, we recommend having carafes/jars; it can be a responsibility for daily-changing group members to regularly refill those carafes/jars.



SAFETY MEASURES

When planning and realising international youth exchanges, considering and following measures that help guarantee the safety of your participants as much as possible is crucial. The topic of safety covers many fields, from insurance to harassment and in many cases, there are national guidelines. Things get even more complex when considering working with minors. Therefore, this chapter doesn't seek to offer exact quality criteria and guidelines for considering safety measures but instead, stimulate your thinking and increase your awareness.

QUALITY CRITERIA FOR SAFETY MEASURES

- Organisations need to be in the know about the national minimum requirements for safeguarding guidelines ensuring the safety of participants.
- Organisations need to make sure that the work the team has to undertake for the exchange is in line with employment laws of their country.
- Organisations should take extra care to follow national guidelines when working with minors.
- In Erasmus+ funded projects, host organisations need to take out public liability insurance.
- International participants from EU countries need to have health insurance from their country of origin.
- International participants from non-EU countries need to be aware of what kind of insurance they need.
- There should be a member in the host organisation's team (preferably not involved in the exchange who can be more impartial) that has the knowledge to handle "difficult" situations; e.g. harassment between participants or staff.
- Organisations should consider the disciplines they will be working with and have a list of professionals that they can rely on in case of accidents; e.g. doctor, physiotherapist.

GUIDELINES FOR SAFETY MEASURES

1.PREPARATION RELATED TO THE SPACE

- Have a local contact for the house in case of problems / issues coming up (like blown fuses, not-working lights, broken toilets); preferably a 24/7 cell phone number.
- Get to know the security situation in the house(s): where are fire extinguishers and first aid kits, is there an evacuation plan (meeting points, emergency escape routes); are there specific local risks (construction sites, unsafe places, rivers/ lakes/ oceans, etc.). We recommend the hosts to always bring their own first aid kit as well (it should include at least a disinfectant spray, band aids, cold packs and a hot water bottle).
- Have a list of emergency phone numbers and of organisations that can be consulted in case of specific emergencies.
- Inform yourself about where to find the next emergency room, hospital, pharmacy, and check the opening hours.

2.PREPARATION RELATED TO YOUR TEAM

- Familiarise yourself with the employment laws of your country so that you have an awareness of what the team is allowed to do and that no boundaries are crossed, as this could have legal ramifications for your organisations.
- Get to know your team well before the activity. If you do arts-based exchanges repeatedly, develop a pool of artistic coaches and facilitators whom you can trust; and choose the major part of a project team from that pool. Minimise the risk of a not-functioning team by taking on board only very few new team members per project which you have not worked with before.
- Reflect on topic-specific risks (like, are trigger warnings needed for parts of the programme?) and make sure that the team is aware of them.
- Inform the entire team about possible health restrictions of some participants, and about how they should react in a serious case.
- Hold regular team meetings to keep everyone informed. In case of challenging situations with participants, share them with the rest of the team to give each other advice and elaborate a common reaction. Make it clear that no team person is alone with a problem.
- Also make sure that participants do not play your team off against each other.
- Have at least one team member who knows about, and has a certificate for, first aid.
- In case you have an own cooking team, make sure that they know about hygienic rules for cooking for groups, and that they have a hygienic certificate if required by local legislation.
- Consider if there is a person within your team who would be equipped to handle difficult and delicate situations related to harassment, who would be as impartial as possible (in the event that a coach is involved). Communicate to the participants and team that they can report any such matters to this dedicated person.Since every case is unique and doesn’t always have clear-cut “solutions”, we cannot preemptively offer guidelines on how to investigate and handle such complaints. In serious cases, an external therapist or mediator may have to be involved, and if any laws have been broken, the relevant authorities may require to be contacted. Each organisation should take responsibility to ensure that complaints don’t go unaddressed and prioritise the safety of participants and the team.

3.RELATED TO THE PARTICIPANTS BEFORE THE EXCHANGE

- While there are no laws concerning participants in arts-based youth exchanges, the educational legislation can be a useful framework to consider the work the participants will be asked to do and the working conditions that should be ensured. In most cases, educational legislation makes distinctions between minors and young people over the age of 18. Take time to familiarise yourself with these laws.

- Host organisations should make themselves aware about the artistic disciplines that will be involved in the exchange and the potential health risks of those disciplines that may require a professional in case of an accident. For example, having the local contact of a physiotherapist for dancers.

- The open call for participants informs them what kind of insurance they need. The host organisation should verify that participants are adequately insured before they leave the sending country. In Erasmus+ funded projects, the host organisation has to take out public liability insurance for all participants.

- Communicate an emergency phone number to the participants where they can reach the project team 24/7. Preferably on a project phone so that the team members can switch the duty.

- Collect information about all participants (responsibility of the sending organisation) and the team: Do they have specific health issues (including allergies), dietary requirements, regular medication to take?

- Collect emergency contacts for all participants (responsibility of the sending organisation) and the team.

- Communicate to participants (and in case of minors: to the parents) accessibility limits and kitchen flexibility limits in advance.

4.DURING THE EXCHANGE

- Keep an eye on each of your participants: Are they doing fine? If there seem to be problems, talk to the people concerned and/or to their group leaders.

- In case of minors, clarify between the host team and the group leader of the sending organisation who has the responsibility for their supervision at what times during the exchange. Even in the case of adult participants, it is recommended that their group leader and/or the host team knows where each participant is, most of the time. So that people don't get lost during travel; or that, in case of a fire, the team knows who still might be inside the house.

- Try to build a relationship with the participants, so that they feel they can turn to a person of the team if they have a problem. Diversity within the team increases the possibility that participants feel safe to turn to a person they trust.

- Inform the group to whom they can speak in case of problems; one of those people should be available at any time.

- Prepare a feedback box where participants can leave anonymous messages to the team.

- If there are serious problems with a participant during the project, please contact the sending organisation. Also, since they have a responsibility for their group, they should know.

- In case there are participants with health restrictions, talk to the person at the beginning of the project and make sure that you, as well as the responsible of the hosting venue and accommod ation, know what to do in case of an emergency and where to find medication.

- Make an agreement on project rules and make every participant sign.

- Talk with the group about personal boundaries, how to treat each other, and make clear that a NO is a NO and has to be respected under any circumstances.

- Especially with artistic work, physical contact can occur. Make sure at all times that this contact is ok for the respective person. Team and participants should check if it is ok for the person before touching/hugging another person.

- In case of sports/dance/vocal activities, make sure that there is a proper warm-up for those activities. And that people stay hydrated.

- Make sure that the participants/coaches/team are aware of their physical and mental limits. Accidents can happen quickly.

- In case of risky artistic activities, discuss risk assessment with the artistic coaches. The host organisation has the last word about artistic activities that have a high risk of harming people (including the performer themselves), and/or are in conflict with local regulations.

- Have breaks during the programme according to the group's needs.

- Make sure all people know where to find the first aid kit.

- As long as COVID-19 or other pandemics remain a problem, have self-tests and masks available; if some participants require an official test before going back home, help them organise it.

- Have condoms, tampons and hygiene pads available if you are in non-urban settings.

More Resources:

- Dealing with Harassment in Cultural Workplaces: A Report on Available and Potential Reporting and Investigating Mechanisms for Cultural Workers and Employers: **https://respectfulartsworkplaces.ca/sites/default/files/documents/Dealing%20with%20Harassment%20in%20Cultural%20Workplaces.pdf**
- List of Indicators for Mental Health to assess and support participants: **https://seattleanxiety.com/blog/2020/11/29/what-is-mental-health#:~:text=The%20World%20Health%20Organization%20defines,to%20his%20or%20her%20community".**
- The Continuum of Need, a needs-led safeguarding resource for minors and adults in compliance with statutory duties: **https://www.buckssafeguarding.org.uk/childrenpartnership/professionals/continuum-of-need/**
- Steps to consider when assessing safety- risk assessment **https://d2slcw3kip6qmk.cloudfront.net/marketing/blog/2018Q2/risk-assessment-process/risk-assessment-steps.png**

FINANCES

To host an arts-based youth exchange, you will need money. Also, you will need to agree with your participants and/or their sending organisations on financial matters. The network behind this project has managed more than 60 international projects with a total budget of more than 6 million Euros so far. Here are some quality criteria, advice, and reflections coming from that experience.

QUALITY CRITERIA FOR FINANCIAL ARRANGEMENTS IN ARTS-BASED YOUTH EXCHANGES

- Do your best to secure sufficient funding so that you can provide your participants with wholesome meals, respectable sleeping and working quarters, equipment and materials appropriate for your artistic plans, and pay your artistic coaches and other staff fairly.
- As a host or applicant, clearly communicate the financial conditions of your exchange project already in your call for partners or sending organisations: What money will they get, when (date/time) and under what conditions?
- Clarify the travel situation: Who is responsible for booking and paying for the travel? When, how much, and how will the paying party be reimbursed by the host or applicant?
- We recommend keeping participation fees low: if feasible at zero, but not higher than 10 Euros per project day. We recommend that, in typical Erasmus+ KA1 funded projects, sending organisations collect these fees from their participants, and that they (rather than the host) use it for their costs in the exchange.
- In case there is a participation fee, we recommend always communicating to young people interested in the exchange: “If you have difficulties paying that fee, talk to us: We will find a solution, e.g. a reduced fee, payment instalments, or no fee at all”.
- It may be necessary to get into legal grey zones to make a project work; especially when it comes to combining different funding programmes with incompatible funding rules. As a project manager or financially responsible, make sure to only do things that benefit the exchange and the participants and never things that give you personal profit.

GUIDELINES FOR FINANCES

1.WHAT MONEY DO YOU NEED?

Running an arts-based youth exchange requires a lot of resources – that's what the whole of Chapter II of this guidebook is about. Our exchanges typically have budgets between 20.000 and 85.000 Euros – depending on duration (typically 10 to 18 days), number of participants (typically 15 to 50), venues, and type of project.

Short Version

Here's an overview of expectable cost types to help you plan the budget for an arts-based youth exchange:

- Staff costs for preparation, implementation and post-processing of the exchange (unless you work with volunteers or freelancers only)
- Salaries for artistic coaches, technicians, documentary and support crew
- Travel costs, including local transport of participants and equipment
- Accommodation costs for participants, team and crew; including backstage catering
- Rental of rooms, venues, equipment or musical instruments
- PR costs such as design, printing and social media advertising
- Insurance for participants, equipment and public presentation events
- Consumables from pens and paper through costumes and make-up to stage design materials. Possibly, also consumables that need to be paid for connected to the use of the venue, such as toilet paper and detergents
- Other costs, such as hygienic measures, flowers for participants at their premieres, and web service fees

All of these cost types will be discussed in more detail below. Also, you can find **example calculations** for two actual arts-based youth exchanges in the annexes.

Read on for more details, or jump to **Subchapter 2** on how to get funding if you don't want details. :-)

Staff Costs

We recommend hosting organisations have at least one camp leader in place 24/7 to handle possible problems and make sure the project is running well. Our approach is to have core staff from our organisations do this work; they can also be volunteers or freelancers with strong ties to the host organisation, but not external individuals. Ideally, there would be two camp leaders running the overall exchange, taking care of pedagogical and logistical tasks, and coordinating the artistic team.

For a high-quality exchange done responsibly, you will need to invest a lot of staff hours. In some cases, your staff may be paid by permanent funding, with a task profile allowing you to invest staff hours in international exchange projects. However, if your staff is paid only by projects, you should calculate wisely. An example: The host organisation RRCGN invested over 500 paid staff hours in the exchange project The ROOTS & ROUTES Experience 2019; this included preparation, post processing, and having two staff members permanently on location during the 18 exchange days (RRCGN's tariff limits daily paid hours to 10; actual time invested was rather 12 to 14 hours per day, so approximately 100 additional unpaid staff hours).

We assume that you know how the employment of staff works in your countries, with tax regulations, social security payments, etc.; if not, and if you plan to work with employed staff in your project, definitely inform yourself before calculating staff budgets — or else you would take a high financial risk.

Salaries

You may need to calculate salaries or fees for different kinds of freelancers:

- We recommend running arts-based youth exchanges with at least two professional artistic coaches joining the full exchange (see **Why artistic coaches?**).

- Having high-quality documentary photos and videos may help you find funders, participants and international partners for future projects. So, you may consider calculating fees for photographers or videographers.

- In case you plan a presentation at the end of your exchange, you may need salaries for light and sound technicians (unless some of the artistic coaches or participants are willing and able to do these jobs).

- Also, depending on your situation, you may need salaries for getting an audience for those projects: People who design flyers and posters, people who spread them and people who do social media PR.

- You may need project assistants or a support crew for certain steps.

You need reliable information about the regulations for freelancers and financially compensated volunteers in your country! There may be special fees, insurances or taxes which you have to pay in addition to the direct payments to freelancers or volunteers.

Travel

International exchanges require a travel budget unless everybody arrives by bicycle. There may be additional budget requirements for transporting the group from your city to a remote accommodation place or for local transport within your city. Before calculating travel costs, make sure to check funding regulations and national legislation on travel costs.

Accommodation

There are various ways of accommodating international exchange projects (see also the subchapter on accommodation); some scenarios from our experiences are:

a. All participants (and international group leaders) sleep and have breakfast at a hostel in the city. They have lunch and dinner together, either at the workshop venue or at a nearby restaurant or canteen.

b. International participants are accomodated with host families and have breakfast there. A catering company brings lunches and dinners to the workshop place.

c. Local participants sleep at home and international participants sleep at a hostel and have breakfast there. The workshop venue provides lunches, international participants get per-diems paid in cash to their group leaders to buy their own dinners.

d. The whole group and group leaders from each country sleep in rooms of a school that are free due to summer holidays, on rented camp beds. A chef is hired to cook lunches and dinners for the full group there.

e. The whole group and team stay at a remote academy house with full accommodation (three meals per day). You buy some additional cookies and fruits for daily afternoon breaks, with the approval of the academy.

f. The whole group and team stay in a camp suite. They cook their own meals, coordinated by a 2-person volunteer kitchen team.

All of these scenarios have their pros and cons and their specific costs. Calculate costs according to your choice of available accommodation facilities and check their price lists (or ask for offers) for the planned time of the exchange. If you decide on a self-catered project, ask other organisations that do these kinds of projects about their typical daily rates to calculate your food costs. Also, make sure to book those facilities early enough; we often make bookings up to two years in advance. In some cities or rural areas, there may be daily tourist taxes.

Plan the catering for the group wisely if you are planning a final performance or presentation! In the case of an evening performance, a late dinner after the performance may be advisable. Also, there should be some catering (water, fruit, and cookies) in the backstage area.

Rental of Rooms and Equipment

Some organisations may have their own workshop rooms and loads of their own music, stage, lighting, or media equipment. Some academy-type remote accommodation places may have their own workshop rooms, some even with PA systems, projectors, and stage lights; using those rooms may be included in the accommodation price or may cost extra.

So, depending on your situation, check what the costs are for renting rooms and equipment you expect to have.

If you plan a final presentation in specific rooms (e.g. a rented theatre), make a calculation based on all expected costs; in some cases, you will need to pay a house technician. Check to see if it is permissible to bring your own catering to the backstage area.

PR Costs

As mentioned under salaries, depending on your situation, you may want to spend some money promoting the exchange as a whole and especially your final presentation. Aside from salaries for designers and promoters, you may need a budget for printing and advertising; however, we would prefer to do social media advertisements rather than newspaper advertisements or renting poster space.
Of course, you can keep your PR costs at zero when you have participants or team members who are good at graphic design and a good network of friends of your organisation sharing your social media PR.

Insurance

Some funders might require insurance for your participants. Some of the OASES organisations contract insurance in any case. Insurances that you may consider include the following:

- Accident and third-party liability insurance for participants and teams during an exchange
- Insurance for music and media equipment brought to the exchange by participants, team members, and by the host organisation
- Insurance for private cars of team members used during the exchange
- In case the host organisation is also the formal host of a final performance at a theatre, you may need specific insurance for public events

We have had arts-based youth exchanges with insurance costs exceeding 1,000 Euros.

Consumables and Materials

You may need various kinds of consumables during an exchange, including:

- Pens, markers, paper (also large sheets) and sticky tape
- In case you plan fine arts activities, the materials needed for those
- In the case of band music activities, stuff like drumsticks, guitars and bass strings
- Costumes, theatre make-up and other stage items
- Depending on your planned artistic end result, materials for building a stage design or scenery for a movie

Depending on the project, we typically calculate 250 to 1000 Euros for consumables.

Investments

Only a few funding programmes for youth exchanges allow spending money on long-term assets. Erasmus+ funding, being mostly flatrate-based, can of course be used for investments; some of our organisations bought their first equipment with those flatrates. However, typically, you will need all flatrate money for other costs.

Other Costs

Other costs that may occur at arts-based international youth exchanges include:

- Costs for hygienic measures or medical issues
- Costs for excursions and leisure activities with the full group
- Costs for printing participation certificates such as the EU Youth Pass nicely in colour on thick paper
- Costs for flowers (or other nice little things) which participants will get at their performance premiere
- Fees for renting software or internet services, especially in case of exchanges with hybrid parts
- Fees for playing copyrighted content (such as music) at public events. You may also need permits in case of public performances

2.FINDING FUNDING

Okay, you need tens of thousands of euros to make your arts-based youth exchange work. Where the hell do you get that amount of money from? If you did projects purely financed by participant fees, each participant would have to pay more than a thousand Euros to join the exchange. You can try this, of course; we would rather suggest getting funding to make participation easier for people with fewer financial resources.

There are various governmental and private programmes that may be used to fund an arts-based international youth exchange. We cannot give an exhaustive list here; we don't know all funding programmes in this world, and the funding landscape changes each year. Here is what we suggest looking at:

- EU Programmes: Some are handled centrally from Brussels (like Creative Europe: **https://culture.ec.europa.eu/creative-europe**), and others are handled by national agencies (like Erasmus+ Youth and the European Solidarity Corps). Those also have EU websites, but you will typically find more information on the websites of your National Agencies. Google for them
- Many countries have binational programmes or youth offices; google them
- The European Youth Foundation (EYF): **https://www.coe.int/en/web/european-youth-foundation**
- Programmes of the embassies of the countries involved
- Programmes of national institutions for cultural cooperation or culture export of the countries involved (such as Goethe Institut in Germany or The British Council in the UK)
- Governmental funding for international exchanges, youth work or cultural activities, on the national, regional and municipal levels, including town twinning programmes
- Private foundations supporting youth work, international exchange or arts and culture

All of these programmes have their own priorities and funding mechanisms. Often, you will have to combine two or more funding sources to get enough money to make your exchange happen. This can be complicated since the funding rules of differing programmes are not fully compatible. As an example, Erasmus+ Youth wants all national participant groups to be roughly the same size. Several national programmes want the national group on the one hand and the total international group on the other to be roughly the same size. Combining these two requirements works fine for bilateral exchanges, but as soon as more countries get involved, those requirements will collide, and you will have to get into negotiations with both funding parties to make things work somehow.

Some of the most important questions you want to look at when researching funding options are:

a. What do the funders want? Are their priorities compatible with your aims and objectives? See also **The Heart and the Treasure Chest**.

b. Whom do they fund? Is your organisation eligible for their funding? Are your partners' countries eligible? E.g. many binational programmes will not allow adding a third country.

c. What kind of project formats and target groups do they fund? Are those compatible with your planned format of exchange and target group? If there are lists of previously funded projects on the funder's website, look at those, too – does it feel like your project idea might fit in there?

d. How much money will they typically give? Rather 2.000 Euros or rather 40.000? This info should mostly be somewhere on the funders' websites.

e. By what funding mechanisms will they give that money? Do they have generic flatrates, or flatrates per day and person, or do they pay a certain percentage based on your exact spending? Do they have specific rules for the various kinds of cost categories?

f. Also, does their funding mechanism require compulsory co-funding or even compulsory actual own contributions by your organisation? Can participation fees or ticket sales for the final performance be used to cover those own contributions? Is it possible to use contributions in kind (such as volunteer hours spent on the project) to cover compulsory contributions?

g. What are the success rates in that funding programme? It is not always easy to find that information, only a few funders have it on their website. For Erasmus+, you can ask your National Agency. It makes a huge difference whether typically around, say, 70% of applications to the programme will be granted – or if it is only around 12%.

h. What is the timeline of their funding? Do they have fixed regular deadlines, or can you apply at any time, or do they have calls for applications which are published at irregular intervals? When will you be informed about their funding decision? When can your exchange start at the earliest? When will they transfer the funding money, and in what instalments?

i. In case you want to combine several funding programmes: Are their specific rules compatible? Does the main funder even allow additional funders?

If you are planning an arts-based youth exchange, and if your organisation is based in an EU member state (or in Turkiye, Norway, Island, Serbia, North Macedonia or Liechtenstein), you should definitely look at the EU Youth programme, which is currently a chapter within the Erasmus+ programme. (Side note: All EU funding programmes are renewed every 7 years, and there is a lot of change going on in between, too. So, check their websites, everything we write here may be outdated soon.)

Some things to know about the current Erasmus+ programme generation (2021-2027; info as of 2023):

- There is a glossary of Erasmus+ terms: **https://erasmus-plus.ec.europa.eu/programme-guide/part-d/glossary-common-terms**
- In the logic of Erasmus+, youth exchanges are "mobility projects for young people"; they are part of Erasmus+ Key Action 1 ("Learning mobilities of individuals").
- Erasmus+ Key Action 1 youth exchanges are handled by National Agencies (NAs) in each programme country. The chances of your application vary by the country you are in; due to different national Erasmus+ budget portions, different numbers of applications per country, and different styles of project evaluation between the NAs.
- You may involve certain countries beyond the Erasmus+ programme countries. BUT doing so will reduce your chances to get funded; even if just one of your 8 partner countries is not a programme country.
- There is an annually published handbook, the Erasmus+ Programme Guide (**https://erasmus-plus.ec.europa.eu/erasmus-programme-guide**). Available in plenty of languages; we suggest the English version since it makes communication with your international partners easier. Don't let the hundreds of pages scare you away; the section about youth exchanges is only about 12 pages. Read those!
- Erasmus+ youth exchange funding is mostly based on flatrates (lump sums), which makes it kinda easy to handle. Still, those flatrates will in most cases not be enough to cover all costs in an arts-based youth exchange.
- **The OASES Participant List Tool** has been developed with a special focus on Erasmus+ funded youth exchanges.

3. APPLYING FOR FUNDING

Once you have found funding programmes which seem suitable for you, it is time for application writing. Many funding programmes have helpdesks which you can call to get advice. If you are applying there for the first time, we strongly recommend using those helpdesks: Call them and ask your questions! You have nothing to lose, and it can save you a lot of time which you may otherwise invest in an application with zero chances to get funded.

Some general tips for application writing:

- Check the priorities and aims of the funding programme. Tell your story in their words; find common grounds between your goals for your exchange project and their goals.
- If the funding programme allows it, write the application in English or the common language of your network so that the partners can understand it, and maybe even reuse parts of it for their future applications, where you then may send participants.
- Using good online translation tools like **www.deepl.com** can be a great help in application writing.
- Start early enough. Handing applications in on the final day of the deadline often causes trouble (like, in the case of online applications, the servers may be overloaded in the final hours before the deadline). Find out early what texts, numbers and additional documents you will need for the application.
- Things you should prepare include a detailed budget (not so important for Erasmus+ applications; still, good to know how much of your costs the Erasmus+ flatrates will cover), and a detailed daily programme (very important for Erasmus+). Of course, having a detailed plan doesn't mean that the exchange will follow that plan exactly; good youth work should always be a dialogue between the planned activities and the needs/situation of the participants.
- In many cases, the signature of the legal representative(s) of your organisation will be required. For Erasmus+ applications, you also need mandates from all partner organisations, signed by their legal representatives, and then scanned to PDF. Start collecting those mandates early enough, especial-

ly if one of your partner organisation is a public body, where getting the signature may take extra long.

- Don't promise things in the application which you cannot deliver! Since applying for funding is often a very competitive business, you may be tempted to promise a lot, to have your application look better than others. Resist this temptation! Better give a realistic view of what you plan to do, and describe the important qualities of your work in a language that the funders will understand (that is, in their language).

4. HANDLING FUNDING

Handling funding can be a very difficult task, especially for small, young organisations that don't have a lot of experience in financial management.

Some bits of advice:

- Be aware of the timeline of your funders: When will you get the money? Is there a final portion which is paid after the final report? This can take very long sometimes; so, you may have to find ways to pre-finance this part of the budget.
- Also, many funders will not fund projects that have already started before the application, or before signing the grant agreement. There have been cases where governmental funders have regarded all costs of an exchange as not eligible because some contracts for the exchange had been made before the official project start date.
- Try to understand the basic funding mechanisms of each funder: Will the funder give you flatrates which don't need any financial reporting? Will they give per-person or per-person-per-day flatrates which require some documentation (such as travel tickets or signature lists)? Will they pay a fixed percentage of your documented actual costs, thus lowering the funding in case you spend less than you estimated in your application? Do you need to prove a certain amount of your own (financial) contribution, and in what way do you need to prove it?
- Also, check the funding rules for specific budget categories (types of costs): There may be limits to how much of the budget you can e.g. spend on staff. Shifting money between budget categories may be limited to a certain percentage (typically 10% or 20%), or may need approval by the funders.
- Check the financial reporting requirements before you start to spend money! Like, what documentation is required for staff costs? Is car travel eligible, and do you hand in petrol bills, or rather a Google Maps screenshot plus per-km-flatrate calculation?
- In case of funding based on actual costs (rather than flatrates), check in which way these costs need to be reported, and if your normal financial bookkeeping system is in line with the reporting requirements. Like, some funders may require proof of bank transfers. Some may require you to sort all financial documents by the date the costs were originally paid (which, in the case of reimbursed costs, may be different to the dates that the payments are booked in your bookkeeping system).
- In case you forward the money to your international partners, make a written agreement with them about the conditions for this money. Like, do they need to send you financial documentation or content reporting, and until what deadline?
- You need to be aware of your national financial laws that apply to organisations like yours. Like, you may have EU funding allowing you to pay flatrate per-diems to participants, for them to buy their own dinners. But your national law may forbid this; so you will have to collect food receipts from the participants instead.
- Complying with all regulations by all funders and national law can be a very difficult task. Many of the more experienced project managers in our network don't read each funding contract in full anymore, but have rather developed a feeling for: What does Erasmus+ typically expect? What do my national funders typically expect? Of course, this is dangerous, since funding rules may change. But with limited staff hours available, often relying on your gut feeling, on previous experiences and on your networks (where organisations receiving the same kind of funding may update each other when conditions change) is the only way to get the job done. In some cases, you will have to pay back the money, in case you did something that did not comply with the funding rules. We advise developing a financial safety buffer of at least a few thousand Euros for those cases (in case your national law allows such a buffer).
- In case the people handling finance and funding at your organisation are not directly involved in the exchanges you host, they need to brief the team of the exchange: What kind of documents are needed (like, signed participant lists etc.)? What kind of

PR rules apply? Like, funders typically have to be mentioned, and their logo needs to be on all flyers, posters, and online graphics. Often, there are specific rules for the use of logos, and your flyers using the funding logo may have to be sent to the funder for approval before printing. In the case of EU funding, you often need to add a disclaimer to publications (such as brochures and videos), stating: The content only reflects the views of the authors and are not the official views of the EU.

5.PARTICIPANT FEES

Besides funding and selling tickets for performances, participant fees can be an additional way of financing arts-based youth exchanges. There are of course also arts-based educational offers that are mostly or completely paid for by participant fees, from dance and music schools up to programmes like “Up with People,” which charge more than USD 27,000 for a year of participation.

We believe that the higher the participant fees are, the higher the risk that they will exclude people from participating. In **Annex 5,** you can find a detailed discussion of the question of whether or not, and in what amount, international exchange projects should charge participation fees.

CHAPTER III

COMMUNICATION

CHAPTER III
Introduction

Arts-based youth exchanges cannot exist without communication.

A lot of information is exchanged between many people, at different times, through different channels, often not in our mother tongue. A lot of information is usually lost, even in experienced and well-organised partnerships. Also, if you don't communicate your actions to those who don't participate, it is as if they never happened.

We share with you quality criteria and guidelines based on the long experience of our network. We do not promise that you will achieve perfect communication. Our goal is to increase the chances that information will arrive as it should, where it should, and when it should –- at the right time.

To make the transfer of information smoother we divided the chapter into four main parts: 1. Communication in general, 2. Internal Communication, 3. External Communication, 4. Finding and Selecting Participants. In the Internal and External Communication sub-chapters we took into account the time variable (before, during and after the youth exchange) so that you can use it practically and not just get theoretical knowledge.
It is addressed to project managers, staff of artistic and youth organisations and artistic coaches who wish to take part or are already taking part in youth exchanges for young artists.

COMMUNICATION IN GENERAL

Communication is a process of transferring a message (information) from a sender to a receiver. This transfer occurs through a communication channel using a code. The code can be language, signs, pictures, rhythm and even silence. The code should be commonly recognisable by both the sender and the receiver, and so should the communication channel. In arts-based youth work, the sender could be a PR manager, an organisation or a partnership and the receiver can be other organisations, artistic coaches, participants, funding bodies and the general public. Below you can find the basic quality criteria that apply to both Internal and External communication and to communication with potential participants.

QUALITY CRITERIA FOR GENERAL COMMUNICATION IN ARTS-BASED YOUTH WORK

- It should be clear, understandable, transparent and informative. The 5 “W’s” and 1 “H” of communication should be kept in mind: What? Where? Who? When? Why? & How?
- It should be target-group-oriented. Words and phrases that might be complicated for the target group should be avoided.
- It should be discrimination-sensitive. The developments in the public debate about inclusive language should be followed.
- It should avoid stigmatising. E.g. describing target groups as people with serious problems and weaknesses which your work addresses and solves should be avoided.
- It should be via suitable communication platforms. E.g. e-mail or messenger, whatsapp, slack, discord, etc.
- It should be a suitable type of communication. E.g. verbal or written, online or offline.
- It should be time-sensitive. It should be kept in a flow that does not let people wait for too long and should be aimed at giving the right information at the right time.
- It should include a definition of a chain of communication, where applicable. E.g. who receives what type of information and via which platform, and level of communication up to certain needs.
- It should be trackable. Recorded types of communication should be considered at all suitable levels.

INTERNAL COMMUNICATION

This sub-chapter specifies the quality criteria and the ways in which communication can be made more effective within the partnership, between the people who perform the necessary roles in order to design, implement and evaluate an arts-based youth exchange. It is addressed to PR and project managers, staff of organisations, artistic coaches and in some cases to previous participants of similar activities.

QUALITY CRITERIA FOR INTERNAL COMMUNICATION

- Be aware of language barriers, as the language used to communicate with partners and participants might not be their native tongue.
- Written and verbal communication are different; offline and online meetings are different.
- Briefing and debriefing sessions are an essential part of your communication with your partners, team and participants. We recommend implementing them either in person or via video call.
- The communication flow is important when it comes to dealing with many different parties. In our experience it helps not letting people wait for an answer and giving feedback that messages were received.
- Disorders take priority: when challenges arise, try to solve them first.
- We recommend defining a chain of communication with partners in advance to avoid misunderstandings: who receives what type of information and via which platform (e.g. level of communication up to certain needs)
- We recommend taking notes during meetings and sharing them via a common platform within the partnerships: agreements & decisions are not forgotten, and you can always refer to them.

GUIDELINES FOR INTERNAL COMMUNICATION

1. BEFORE THE APPLICATION (AS HOST OR APPLICANT ORGANISATION)

Involve young people in your concept phase.

If you work with young people on a regular basis, involve them in your thinking process about the project. What topics are they interested in? What concerns them and what kind of project can they imagine. To avoid raising false hopes, make it clear that the process of project development, application and implementation is quite lengthy and that it will take a while before the ideas can be implemented.

As soon as you have a clear idea about the project send out a Call for Partners email and/or host an online meeting to explain your project idea to interested partner organisations. Make sure everyone knows the key facts about the project. We recommend launching this call early enough so that you and your partners have enough time to clarify questions and the necessary pa perwork.

The most important questions and facts should be covered (see also: **Matrix of Content for Calls and Fact Sheets for an Exchange Project**):

- Name of the project
- What is the project about?
- What is the format of the project?
- When and where will it take place?
- What is the workload for each partner? (e.g. finding participants, taking care of the travel arrangements, organising a briefing and debriefing session)
- How many participants can each partner send?
- For what artistic level is the project and what artistic disciplines are included?
- What is the budget?
- How will you handle the travel cost reimbursement?
- Will there be a participant fee?

In case you want to work with a totally new partner we recommend having a video call with them, so you get to know each other on a personal level. Feel free to use this **Call for Partners template**.

Communicate about the workload and holidays. There are quite some differences if you work in an international partnership. Make sure that the deadlines you set work for everyone.

2. BEFORE THE PROJECT

a. Communication as host organisation:

- Inform your partners as soon as possible when you have received a grant confirmation and can implement the project. Inform partners if there are any financial reductions or other changes from the baseline due to the grant process. A timeline is very useful, which you can share with your partners.

- Send out a Call for Participants to partners and your network (for your local participants) a suitable amount of time ahead of the project start; if possible 4 to 6 months ahead. This call includes all the key facts that are important and can be used by partners to find and send interested participants.

- For more details, see our Call for Participants template (see **IV. 4 Template Call for Participants and Matrix of Content for Calls and Fact Sheets for an Exchange Project**).

- Send a participant list form to collect the personal data you need from the participants. Be mindful of the laws on the protection of personal data on both national and international levels (see **IV.1. The OASES Participant List Tool**).

- Stay in active contact with your partners during the «finding participants» phase to be updated and answer questions and doubts.

- Review the participant information you receive from your partners. Do you have all the information you need (e.g. meal requirements, health issues, emergency contact)? If not, ask the partner organisations again.

- Check in your list if there will be a birthday person during the project. There is nothing sadder than a forgotten birthday.

- Schedule a face-to-face meeting to debrief with the partners. This is an important step that is easily forgotten after the project, so we recommend scheduling it ahead of time. We recommend doing this via video call. In our experience it is best that the debriefing takes place within 2 weeks after the project ends.

- Send a detailed fact sheet for participants if possible 2-4 weeks before the project starts to your selected participants and partners (so they can send it to their selected participants). See **IV. 4 Template Fact sheet and Matrix of Content for Calls and Fact Sheets for an Exchange Project**).

b. **Communication as sending organisation with the host organisation and local participants (this also applies to the host organisation with their national participants):**

- Inform your youth about the project.

- You should send and/or publish the call for participants and talk to the candidates individually to make sure they understand the project and have the opportunity to ask their questions (if you cannot answer a question, contact the host organisation). Use the most appropriate form of communication for your group. We recommend using videos and photos from previous projects for a better understanding of what to expect. Keep in mind that your group may be a bit insecure or anxious about the project at first.

- In case of publication, please also check the guidelines on external communication for further information go to **External Communication**.

- Briefing and debriefing are an important tool. Set dates for local briefing and debriefing meetings so that this becomes part of the agreement and project requirements from the beginning and does not get lost.

- You will need to find a group leader and talk about responsibilities and what you and the project expect from them. The timing for finding a group leader should be considered. If you happen to have one early-on, they can be included in your search for participants and help you with the briefing.

- Ask your participants for their personal information that the host will need (see **IV.1. The OASES Participant List Tool**).

-

- It is important to stay in active contact with your partners during the "finding participants" phase. If your participants have special requests (need a companion, can only sleep in a single room, food allergies, etc.), check with the hosts to see if they can accommodate these requests.

- As already mentioned, briefings are important. Invite the participants to a briefing meeting. If possible, meet in person. During this meeting, you will have time to talk about the project in detail with the participants to make sure everyone understands all the key elements and has a clear sense of the project, what they can expect, what they need to bring, and how they can achieve it. You can also use this time to talk about rules, responsibilities, and potential risks that may arise and how to respond to them. If you have already received the fact sheet, you can use it (otherwise, the call for participants) as a guide for the conversation. It is also a good opportunity for the group to get to know each other (and the group leader). The goal is to let the group feel more confident about the project and each other. This meeting can also be a good opportunity to complete unfinished paperwork (e.g. signing individual contracts), and to inform parents in the case of minors.

3. DURING THE PROJECT

a. **Communication as host organisation with the partners:**

- After arrival day, inform your partners if all participants arrived safely at your place.

- In case of emergency, include your partner organisations as well. They might know the participants on a different level and be able to help find a solution.

b. **Communication as host organisation with the participants:**

- Clarify at the beginning if there are language barriers and find ways to deal with it.

- Find a channel of "constant" communication such as whatsapp, viber or telegram, where you can send information and reminders during the exchange.

- Kick-off meeting: Talk to the participants about the project, the overall schedule, the rules (dos and ever, try to explain this in a way that is appropriate and interesting to the target audience.

- Set aside a time each day for a "what's up round" (preferably after the morning warm-up) where everyone has a chance to address specific issues to the whole group.
- A feedback box can be very helpful. Participants can leave a message anonymously if they don't feel comfortable talking to you in person. Make sure to check the box daily.
- Always have an open ear for participants and make sure they can reach you if they want to – have a telephone number available 24h during the project for emergencies.
- Announcements to the group have to be clear: what will happen when, where, etc.
- We recommend implementing a midterm feedback session where you will have the opportunity to adjust things.
- Regular team meetings are important and helpful to make sure the team is always up to date and on the same track.

c. **Communication as sending organisation:**

- Make sure that the participants, the group leader and the host organisation can reach you in emergency situations. If something doesn't go as it should, you need to make your partner and the participants feel that you are there, even if you are in another country. Consider finding a channel of "constant" communication with your participants such as whatsapp, viber or telegram for questions, problems, etc.
- In case of last minute travel changes make sure the participants receive the information.

4.AFTER THE PROJECT — WHY DEBRIEF?

Debriefings are an effective method to constantly work on oneself and in a team. They can be useful to understand the reasons for success and setbacks from past projects, and to use them to improve and make sure that the project is running smoothly and successfully. Examples and helpful questions on how to organise such a meeting can be found below.

a. **Communication as host organisation:**

- Send an online feedback sheet to the participants with questions about the project.
- Send a brief overview of how the project went. If you received artistic results, share them with your partners.
- Make a debrief with your partner organisations and team (we recommend scheduling a meeting prior to the project). If needed, arrange another meeting between the host and sending organisation to clarify misunderstandings or address issues that arose later on.

b. **Communication as sending organisation:**

- Make a debriefing meeting with your participants to find out how they liked the project. This is a way to absorb and talk about difficulties. Give a summary of this meeting to the host organisation.

c. **How to debrief in general:**

- If possible, send out a questionnaire regarding the project a week before the debriefing meeting. This encourages everyone to reflect on the project. In addition, the preparation time is reduced because there is guidance from question to question.
- Setting ground rules is important.
- For a successful meeting, try to ensure a positive atmosphere.
- Constructive criticism comes before deconstruction. Name the problem and focus on the solution.
- We highly recommend avoiding blame.
- Everybody should get the chance to describe their point of view and propose solutions without spending too much time on personal agendas.
- Respect everyone's point of view.
- Prepare and communicate the agenda and pick out questions that are suitable for your target group.

Inventory questions:

- What did we try to achieve?
- What were the expectations about the process and results?
- Did we meet the goals and objectives? (E.g. in terms of quantity, quality, cost, time)
- Did we miss goals and objectives? Why?
- Were actions completed or not completed?
- Consider feedback that was collected throughout the project.

Analysis and discussion:

- What were the biggest factors that contributed to the results?
- What went well / what could have gone better?
- Try to identify the main areas for improvements and focus on the priorities.
- Did we overestimate / underestimate something?
- Because of that, should we stop or start certain processes?
- Was there a tipping point (positive or negative)?
- What else can we learn from this?

Measures:

- What should be done differently in the future? What should be confirmed?
- What methods and/or processes can be continued to be used? Which ones should be adapted or changed?
- Immediate actions
- Medium-term measures
- Long-term measures

Additional, more personal questions:

- What recommendations do the participants and sending organisations have for the hosting team based on this process and these results?
- What did you find most exciting or interesting about the project? What was the most challenging part?
- What did you learn about your own skills through this project?
- Where did you grow in your own skills or confidence?
- What skills do you want to build on or develop?
- What questions do we need to answer before next time?
- What kind of support will you need next time?

5. SUGGESTED TIMELINE FOR SENDING OUT INFORMATION ABOUT THE PROJECT

1. Call for partners (as host organisation):

As soon as you have decided to host a project and have gathered the most important information, send out the call for partners. If you apply for funding at your Erasmus+ National Agency, you already need to point out the partners you will be working with.

2. Call for participants:

If possible, the hosting organisation sends out the call for participants to the partner organisations and to their own network as soon as the application gets granted, at least 4-6 months before the project starts.

3. Fact sheet for selected participants (host organisation):

The detailed information for selected participants should ideally be sent out 2 to 4 weeks before the project starts so that there is enough time for preparation. At least 1 week before travelling the people involved should have all necessary information.

4. Briefing meeting with the participants:

Every sending organisation should meet with their selected participants 1 to 2 weeks before the project to go over details, rules, safety measures, answer questions and concerns. If needed, this briefing meeting is a good opportunity to get paperwork and contracts signed (if the meeting is held in person).

5. Debriefing meeting

Within 2 weeks after the project, debriefing meetings between host and sending organisations as well as sending organisations and participants should take place.

EXTERNAL COMMUNICATION

An arts-based youth exchange rarely happens on a desert island with no communication with the outside world. In fact there are many people out there who need to receive information in the right way and at the right time. The success of our project is directly linked to its impact on the many people, groups and communities beyond the team working together to implement it.

QUALITY CRITERIA FOR EXTERNAL COMMUNICATION

- Be clear and easy to understand in your communication. This also means using a legible font in an appropriate size when printing materials.
- Use inclusive and gender-sensitive language when possible.
- Avoid stigmatising participants in any public communication (for example by describing target groups as people with serious problems and weaknesses that your work addresses and solves).
- Try to use target-oriented language, without losing the interest of the general audience.
- Think about the context in which the information is spread so that you may provide the right information, at the right time, in the right place.
- Rely on multipliers of communication in the local community, nationally and internationally, highlighting the social and cultural benefits of your activities.

GUIDELINES FOR COMMUNICATION IN INTERNATIONAL PROJECTS

The guidelines for communication in specific international networks/projects can generally be divided into three segments: Before, during and after the project.

1. BEFORE THE PROJECT

- Clarify who is responsible for PR on what level: Are national partners doing independent PR? Is there international coordination?
- Use a file hosting service (like Google Drive, WeTransfer, Dropbox, etc.) to share material and texts within your partnership.
- Are there international agreements/requirements on PR (e.g. logos) you have to use or official branding?
- Use agreed-upon common design/visuals; templates can be helpful for all the next communication steps.
- Make sure to use a language compliant with the terms of external communication of the funding institutions.
- Have a communication plan for the whole project. This plan may include an approximate time schedule, a chain of communication and a list of key actors (including the venue of your presentation if there is one, journalists, public and private stakeholders).
- Clarify who is responsible for the generation and distribution of PR-material. Sometimes, “somebody” or “anybody” doesn’t mean “everybody” and usually leads to “nobody”.
- Have a clear definition of the target groups and the channels of communication.
- Consider engaging former participants (see **working with former participants).**
- For external communication while reaching out to potential participants please also refer to the Guidelines for reaching & finding participants (see **Guidelines to work with former participants**).

2. DURING THE PROJECT

- Periodically check the compliance to the PR-plan. Adapt when necessary.
- Are there people responsible for the generation of PR material? If yes and if possible, create short texts for your activities, accompanied by images and/or video, in media format. Create common texts that can be translated into other languages of the partnership to disseminate within their national frameworks.
- Allow some time in your programme for the coordinated distribution of PR-material through the participants as well as the organisations.
- Connect with participants through their social media profiles in order to increase visibility and ask them to spread the information through their social networks.
- Be mindful of the laws on the protection of personal data on both national and international levels (it is recommended to get confirmation by participants before linking to private social media accounts).
- Communicate the information on the final event early enough for interested audiences to be able to come. Anything shared during the project is PR material.
- In case you have personal connections to local media and journalists, feel free to invite them to your new project.

3. AFTER THE PROJECT

- Communicate to participants and partner organisations the strategy for the publication of results.
- This strategy should include the topic of credits, as well as a time plan for publication; it may also include a first publication of results through the host organisation’s communication channels before those of the sending organisations and participants.

- Assess the feasibility of the PR-plan, gather feedback and adapt it for the future.

- Reach out to potential multipliers (organisations, youth projects, local authorities, press, contests, etc.) to distribute the results.

GUIDELINES FOR REACHING, FINDING & SELECTING PARTICIPANTS & WORKING WITH FORMER PARTICIPANTS

1. TARGET GROUP

Who is your target group? Once they are defined, find out: Where do they hang out? What are their interests? What other organisations in your city or region work with them? What social media platforms do they use most at the moment? What kind of visual language appeals to them?

2. METHODS OF REACHING AND FINDING PARTICIPANTS

a. Open calls, targeted calls, direct communication:

You should define who you want to reach: What kind of call works best for them? Even an open call can be targeted, depending on where you publish it, with whom you share it, what target group settings you select (in case of social media ads). Some target groups may be reached best by direct communication.

b. Social Media:

Keep updated about the media use of your target groups: What social media platforms are they on? Use those platforms to reach out to them. Adapt the advertisement for your projects to the media habits of your target groups.

Keep in mind that not everyone in your target group will be social media users. Medialised updates on the project (like preparation meetings) can be shared early on as an additional invitation to reach out for interested parties. When advertising on social media, make sure to include “Calls to Action” in your posts, explaining exactly what you want your target group to do.

c. Networking through organisations, institutions, platforms, collectives:

Networking requires time and trust-building. Networks of organisations, institutions, collectives working with your target group (e.g. schools, youth centres, community centres, universities, art schools, etc.) can be very helpful in addressing it.

Networking can be done via direct communication (calling/meeting people) or mailing or newsletters (a list of collaborating institutions can prove helpful whenever you come to this step again). Going to relevant places and institutions to present your project also often works well.

d. Additional recommendations and tools:

Use existing formats and events or organise new ones (like open days or conferences) to address your target group or multipliers who can reach that target group.

Develop a contact database for direct communication. Use former participants to spread the word (see **OASES Guidelines for Working with former participants**).

3. SELECTING PARTICIPANTS

Selecting participants is subject to many criteria depending on the project, the involved organisations and the applying participants. It is difficult to provide a complete overview but when selecting participants to an international exchange project, we recommend to keep in mind the following:

- Try to get to know them better: What is it they do? How do they work (in a group)? How do they handle responsibility? If they are completely new, ideally work with them over a period of some months before to get a more thorough impression.
- Try to create a mixed group with people you already know and completely new applicants, as it may help develop your network and prevent unpredictable risks.
- Consider recommendations from trustful sources (e.g. former participants, colleagues or organisations).
- Communicate with the hosting organisation if there are specific requirements for participation.
- Diversity: If possible, try to find a balance (including gender balance).
- Age: With the age restrictions in some fundings, the project they apply to may be the last chance

to join an international exchange for some participants.

- The selection process is crucial, especially when selecting the group leaders as they take on more responsibility. In case of a completely new group leader, consider using funding to create an international preparatory meeting with all group leaders in the project – you may want to change your mind after that.

4. WORKING WITH FORMER PARTICIPANTS

Former participants can support you in finding new participants and in generally spreading the word about your work, as well as for general networking and help with the initial orientation of new participants.

a. Former participants and PR:

Collect addresses of participants in a sheet or database (taking care of national and international GDPR compliance). Ask former participants to formulate testimonials to use on your website or in printed materials. First drafts can be gathered during the exchanges. Keep them informed of news via mailings, newsletters, messenger or whatsapp groups, whatever tools work best.

b. Counselling and growth:

Support growth of former participants into new roles (inside and outside of your organisation and networks). If your resources allow, offer participants counselling after projects; especially supporting them to start their own projects (connected to your organisation or not).

Give space and time for artistic activities and projects of former participants.

c. Inviting former participants:

Invite former participants to new projects (in case they still fit the target age) and ask them to spread the word about those projects.

Offer dedicated follow-up meet-ups or invite them to your organisation's activities (e.g. artistic events that you organise, or annual receptions, or open days). Create moments for sharing experiences between previous and current participants, possibly during projects.

CHAPTER IV

THE OASES TOOLS

CHAPTER IV
Introduction

Most of us are youth workers and artists, not business administrators. We want to get the formal requirements for international exchange projects done with the least possible amount of hours. In 20 years of doing arts-based youth exchanges, we found some recurring formal tasks which we wanted to make easier for ourselves. This slowly led to the development of some useful tools, including increasingly "intelligent" spreadsheets: For sharing participants data, creating signature lists, even for planning the menu and shopping lists for self-catered exchanges. In this chapter, we will explain some of these tools, and provide links for you to pull your own copies of those tools.

Also, next to Google Sheets for participants lists and self-catering, designed templates for Fact Sheets for participants and less-designed Fact Sheets for calls for project partners, you will find some selected arts-based educational practices and methods. Just a few, and mainly those that help group building and group agreement in an arts-based youth exchange. We hope that you will find useful tools in this chapter.

Some things to be aware of, especially concerning the digital tools:

All of these tools were developed based on experience, are field-tested, and have proven to work for us. This does not mean that they will also work for your specific framework and needs.
None of these tools are foolproof. Especially the Google sheets are not. Erase a formula in one crucial cell, and nothing will work anymore. Well, CTRL+Z is your friend. Also, formulas mostly are to be found in grey-background cells, and overwriting them will give a warning message; while to-be-filled fields typically have white backgrounds.
We cannot give support. All of the OASES tools are provided to you "as is". OASES project funding ends on May 31st, 2023, and all OASES consortium members are comparatively small organisations with high workload. Of course, you can report problems and bugs under info@rrcgn.de – but we cannot promise answers or solutions. Some problems however may be avoidable in the first place by thoroughly reading our general Google Sheets guide **Chapter V – Annex 7**: Using Google Sheets, and this chapter, in advance.
On the bright side, all our Google Sheets use standard formulas. There are no macros, no SQL-queries, and hardly any RegEx.
Also, all protection of worksheets and cells is limited to warnings. That is, you can access everything, see how everything is programmed – kind of open source.
Google Sheets typically require internet access (there are offline options when using Google Chrome). So you may want to export your lists to local PDF files before going on a youth exchange at a place with bad internet access.
Most of these tools and their content are published under Creative Commons Licence CC BY-NC-SA 4.0 https://creativecommons.org/licenses/by-nc-sa/4.0/; use them accordingly.

Now, let's go on a ride together, shall we?

THE OASES PARTICIPANTS LIST TOOL

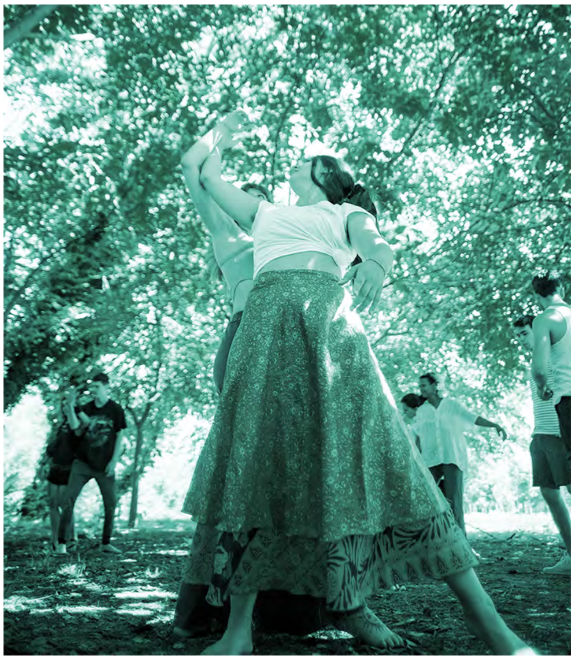
This chapter introduces the OASES Participants List Tool: What is it, how can it be useful for your youth camp or exchange project, and how do you operate it?

The OASES Participants List Tool is a spreadsheet for exchanging information about participants between host and sending organisations in (international) exchange projects. It can generate several lists that may come in handy, like:

- Participants signature lists.
- Different kinds of accommodation lists; with automatic export of numbers of vegans, vegetarians and meat-eating people per meal to the OASES Cooking Sheet.
- A list for import into the YouthPass website.

Also, the main list for data collection itself is a bit clever: Like, it will mark birthdates orange if a person has birthday during their time at the activity. And it will calculate the age on arrival based on birthdates.

When using the OASES Participants List Tool, you should be aware of data protection, of laws like GDPR on EU level and your national legislation. The general rule of thumb being: Only collect data which you actually need for your activity; and share it only with those people who actually need that data. We recommend getting a free Google Workspace for Non-Profits account, since this allows for better privacy settings than regular Google Drive.



COLLECTING AND EXCHANGING PARTICIPANT DATA

No matter whether you are developing an online business or planning a youth exchange: Processes of signing up, or participants intake, are often tricky. In international youth work, there are cases where pre-existing groups from two or more countries meet; however, there are also cases where sending organisations find participants through open calls among larger groups they work with; and we have even been involved in projects, where host organisations asked us as sending organisations to only spread the word about the exchange, and to have participants apply directly to the host.

The typical scenario in our network is: Sending organisations have the responsibility for finding participants, according to the target group and topic of the exchange. In some cases the host organisation will ask for lists of nominees out of which they will choose the participants; this especially happens in projects where bands of musicians are put together, to get balanced numbers of instrument players.
The host organisation will always need some data about the participants; not the same data in all cases however. E.g.:

- For proving participation to funders, typically, names, dates of birth and postal as well as email addresses are necessary.

- At exchanges where the group will always eat à la carte or from large buffets, the host doesn't need to know about food requirements. However, in case of typical canteen-style full accommodation places and in case of self-catering, it is crucial to know the food requirements of each participant.
- We always collect cell phone numbers of participants, to be able to reach people if they get missing on the trip to the exchange, or during the exchange.
- Asking for participants' gender may be necessary if the national law, or local accommodation rules, requires the host organisation to accommodate participants in gender-separated sleeping rooms. Or if there are hard requirements to provide participants gender statistics. However, in many cases asking for gender will not be necessary.

There are different ways of how to get this data from the participants to the host organisation. Our approach is to always go through the sending organisations: They collect participants data and then communicate that data to the host organisation. In some cases, sending organisations may also need to make their own contracts with participants whom they send abroad, due to travel laws like they exist e.g. in Germany. Those contracts are another reason why it is important that the sending organisation has the data.

Sending organisations may already have the data of their participants from previous activities; they may collect them through online registration forms, paper forms, by people coming to their office and verbally giving information – however they get the information, the next step would be to communicate them to the host. We use a Google Sheet for this: The OASES Participants List Tool.
To use this tool in a data-responsible and GDPR-compliant way, some aspects are important:
The host organisation should get a Google Workspace for Non-Profits account. There is a free version which has sufficient functionality for what we need here. Other than regular free Google Drive, free Google Workspace can be configured to be GDPR compliant.

Participants should be informed, and should agree in writing that their data will be shared with the host organisation and all sending organisations in this activity, and will be processed with Google Workspace. Also, they should be informed that some data will be shared with the funders. In case of minor participants, their parents/legal guardians have to sign this agreement, too.
You should never collect more data than you need. If the hostel hosting your group requires passport numbers of all participants, well, you have to collect those. But if there is no such requirement from the hostel side nor from the funders, don't collect those passport numbers!
You should delete participants lists after some years; in line with the regulations of your funders about how long to keep participation records.

Make sure to give only selected people access to the online participants list. Set Google sharing settings to "only people with access can see this", and don't give access to participants; but rather, only to the core staff responsible for this activity at the host and the sending organisations.

There may be cases where host organisations will prefer not to give access to sending organisations at all; in that case, of course, they cannot use the master OASES Participants List Tool to collect and share data. Alternatives in this case would be:

a. Use several copies of the OASES Participants List Tool: One for each sending organisation, created by and also accessible by the host; and one master copy where only the host has access, and into which the host copy-pastes the lists of each of the sending organisations en bloc.

b. Use Google Forms to collect the data. This procedure could even be used for individual participants to provide their data. Then, copy-paste the data from the Google Forms result sheet to the OASES Participants List Tool.

WORKING WITH OASES PARTICIPANT LIST TOOL

This chapter is addressed to organisations who want to use the OASES Participants List Tool to manage the data of the participants of a youth exchange which they host.

Please read our general notes on working with Google Sheets, and specifically the OASES Tools, first: **Chapter V – Annex 7: Using Google Sheets**
In the following, we assume that you use the OASES Participants List Tool on a laptop or desktop computer, not on a tablet or cell phone. Cell phones do work for reading the list or making small changes, but for everything else, we recommend using a real computer. In case you use MacOS, read "right-click" as "option-click" :-)

The OASES Participants List Tool supports up to 4 activities of up to 22 days/21 nights each; with a total of up to 200 participations (one person joining 4 activities would count as 4 "participations"; Erasmus+ uses the term "mobilities" for this). However, using one copy of the tool for several activities only makes sense if those activities are somehow linked: Like, Activity A1 would be an international preparation meeting for a youth exchange, and Activity A2 would be the actual exchange. Or, in a consortium of organisations from three countries, A1, A2 and A3 would be youth exchanges in the 3 countries in consecutive years. In other cases, it will make more sense to use separate copies of the tool for each exchange.

STEP 1: MAKE YOUR OWN COPY OF THE PARTICIPANTS LIST

Go to **www.rrcgn.de/en/oases-tools#list** to get your own copy of the current version of the OASES Participants List Tool, and save it to a reasonable place in your Google Drive. Of course, you need to be logged in into a Google account to do this.

STEP 2: CUSTOMISE YOUR PARTICIPANTS LIST (AND MAKE A TEMPLATE)

Depending on the way your organisation/network operates, you may want to customise the participants list. Maybe for you it is completely irrelevant to collect information about the artistic disciplines and experiences of your participants, because you don't do artistic projects. But instead, you may do sports projects, and thus want to know whether participants have their focus on ball sports, martial arts, and/or track and field.

It may make sense to create your own customised template list first, and then to create all future participants lists by creating copies from that template. Why is that? Well, especially if you have many recurring participants, it helps to keep the structure of all your participants lists unified; that is, having e.g. your date of birth always in column K. Because only then, you can easily copy-paste the full data of participants who joined the last project to the current project. (Of course, data like arrival and departure times will have to be updated anyhow; also, some young people change their phone numbers and email addresses quite often, so be careful not to perpetuate outdated info).

Recommended ways of customisation:

- On the "Settings" tab, you can define several basic settings. Some have to be updated for each exchange; but settings starting from line 40 could also become part of your general template.
- E.g., in cells A40 to B44 you can define local roles. Maybe your national funding discerns participants, volunteers, freelancers and employed youth workers; and wants those marked on their participants signature list? No problem, just put those roles in cells B40 to 44, and one-letter-abbreviations of the same roles in A40 to A44. If you need less than 5 roles, just leave some empty. BTW, Roles can also be used to filter who should be, and who should not be, on certain types of lists.
- In cell B48, you can define the headline for the column for individual skills info (our default is "artistic discipline(s)"). In the cells B49 to B55 below, you can name specific skills which will appear with checkboxes on tab "Participants". We use this to count how many singers, dancers, actors, etc. join our projects. You may use this for whatever kind of info you need for your exchanges. Or just hide the related columns P to W on tab "Participants".
- In cells E48 to E50, you can define three custom columns for the participants list; the first of

which will also be included on the provided Local Participants Signature Lists.

- As mentioned, on the “Participants” tab, you can easily hide columns which you don’t need (right click on column header => “hide column”). You can do this on template level, or on individual exchange copy level, whatever makes sense for you.
- Of course, you can also actually delete, or rename, columns on the “Participants” tab. But doing so may result in malfunction of export lists, so please be careful here.

STEP 3: OPTIONALLY, PREPARE THE ROOMING LIST

The OASES tool allows you to assign beds to participants; and to have an overview of how many beds are used, or still free, per room. This of course only makes sense in scenarios where the host organisation has the task of assigning beds to participants — in scenarios where participants freely choose their own rooms, or a hostel reception handles room assignments, this functionality is useless, and you can jump to the next step :-)
So, if you want to use OASES for room assignment, you will first need a list with all available rooms, and the number of beds in each room, for a given accommodation place. You then can transfer this data to the tab “Rooms” of the OASES Participants List Tool:
Write numbers, or names, of the available rooms into column A “Room #”.
Put the numbers of regular beds per room into column B “beds”.
You can put additional beds (such as mobile beds which CAN be added to a room, but make living there less comfortable) into column C “additional beds”. You can also put negative numbers in there; like, if you have lots of 3-bed rooms, and you want to use one of those for a single team person, putting “-2” in column C will make the sheet show “1 bed taken, 0 beds free”, which is exactly what you will want in this scenario.

In case you regularly do exchanges in the same house, you can also do this on template level, so the room and bed numbers will already be prefilled each time you pull a copy from the template.

You can make lists for two different houses (house A and house B). This can be useful in cases when e.g. your international preparatory meeting participants will sleep at another hostel than the participants at the actual exchange. Or, when most of the exchange happens in a rural place, and then you come back to the city for the final days. Since each line on tab “participants” refers to the participation of one person in ONE activity (what Erasmus+ calls a “mobility”), you can use the same house for multiple activities in the list, just like in real life.

Now, in column AZ (“Room # House A”) of tab “Participants”, the dropdown menu will offer all the room numbers/names which you provided on the “Rooms” tab for house A; and likewise, column BA (“Room # House B”) the house B rooms. Choosing rooms for participants here will result in:

Those participants’ full names will show up behind the selected rooms on the “Rooms” tab.
Those participants will be added to the numbers of taken beds for the selected rooms, and the number of free beds for that room will be updated.

STEP 4: FILL SOME BASIC INFO ON THE TAB ‘SETTINGS’

The OASES Participants List Tool was primarily made for Erasmus+ Key Action 1 funded youth exchanges. You may of course also use it for other kinds of youth exchanges; for those, some of the fields on “Settings” may be useless, or you could reuse them for other purposes. But be aware that some choices you make here do have an impact on the export lists that will be generated

The OASES Participants List Tool used to have an export list that could be imported right into the EU Mobility Tool, which was used for reporting in youth exchanges in the old Erasmus+ programme generation. Unfortunately, the new EU Beneficiary Module used for Erasmus+ project reporting doesn’t allow import of Excel/CSV files yet.

Starting from row 6, you put in all the organisations involved in this project, be it as sending organisations or as hosts: With their acronym, their full organisation name, their OID (EU Organisation Identification Code; not needed for non-EU-funded projects), and their countries' 2-letter ISO-Code (**https://en.wikipedia.org/wiki/List_of_ISO_3166_country_codes**). If more than 8 organisations are involved, simply insert additional rows, preferably somewhere in the middle of the list (this will of course move all following rows; so our explanations below may not align with the exact row numbers in your sheet anymore).
It is also important that you fill the basic information about your project and activities in cells B17 to E26. Especially activity start and end dates are crucial; you need to put them here correctly in order for the export lists to work properly.
We can deal with the other settings on this tab later when it comes to generating export lists :-)

STEP 5: GIVE ACCESS TO THE RIGHT PEOPLE

Your participants list will probably contain sensitive data, from contact data up to health information. Because of this, you should restrict to whom you give access; see subchapter about **Collecting and Exchanging Participant Data** above.

STEP 6: FILL THE TAB 'PARTICIPANTS'

Depending on the host organisation's agreements with the sending organisations, either the host will fill this tab alone, based on data provided to them; or the host will give access to single team members of each sending organisation, so that they can fill in their info directly (see also **Collecting and Exchanging Participant Data** above).
Data needs to be carefully filled in here if you want valid results. We once had a camp over new year's eve, where regular arrival was Dec 28th, 2022, and departure Jan 5th, 2023. One sending organisation wrongly put in the departure date Jan 5th, 2022; this resulted in that organisation's participants not being counted for the meals list. Fortunately, the host organisation noticed, and corrected, the mistake – so there was enough food for everybody.

So, if sending organisations are invited to fill the list themselves, the host should:

- Prepare rows for them. Like, pre-fill activity, country and role codes (group leader/ participant/ accompanying person), and tell the sending organisation to fill their specific rows.
- Tell sending organisations to check the data they put in thoroughly, especially phone numbers, email addresses, birth dates, arrival and departure dates.
- Tell sending organisations to put in cell phone numbers starting with an apostrophe, plus country code (e.g. +33 for France).
- Check the entries made by sending organisations for coherence. E.g. are the arrival and departure times in line with the actual activity dates?

There may be a deadline by which participants data needs to be in the list; e.g. to inform the accommodation place about the number of beds and meals needed. So, the host needs to stay in contact with the sending organisations about this; and if data is still missing three days before the deadline, the host needs to push the sending organisation to move forward. As hosts, we often change the access of sending organisations to the Participants List sheet after that deadline: either to "read only", or to "no more access". This way, we avoid scenarios like:

> *There was a deadline for all sending organisations to fill in their full participant data by June 15th. The host organisation sent two reminders about this to the sending organisations. On June 17th, finally, the host communicated numbers of participants to the hostel based on the numbers in the list. On June 24th, sending organisation X added another participant to the list without telling the host, assuming it would be fine somehow; the host didn't even notice. On June 30th, the exchange starts: the international groups arrive at the hostel, just to find: Oops, one bed is missing!*

If you want to work with export lists, possibly even with the OASES Cooking Sheet, you should take great care that certain columns are filled correctly, including:

- Columns B to E are important to make filtering of lists work correctly.
- Column J ("Only artist name in credits") is only relevant if you want to export a list of all names for movie credits. Say, you have a participant named Simbiatu Ajikawo, with the artist name Little Simz. With the column J unchecked, she would appear in the credits list as "Simbiatu Ajikawo a.k.a. Little Simz". With column J checked, it would be only "Little Simz". This feature can also be useful if for data protection reasons, you only

want to include first names of minor participants in the credits: Just copy their first names to the artist names column and check the column J checkboxes for each of them.
- Column M ("Accommodation reduced") is important on two levels: this can be used to select reduced food portions for certain participants (e.g. due to very young age), and it can be used to communicate with accommodation places that have two different price ranges depending on the age of participants.
- Column AI ("Eating type") is extremely important for generating accommodation lists, and for exporting numbers of food portions per meal to the OASES Cooking Sheet. While this happens automatically, you will have to deal manually with input in Column AJ ("Additional food requirements"); like, tell the kitchen crew names of persons with allergies, what eating type they belong to, and whether or not they will be at the activity start to end.
- Column AN ("Wrkng Group") can be used to assign participants to working groups where each participant can just be in ONE group. Results will be listed on Tab "Working Groups", where you can add additional information, such as the title and the spokesperson of each group.
- Out of the 12 columns on travel (AO to AY), several are only important for reporting purposes (the Erasmus+ Beneficiary Module will ask for those). For the OASES Participants List Tool to work, only 4 of these columns are important: Arrival date (AP), arrival for accommodation event (AS), departure date (AT), departure after accommodation event (AW). So, you should at least have the info: Participant arrives on July 3rd for dinner, and departs on July 14th after breakfast.
- Hidden columns BB to GH contain the accommodation matrix we use to calculate the numbers for all accommodation export lists. Don't mess with those! If you insert additional rows on tab "Participants" however, make sure to pull down the formulas in those columns for the new rows, or the system will give you invalid results.

STEP 7: WORK WITH THE INPUT

Already the filled list on tab "Participants" as such is quite useful, provided that the data was filled in correctly:

- You have an overview of the full group.
- Participants who have their birthdays between their arrival and departure dates will have those birthdays marked in orange. This makes it easier for the team to keep track of birthdays, and prepare nice birthday surprises (which, in our experience, are often very important to make participants feel appreciated).
- It will show the age of each participant on arrival, based on the date of birth and arrival date entered. This can come in handy to see: Which youth protection laws apply for that person? Is the person within the age range eligible for funding? (Note that not for all funders, age limits are measured by age on arrival. It may also be age at the time of application, or age on departure)

But it gets more interesting when using the various lists/exports which can be generated from the participant data.

STEP 8: PREPARE SETTINGS FOR EXPORT LISTS

For this, we should go back to the tab "Settings" for a moment. There, in rows 28 and 29, you will find some very important settings:

- Cell B28 ("Generate accommodation plans for activity"): Here you select for which of the four possible activities within this OASES Participants List Tool (A1, A2, A3, A4) you want to generate export lists.

WARNING: You can change this setting to get lists for the different activities. BUT this will also have an immediate effect on a connected OASES Cooking Sheet. So in the time window between "the kitchen crew of an activity plans the meals and shops for ingredients" and "the exchange is over", this setting should remain on the current activity. Well, you may quickly switch it to another activity to export a specific list, and then switch back, but TELL the kitchen crew that their list may be messy for a moment!

- Cell B29 ("Food Portion for 'Reduced' category") allows you to define a standard reduced portion size. Default is 100%, meaning: When a participant has Column M ("Accommodation reduced") checked on tab "Participants", still a full food portion is calculated for that person. If you do family camps with children and adults, you may want to set this value somewhere around 50%, and mark children as "Accommodation reduced".
- Cells D28 and D29 let you select for which activity, and for which country, you want to create export lists, such as signature lists. You can also

You can alsoselect "all countries". Some lists will ignore country settings and always include participants from all countries. All lists however will filter by the selected activity.
- Checkboxes C33 to D44 let you filter some participants list types, and also the Credits List, by roles. E.g. you can define whether team members should or should not be included in the contact lists which you will hand out to participants.
- There are no filter options for the Erasmus+ Signature List here; that list will always include all participants with the Erasmus+ roles L, P, A, F (but not T, and not "no role assigned"), for the selected activity and country/-ies.

You should now also find some sums on the "Settings" tab:

- Cells E32 to E45 will show you numbers of participants with certain roles for the activity selected in cell D28; provided that Roles and Activities have been assigned correctly to all persons listed on the tab "Participants".
- Cells C49 to C55 will show you numbers of participants with certain skills, or whatever you use our "skill type" checkboxes for. Attention: overlap is possible here (that is, the sum of skill type numbers can be larger than the total number of participants).

STEP 9: WORK WITH THE EXPORT LISTS

The OASES Participants List Tool generates no less than 12 different export lists based on the input on the tabs "Settings" and "Participants". Only ONE of those tabs – "Working Groups" – is designed for adding information on the tab. All others are pure export lists; meaning, you are not expected to write anything on those tabs, and if you do, it may mess up functionality.

Here's an overview of what those 12 export lists are for:

- Rooms (Sleeping Rooms List): Here you can see who sleeps in which room (provided that you assigned rooms on tab "Participants"), and how many beds are still free. See **Step 3** above.
- Acco (Accommodation List): Here you will find numbers of people for all accommodation events (meals and overnight stays) for the Activity selected for Accommodation Lists on the tab "Settings". Meals are listed by eating types (everything/vegetarian/vegan), overnight stays by full price vs. reduced price.
- AccoMatrix (Accommodation Overview): A compact view which basically has the same content as Acco, just in a more compressed form factor.
- Erasmus+ List: This is a participants signature list which should be in line with Erasmus+ Youth specifications (in case of doubt, check with your National Agency). It will list all participants with assigned Erasmus+ roles L, P, A, F (but not T, and not "no role assigned"), for the activity and country/-ies selected for participants lists on tab "Settings". The German National Agency logo on the upper left can of course be replaced with any logo of your choice, in case your exchange project is not funded via that agency.
- Local List A and Local List B: These are participants lists in two different formats we need for local funding in Germany. For each one, you can select which participants to include by their role on the tab "Settings". Both also will filter according to the activity and country selection for participants lists made on that tab. If you are a bit Google-Sheets-savvy, you will be able to adapt these lists to include other data of your choice from the tab "Participants"; see explanation below.
- YouthPass List: Erasmus+ wants host organisations to issue participation certificates in the EU YouthPass format for all participants of international exchanges. This tab can be used to export participant data, to then be imported into the EU YouthPass website, to automatically generate those certificates. The process is explained on the upper left of this tab. This list also follows the activity selection for participants lists on the "Settings" tab; but not the country selection (but rather, people from all countries are listed).
- List for the Group and Team List: These are contact lists with specific focus: One to be handed out (or digitally messaged) to all participants; we recommend to only use it in case your participants (and parents/legal guardians in case of minor participants) have signed a participation agreement allowing this kind of contact data sharing. One to be handed out to the project team, so that team members can quickly reach each other on the spot. These lists follow the activity selection for participants lists on the "Settings" tab, and the specific filter-by-role settings there. Both will ignore the country selection made there, though, but rather list people from all countries.
- Working Groups: If you use the "Working Groups" Column on the tab "Participants", you will see the results here (which participant is in

which group). You can manually add information here for each of the working groups; and this is the ONLY export list designed for manually adding information in the whole OASES Participants List Tool.

- Credits List: In case your exchange results in a performance, a presentation or a movie where you want a comma-separated list of all participants in alphabetical order – look no further: The OASES Participants List Tool will deliver it. Make the desired filter settings on the tab "Settings" (select activity in cell D28; filter by roles in cells C33 to C37), then copy the resulting list from cell C2 on tab "Credits List", and paste it in your target document.
- Meals Export: This list has the sole purpose of transmitting data to a connected OASES Cooking Sheet. Move on, nothing here for you to see :-)

STEP 10: PRINT AND SAVE EXPORT LISTS

You will want to print the signature lists generated after putting in all participant data. Also, you may want to save PDF versions of some lists, or an Excel spreadsheet copy of the full OASES Participants List Tool for your current exchange project – since Google Sheets mostly requires an internet connection, which may not be available, or in bad quality, at your youth exchange location.

In Google Sheets, you can always download the full workbook via File => Download => Microsoft Excel (.xlsx). Be aware that the Excel copy will show most info from the Google Sheet, but most formulas in there will not work; this is due to partial incompatibility between Excel and Google Sheets. Specifically, Google Sheets' FILTER function is not supported by Excel, and we use that function almost everywhere. While you can also download PDF copies using File => Download => PDF, we mostly use the print function (CTRL+P), which also basically creates a PDF which you can then print.

In many cases, specifically for printing participants lists, it makes sense to first select the area which you want to print. E.g. if you want to print the generated Erasmus+ List, first click in Cell A1 on the top left. Then scroll down to the final row containing participant information, and while holding down SHIFT, click in column H of that final row. Now, only the relevant part of the list should be selected, while empty fields on the bottom of the list are not. Click CTRL+P to open the print dialogue (clicking the print icon within Google Sheets, or File => Print will do the same). In the dropdown on the top right, choose "print selected cells". Now, the resulting PDF should be limited to the actual length of the list, so you won't waste paper and toner on printing empty sheets.

STEP 11: CONNECTING TO THE OASES COOKING SHEET

Final step: In case you are doing a self-catered exchange, you can connect your OASES Participants List Tool to the OASES Cooking Sheet. This will allow automatic export of numbers of portions per meal, by eating type. For this to work well, you need to prepare your OASES Participants List Tool accordingly:

On tab "Settings", select the activity to be catered in cell B28 ("Generate accommodation plans for activity:").

- Start and End dates defined for this activity on the tab "Settings" need to be correct, and need to be identical to the Start and End dates defined on the Cooking Sheet.
- Make sure the "Food Portion for 'Reduced' category" setting in cell B29 is as you want it. It defines whether participants who have the "Accomm. Reduced" checkbox checked will be calculated with full food portions (100%), or, say, with half portions (50%).
- Make sure that all participants are assigned to the activity to be catered; and that their arrival and departure dates are entered correctly, as well as their "arrival for:" and "departure after:" settings; e.g. arrival on June 23rd for dinner, and departure on July 5th after breakfast.
- Make sure that the eating type (eats everything/ vegetarian/vegan) is set correctly for each participant.

Now, all you have to do is connect the Participants List and the Cooking Sheet, both ways (which also means: Each OASES Participants List Tool can only be connected to one OASES Cooking Sheet, and vice versa).

You can then also scale the imported numbers on the Cooking Sheet; like, if you want to prepare two different pasta dishes for lunch to give participants more options, you can set import percentage ("% Imp" in Column H of the "Menu" tab) to 50% = half amount of portions for both dishes.
The process of connecting the sheets is described on top of the "Settings" tabs of both the OASES Cooking Sheet and the OASES Participants List Tool; see also the subchapter **Chapter IV.2. – Cooking for Groups with the OASES Cooking Tool.**

STEP 12: TAKING OUT INDIVIDUALS FROM EXPORT LISTS

We have discussed above the filtering options that the OASES Participants List Tool offers:

- All of the export lists will only display data for one selected Activity at a time – as selected on the "Settings" tab, "Generate accommodation plans for activity" / "Generate participant lists for activity".
- Signature lists will only display data for the country/countries selected on the "Settings" tab.
- Export lists "List for the Group", "Team List", "Credits List" as well as Local Lists A and B allow filtering by roles assigned to participants. The "Erasmus+" does preset filtering by roles, too.

Now there may be cases when you want to filter out specific individuals from a certain export list:

1. Participant Antoine doesn't want to be on the contact list shared with the group.
2. Participant Lucy has to leave for 3 days during the project for her sister's wedding. So, she should not be counted in for the meals on those days.
3. You are running a self-catered exchange in your city. International participants get full accommodation, local participants sleep at home and only join lunch and dinner. So you want to exclude the local participants from the overnight stays numbers and breakfast portions.

The current version 1.0 of the OASES sheets doesn't have dedicated functionality for this. You can still get there by workarounds. Like:

- The "List for the Group" only includes people with the Erasmus+ roles defined in the filter settings. If you give a participant NO Erasmus+ role in column D on tab "Participants", they will be automatically filtered out from that list.
- So, a workaround for the situation A. could be: Once all participants are in the list, make sure Antoine has NO Erasmus+ role assigned; then export the "List for the Group" as a PDF, as described above in **Step 10**. In case your exchange is Erasmus+ funded, make sure to give Antoine the appropriate Erasmus+ role after that PDF export, and before creating the Erasmus+ signature list; otherwise he would be missing also on the Erasmus+ list.
- Similarly, you can filter out people from most export lists using roles.
- To take out people from accommodation lists however, roles will not work; since those lists are not filtered by roles. There, you could work with activities instead: Create two activities A1 and A2 with identical start and end dates. Put people who get full accommodation into A1, and people who just join in for the working sessions into A2, then set "Generate accommodation plans for activity:" to A1.
  However, this has the disadvantage that you cannot get the full group jointly exported onto one signature list anymore; you would have to work with separate lists for the A1 and the A2 groups.
- The scenario "don't count local participants in for overnight stays and breakfasts; but only for lunches and dinners" is much more complicated though. We will probably include a dedicated filter for taking people out from specific accommodation events in future versions of the OASES tools. Currently, you could only achieve this in a kind of dirty way:

At the right end of tab "Participants", you will find a lot of hidden columns between columns BA and GI. That is the big accommodation matrix which is used to generate the accommodation lists and meals exports. Once eating type, arrival and departure of a participant have been entered, that person's row in the matrix should show certain letters: A, B or C for the eating type in the columns for the meals — which are B(reakfast), L(unch), C(offeebreak), D(inner), S(nack at Midnight) — and F(ull) or R(educed) in the columns N for overnight stays.

Now those cells of course contain formulas; but you can manually overwrite them with zeroes ("0") to exclude a person from a certain accommodation event. So, for the case of participant Lucy who leaves the project for 3 days, you could manually write zeroes into Lucy's row in the columns for those accommodation events which she will miss. Likewise, you could manually write zeroes in the rows of all local participants, in all B and N columns for the duration of the activity, to get "don't count local participants in for overnight stays and breakfasts; but only for lunches and dinners".

This DOES work, but it is a bit like open-heart surgery: risky. Be aware of, and remember, what you did here! E.g. if you use this list as a template for a future project, make sure to populate the manually-zeroed cells with the correct formulas again (pulling them up or down from fully formula-populated neighbour rows).

ADAPTING EXPORT LISTS

Since the whole OASES Participants List Tool is made with plain Google Sheets formulas, not utilising macros or any fancy external technology; and since none of the tabs are protected from access (some do have warnings) — you can make any changes to the sheet that you want. We recommend not to mess around with the tabs “Settings”, “Participants” and “Rooms” beyond what we explained in Steps 2 to 8 above. We recommend not to mess around with the tabs “Acco”, “AccoMatrix” and “MealsExport” AT ALL.

However, you may want to do stuff like:

- Adapt the signature lists (Erasmus+ List, Local List A and Local List B) to include more, less, or different data fields.
- Adapt the YouthPass export list to include more data fields.

Stuff like this is doable, if you know your ways around a Google sheet, and should not destroy other parts of the system.
For example, let’s change column D in tab “Local List A” to display email addresses of participants — instead of the full postal addresses it currently shows.
The formula for this is in the first participant data row, so in Cell D6. It reads

```
=If(Settings!$D$29=“all“,
IFERROR(filter(Participants!$AB$2:$AB,Participants!$B$2:$B=Settings!$D$28,(Participants!$E$2:$E=Settings!A40)*(Settings!C40=TRUE)+(Participants!$E$2:$E=Settings!A41)*(Settings!C41=TRUE)+(Participants!$E$2:$E=Settings!A42)*(Settings!C42=TRUE)+(Participants!$E$2:$E=Settings!A43)*(Settings!C43=TRUE)+(Participants!$E$2:$E=Settings!A44)*(Settings!C44=TRUE))),
IFERROR(filter(Participants!$AB$2:$AB,Participants!$B$2:$B=Settings!$D$28,Participants!$AC$2:$AC=Settings!$D$29,(Participants!$E$2:$E=Settings!A40)*(Settings!C40=TRUE)+(Participants!$E$2:$E=Settings!A41)*(Settings!C41=TRUE)+(Participants!$E$2:$E=Settings!A42)*(Settings!C42=TRUE)+(Participants!$E$2:$E=Settings!A43)*(Settings!C43=TRUE)+(Participants!$E$2:$E=Settings!A44)*(Settings!C44=TRUE))))
```

Well, it may look a bit scary, but most of it is just filtering the list according to what selections you made on the tab “Settings”. To get a different filtered column of data from the tab “Participants”, you just need to change the column names in the yellow-highlighted part. Currently it is AB, since column AB on tab “Participants” contains the full address. Now, since we want to display the email address instead, we look up in which column to find that on tab “Participants”: It is column X. So, we replace all 4 instances of “AB” in the yellow-highlighted parts above with “X”, resulting in:

Paste this slightly altered formula back into cell D6; voilà: Column D in tab “Local List A” should now display email addresses of participants — and if you want to use it this way, you would of course also change the header in combined cell D4/D5 from “Full Address” to “Email Address”.

This way, you should be able to adapt the list to display any content from the tab “Participants” that you want in your signature list.

=If(Settings!$D$29=“all“,
IFERROR(filter(Participants!$X$2:$X,Participants!$B$2:$B=Settings!$D$28,(Participants!$E$2:$E=Settings!A40)*(Settings!C40=TRUE)+(Participants!$E$2:$E=Settings!A41)*(Settings!C41=TRUE)+(Participants!$E$2:$E=Settings!A42)*(Settings!C42=TRUE)+(Participants!$E$2:$E=Settings!A43)*(Settings!C43=TRUE)+(Participants!$E$2:$E=Settings!A44)*(Settings!C44=TRUE))),
IFERROR(filter(Participants!$X$2:$X,Participants!$B$2:$B=Settings!$D$28,Participants!$AC$2:$AC=Settings!$D$29,(Participants!$E$2:$E=Settings!A40)*(Settings!C40=TRUE)+(Participants!$E$2:$E=Settings!A41)*(Settings!C41=TRUE)+(Participants!$E$2:$E=Settings!A42)*(Settings!C42=TRUE)+(Participants!$E$2:$E=Settings!A43)*(Settings!C43=TRUE)+(Participants!$E$2:$E=Settings!A44)*(Settings!C44=TRUE))))

COOKING FOR GROUPS

''Eating is so intimate. It's very sensual. When you invite someone to sit at your table and you want to cook for them, you're inviting a person into your life.''- Maya Angelou

This chapter will give an introduction into cooking for, and with, (youth) groups; it will discuss some general aspects, give recommendations, and explain how to work with the OASES Cooking Tool to plan and implement your self-catered youth exchange or camp. We recommend also to read the OASES guidelines about accommodation, specifically the parts about inclusivity on food level, healthy and hygienic cooking and environment- and climate-friendly ingredients.

Click for more info:
Chapter I.3. - Creating inspiring and inclusive environments and safer spaces

Chapter II.4 Physical Environments - Sleeping and Food

COOKING FOR GROUPS WITH THE OASES COOKING TOOLS

The OASES Cooking Tool allows easy planning of self-catered youth camps such as international exchanges, with up to 40 days of duration.

It has two components:

- the OASES Recipe Sheet with currently 130+ group-tested recipes and 325+ ingredients
- the OASES Cooking Sheet to plan the daily menus for your whole camp or exchange

It is rather easy to compile a menu for a 2-week youth exchange with the OASES Cooking Sheet. When you use it combined with the **OASES Participant List**, the numbers of vegans, vegetarians and meat-eaters will automatically be calculated. As output, you will get a complete plan with recipes for the two weeks, as well as shopping lists for various sources, like

- a big advance-order at the wholesale market, and
- a daily shopping list for stuff that needs to be freshly bought

It is a bit more complicated to add new recipes to the sheet. You may have to add new ingredients first, plus certain info for each ingredient, such as: Does it contain meat, dairy, lactose, gluten or how long can it be stored? Then, you have to add the recipe with amounts calculated for a single portion. Once added, however, you can reuse that recipe for all future activities and adapt it based on experience.

Though the sheet works very well and has been tested on several international exchanges with up to 14 days of duration and up to 54 people, there are some problems and limitations that you have to be aware of:

- The OASES tools are built in Google Sheets, and they are not idiot proof. Overwrite an important formula in some greyed-out field, and you may mess up everything.
- It is impossible to plan amounts EXACTLY. Each individual eats differently; and while some of this diversity will be levelled out in larger groups, groups do have their own eating characteristics. A group of young adult basketballers on a training camp will probably consume significantly more food than a group of 15-year-olds at a holiday camp. Even the same group will eat different amounts of a dish depending on its place in the whole trajectory of the camp (like, is it the first evening dinner? Or lunch after the big midterm party?).
- The OASES Cooking Sheet does automatically calculate amounts for vegans, vegetarians and meat-eaters. You will however still have to take care "manually" of other food requirements, such as allergies, intolerances and religious food rules.
- Do NOT mess with your copy of the OASES Recipe Sheet while you are in a concrete cooking phase; this can lead to various kinds of problems. But rather, you should have the Recipe Sheet fixed first, then place your food orders and do your cooking. And after the exchange/camp is over, you can adapt the Recipe Sheet based on your experiences.
- The OASES sheet will not teach you to cook. You should have a bit of experience; like, you should have an idea of time planning for cooking; you should be able to keep an overview of everything you (and your helpers) are cooking, and don't let things get burned; and you should be able to season your food without oversalting.

Now, happy cooking! And feel free to read the rest below to get a deeper insight and more ideas for group cooking.

OUR BACKGROUND

The OASES consortium partners have been organising a quite large number of international youth exchanges, most of them in full-accommodation seminar houses or externally catered. There are however some people in the consortium who have extensive experience in self-catered projects, and in cooking for groups. OASES lead partner RRCGN has been running international exchanges in self-catered house BK-Heim Baltrum since 2014, with groups of about 50 people. RRCGN team members have experience in cooking for large groups since 1995; none of us are trained cooks, though; we learned from experience. The OASES Cooking Sheets were developed in this context; and while they have proven to be useful also in other contexts, let's look a moment at the specific context of BK-Heim Baltrum; it may help to understand where these sheets come from, and for what kind of situations they will work best.

Baltrum is a small North-sea island with about 600 inhabitants; you can only get there by ferry. Ferries go like twice a day, times depend on the tides. There are no cars on the island. There are two small supermarkets, a 15-minute walk from the seminar house, and their opening hours in November are very limited.

Hence, self-catering a 2-week exchange on Baltrum in November requires thorough planning; we will plan all meals in advance, and we will get the ingredients from three sources:

- We will order most ingredients from a large wholesale market on the mainland, which will deliver the goods to our house on the day of our arrival, using the ferry and a horse carriage (as said: no cars on Baltrum).
- Since the transport fee is quite high, horses and all, we only have that ONE delivery in the beginning. Ingredients that need to be freshly bought will thus be ordered at one of the supermarkets on the island, with scheduled daily orders.
- Neither the wholesale market nor the island supermarkets are super-specialised in fancy food. So, we will typically buy some stuff in advance before travelling to the island; like, some vegan ingredients, some spices, some ecologically produced stuff.

Your self-catered youth project may require less advance-planning; like, if you can easily drive to big supermarkets around the corner. Still, the OASES tools may help you to get your planning right with less time invested, and may help you spend your food budget more efficiently.

COOKING TEAM AND KITCHEN SERVICE

Cooking for a group, and overseeing the available/stored ingredients, is a serious task. If you are planning a self-catered project with 20+ people, we strongly advise to have at least one dedicated chef de cuisine – or better: a two-person kitchen team – rather than splitting kitchen duty somehow among team members who also take care of the group and programme.

In German youth work, it often happens that the kitchen team receives a salary, even when most of the programme team does an unpaid voluntary job. This is due to the more "serving" nature of the kitchen task; and we think it can make sense (though at our own projects, typically, the full team gets paid).

We recommend installing a kitchen service: All participants are required to do kitchen service at certain times. This takes some load off the kitchen team's shoulders, and it can also create a sense of responsibility for the common meals. We recommend to have full days of kitchen service (rather than separate service teams per meal); it makes things easier for the kitchen team, they can start the day with a briefing for the kitchen service of the day, and everybody will have an easier time to remember "who is on duty today and who not".

At our 2-week residencies, each participant typically has 2 full days of kitchen service. For this, we put together random groups of about 5 participants, using some playful randomisation method; so that kitchen service is another chance to get to know some of the other international participants better.

Basic duties of the kitchen service include:

- to come in at defined times (typically 45 minutes before breakfast, 30 minutes before lunch and 30 minutes before dinner)
- to help prepare/finalise the meals
- to set the dishes and, if required, prepare the buffet
- to wash the dishes and cooking equipment, and to wash the worktops, after the meals
- optionally, to broom and/or to sweep the kitchen at the end of the day.

We typically ask for additional volunteer groups on days where lots of potatoes need to be peeled, or lots of vegetables need to be washed and cut. We announce this at breakfast (or sometimes at lunch) and collect names of volunteers, so that they can do the job right after breakfast, or right after lunch, while the kitchen service washes dishes.

Good cooperation between the kitchen team and the programme team is very important. We advise to the programme team:

- to treat the kitchen team as equals, and not as service staff (even if the kitchen team receives a salary while some programme team members don't)
- to inform the kitchen team in advance about any programme planning that may impact meals; like,

activities that may delay meal times; activities where participants will eat externally; group parties which may call for special fancy dishes
- to invite the kitchen team to all team meetings, but to make their participation voluntary
- to get the group to respect the kitchen team, and their kitchen duties
- this especially concerns kitchen service (see below): It should be the job of the programme team – and not of the kitchen team – to make sure that all participants who are on kitchen service actually show up for their service
- to give the kitchen team space for announcements at the beginning of each meal (at least of each lunch and dinner)
- to react friendly in case it comes to delayed meals – often, the kitchen team will already be very unhappy themselves. Only if this happens repeatedly and the kitchen team doesn't seem to care, explain the importance of timely meals

We advise to the kitchen team:

- to stay in constant contact about the group and food situation with the programme team
- to take time planning very seriously. Delayed meals cause trouble, especially in arts-based youth exchanges with tight schedules
- to understand your job also as an educational / youth work one: To create a positive, constructive vibe with the group as a whole, and specifically with the kitchen service of the day. Give them a friendly instruction at the start of the day
- this includes: Do friendly announcements at the beginning of each meal (at least of each lunch and dinner). Tell the group what you cooked for them; what is vegan/vegetarian, what kind of meat is in the rest; and whether vegan/vegetarian dishes are ONLY for vegans/vegetarians, or whether they are provided for everybody. Mention the names of the kitchen service and optionally volunteers who helped prepare the meals and set the tables, and ask for a warm hand of applause for them
- if the team has meetings at night, it can be nice if you provide some snacks, tea etc

In the annexes, you can find sheets with tasks for the kitchen team and for the kitchen service.

Chapter V. – Annex 4: Task Lists for Kitchen Teams and Kitchen Services Baltrum).

COOKING EQUIPMENT

Cooking for large groups requires serious equipment. You cannot expect a cooking team to cater 50 people using home kitchen sized pots, pans and stoves. Many self-catered group houses offer serious cooking equipment; not all do, though. If you are going to a new self-catered house, we strongly recommend to visit the place beforehand, and on this occasion, to thoroughly check the kitchen.

The recipes in the OASES Recipe Sheets have been developed and tested mainly in the kitchen of BK-Heim Baltrum; a serious group kitchen which was completely renovated for about 100.000 Euros in 2007. This kitchen contains, amongst other stuff:

- an industrial grade hood-type dishwashing machine
- a large industrial stove with 6 hotplates and an oven
- a separate extra-large hotplate, and a separate convection oven
- a huge permanently mounted tilting frying pan
- several 50 litre pots, and several smaller ones
- lots of serving bowls, plates, ladles
- lots of regular tableware and cutlery
- a storage room with a deep freezer and with a separate cooling room

We strongly recommend a well-equipped kitchen like this for catering large groups over a longer time.

You have none of this, but you rather have to cook for a hundred people somewhere in the woods, using two Obelix-size cauldrons on a campfire? Well, check the OASES Recipe Sheet, a few of the recipes may work even there…

ON PLANNING, ITS LIMITS AND COPING WITH THE UNPLANNED

If you are more of a spontaneous cooking type, maybe all the OASES lists are too much for you, anyhow; or you may use them to do a rough planning and order your basic ingredients, and then go by your gut feelings from there.

If you are a planning fanatic however who wants to buy the precisely correct amounts of ingredients, cook the perfect amount of food, have zero waste after the meals and a completely empty pantry after the final meal of the project, without buying any additional stuff except day-fresh stuff on the way – well, then the OASES lists will help you technically, but reality will probably disappoint you :-)

What we found over the years is that exact planning is impossible; more specifically, it is impossible to tweak a recipe to produce the perfect amount of food for a given number of people. We sometimes found ourselves tweaking a recipe back and forth: At one project, it was too much, and the next one not enough.

Here's factors which contribute to this:

- Each individual eats differently; and while some of this diversity will be levelled out in larger groups by statistical dispersion, groups do have their own eating characteristics.
- The exact same group will eat different amounts of a dish depending on its place in the whole trajectory of a camp. Our feeling is that especially at the ocean side, groups start eating more and more over the duration of a two-week camp. This may also be a result from people having consumed all the sweets and snacks they had in their luggage, and all their pocket money they used for buying extra snacks, towards the end of the camp.
- Psychology is a large factor here, too. A dessert which is brought out of the kitchen 10 minutes after 90% of the group have finished their meal will often hardly be touched; bring it in 10 minutes earlier, and most of it will be gone. If a group loves the kitchen team, they will more readily eat whatever the kitchen team serves. If a group lives in panic of not getting enough food, people may rush to the bowls and pile more on their plates than they can actually eat; creating waste on one hand, and a shortage of food for the others on the other, and thus perpetuating the not-enough-food panic. Interventions such as a silent meal where you are not allowed to serve yourself, but only to serve your neighbour, can help here (depending on the group, and the concrete situation, of course).
- If your hygiene concept allows reusing leftover food (of course not from individuals' plates, but from bowls on tables or on the buffet), this can have an impact, too: Say, after the first dinner, there's lots of leftovers. You serve them as an addition to the bread meal you had planned for the next lunch. Bang, the group eats less bread than planned. You serve the remaining bread with the pasta and salad at the second dinner, less pasta consumed. If you now go and adapt your bread meal and pasta recipes to have smaller amounts per person, maybe at the next project, those recipes may produce too little amounts of food in case there will be no leftovers right before.
- There's the dreaded flexitarians: People who sign up saying they eat everything including meat, and then mostly go for the vegetarian/vegan dishes. You may have to communicate to them: If you didn't sign up as vegan/vegetarian, then please always let the actual vegans/vegetarians have specific vegan/vegetarian dishes first; and only if there is enough of those specific dishes left, eat from them. Of course, this doesn't apply for meals where everything is vegan/vegetarian, and thus made for the full group.
- Then, there's package sizes. Especially if you do a big advance order at a wholesale market, you may get ingredients only in significantly larger quantities than planned. Like, 10 litres of ice cream instead of 6 litres. You will probably decide to serve the full 10 litres, since you don't want to throw it away, and ice cream is not easy to transport back home. So, there will be an extra ice cream dessert, having an impact on consumption of other food.

So, as you see, it is impossible to plan food amounts exactly. What can you do to cope with this, without creating loads of food waste? Here's some ideas:

- Don't serve food as pre-made single portions. Those often don't match appetite diversity between individuals. Rather, put bowls on the tables and let people serve themselves (if necessary with announcements to take care of each other, and to make sure everybody gets enough); or serve people from the big pots, asking each one whether they want a small, medium or large portion.
- Cook more than the per-person average of pasta, rice and potatoes. Those are kinda cheap ingre-

dients, they fill people’s stomachs, and you can

- re-use them for fried dishes. You may keep a portion of the food in the kitchen and bring it in if needed; but make sure a second charge won’t arrive too late. Like, if you serve half the lasagne after the dinner bell has rang, while the other half is still baking in the oven for 45 minutes, people will feel hungry and dissatisfied, but they will often be gone (or no longer in an eating mood) when the second charge will arrive.
- If people still seem hungry after the main dish, and no dessert was planned, bring in an improvised dessert. We typically have lots of apples and bananas in the pantry which can always be used for this; also, chocolate bars planned for the journey back home, which can be used as emergency dessert (and then re-stocked from the local store in the following days).

THE OASES GROUP COOKING TOOL

The OASES Group Cooking Tool allows easy planning of self-catered youth camps such as international exchanges, with up to 40 days of duration. It is the result of 25 years of group cooking experiences; so, it is well tested, and it can be a great help – if it matches your situation, and if you use it the right way.

The OASES Group Cooking Tool consists of two components:

- the OASES Recipe Sheet with 130+ group-tested recipes and 325+ ingredients
- the OASES Cooking Sheet to plan the daily menus for your whole camp/exchange

You can get your copy of the OASES Cooking Sheet at **www.rrcgn.de/en/oases-tools#cook.**

Your OASES Cooking Sheet can pull the recipes from our generic OASES Recipe Sheet; we rather recommend to get your own copy of the Recipe Sheet, though. This will allow you to adapt recipes and add new ones.

We will have a detailed look at those two documents, and the different tabs (worksheets) in there below, starting with the second one.

USING THE OASES COOKING SHEET

Please read our general notes on working with Google Sheets, and specifically the OASES Tools, first: **Chapter V – Annex 7: Using Google Sheets**

In the following, we assume that you use the OASES Group Cooking Tool on a laptop/computer, not on a tablet/cell phone. Cell phones work to read cooking recipes, but for planning, we recommend using a real computer. If you use MacOS, read "right-click" as "option-click" :-)

The easiest way of using the OASES Group Cooking Tool would be working with the 130+ provided recipes (rather than adding your own recipes). So, if your focus is on quickly planning self-catered food for a complete youth exchange with tested, tasty meals – and not on your own cooking creativity – you can do this with the following seven (mostly) simple steps.

STEP 1: MAKE YOUR OWN COPY OF THE COOKING SHEET

If you haven't done it yet, go to **www.rrcgn.de/en/oases-tools#cook**, get your copy of the OASES Cooking Sheet and save it to a reasonable place in your Google Drive. Of course, you need to be logged in into a Google account to do this.

Fill some basic info on the tab "Settings":

- On what date does your activity start?
- On what date does it end?
- Which of the days between start and end date would be shopping days? This question is relevant for the automatically generated list for buying fresh ingredients

STEP 2: LEARN TO EDIT THE MENU

On the tab "Menu", you will find a tested example menu. You can use this as a base for your menu plan; or you can erase it and start from scratch … but wait, some explanations first :-)
Like most of the OASES sheets, the tab "Menu" contains a lot of vital formulas. They need to be there for the sheet to work. So, your playing field is columns B "Meal Type" up to H "% Imp". Don't mess up the other columns! This specifically means:

- You can erase full lines (rows) on the tab "Menu", by right-clicking on the row numbers to the left of column A, and choosing "delete row", you can also select multiple rows by holding shift, and then delete them all. Deleting full rows will not mess up the system, as long as you don't delete rows 1, 2, or 3.
- Below row 3, you can insert new rows, by right-clicking on the row numbers to the left of column A, and choosing "insert row below". In this case, you HAVE to pull down the formulas in column A, and in columns I to R, into the new row. If you have no clue about pulling down formulas, read our general notes on inserting and deleting lines in **Chapter V – Annex 7: Using Google Sheets** first!

- You can copy/paste combinations of several recipes. Like, if in rows 7 to 10, you have your basic breakfast recipe plus the vegan, milky and meaty add-on recipes, and you want to re-use this combo – then just mark cells B7 to H10, copy, navigate to the row where you want to start pasting, mark the cell in column B there, paste.

Editing a single row is easy:

- First, you chose the type of meal (breakfast, lunch etc.) in the dropdown in Column B. This is only important to structure the list; there are different colours per meal type, and a certain meal (marked on the “Settings” tab; typically Breakfast) will automatically increase the date by 1.
- Then, you choose a recipe in Column C; you can do this with the dropdown, but you can also type a few starting letters (like “Las” if you want Lasagne dishes), then select from the results.
- In Columns D to F, you can now use the checkboxes to define for which eating types the current dish is planned.

STEP 3: CREATE YOUR MENU

Now you know how the “Menu” tab works in general. To plan your menu, it is helpful to first get an overview of which recipes are already in the system. You can find a complete list on the tab “Recipe List”. There, you can also find comments, like: This recipe should be combined with others for a full meal, or, that recipe is well tested.

You can now plan your menu by starting with the first meal on arrival day, and then go on chronologically. For each meal of the day, use as many recipe rows as you need for that meal. Like, for breakfast, you will typically use 3 or 4 lines: The basic breakfast recipe, the vegan add-on (contains stuff like oat milk), the milky add-on, and optionally the meaty add-on.

For each recipe line, you then check the checkboxes defining for which eating type(s) – meaty, vegetarian, vegan – each recipe is planned. Like, the same vegan recipe may serve as the main lunch dish for everybody at exchange A (then, check all boxes); while at exchange B, there is a meaty lunch dish, and that vegan recipe is specifically for vegetarians and vegans; and at exchange C, there is a vegetarian lunch dish, so that same vegan recipe will be only for vegans.

You will get automatic warnings (checkboxes will turn red) in case you assign a recipe that contains non-vegan/non-vegetarian ingredients to vegans/vegetarians. A warning does not mean “You cannot do this”; it just means “are you sure?” – like, there are some recipes that contain variants for different eating types. Like, the Greek Salad recipe has feta cheese, with the info: “if vegans are in the group, be sure to serve separately!” – thus, the recipe is vegan compatible, though containing a non-vegan ingredient.
The good thing about these checkboxes: They can save you a lot of work in the next step …

STEP 4: CONNECT PARTICIPANT LIST (OR ENTER NUMBERS)

If the host organisation does NOT use the OASES Participant List Tool, then you need to manually enter the number of eaters for each recipe in column G (“Portions: Input”).

With the OASES Participant List Tool, however, things get easier; especially if the numbers of eaters fluctuate during the activity (like, if specific coaches/ trainers are only coming in for a few days; or some country groups arrive one later days than the others). By linking OASES Participant List and OASIS Cooking Sheet, numbers of vegan/ vegetarian/ meat eaters for each meal can be automatically transferred from the Participant List to the Cooking Sheet.

Warning:
Make sure that the participant list is complete, and the correct activity is selected there, before ordering ingredients based on automatically imported numbers!

Once the Participant List is complete, Participant List and Cooking Sheet need to be connected both ways, as described on the “Settings” tab of the Cooking Sheet. Make sure that the Activity which you are about to cater has been selected on tab “Settings”, cell B28 (“Generate accommodation plans for activity ...”); and that the start and end dates of that Activity are the same as the start and end dates entered in the Cooking Sheet.

Attention: You can always only connect ONE Participant List with ONE Cooking Sheet. So for each camp/exchange, you should make a new Cooking Sheet (you could start off from a copy of the last camp's Cooking Sheet, using Menu "File" => "Make a Copy").

When this is done, numbers of portions should appear automatically on the Cooking Sheet tab "Menu", in Column I, "Portions: Import", and also summed up in Column J, "Portions: Sum".

Important Info:
On the OASES Participants List on tab "Settings", there is a field for "Food Portion for 'Reduced' category". Normally, behind that, it should say 100%. If you want to use the "Accomm. reduced"-checkbox on the Participant List to also define reduced food portions, you can put in smaller numbers there. Like, you could check "Accomm. reduced" checkboxes in the Participant List for everybody younger than 14 years, and set reduced food portions to 60%. Then, the sheets will automatically calculate portions accordingly.
You still have to options to adapt the imported numbers:

- You can manually write numbers of portions in column G ("Portions: Input"). Those will be added to the imported portions. Useful e.g. if you have guests for one meal who don't appear on the participant list
- You can define a reduced percentage for the imported portions in column H ("Portions: %Imp"). Default, if this column remains empty, is 100%. A typical application for this would be: For the midterm dinner, you want to combine 4 different pasta dishes, each of which is normally a full meal. So, you could have a row for each of the 4 pasta recipes for that dinner, and set the %Imp value for each one to 25%. Or, there is a Semolina Porridge recipe which is calculated as a full meal. In the comments in the recipe list, you can read "when used as a dessert, only make 35% of the amount". So, set %Imp to 35% for this dessert, and you are set.

STEP 5 (OPTIONAL): INCLUDE YOUR STOCK

In case your organisation does lots of youth camps/exchanges, you may have a food storage space somewhere with storable ingredients from the last camp. We do. And of course, it makes sense to re-use those stock ingredients first before buying new stuff. On the tab "Ingredients", in column D ("Stock"), you can enter the amount of each listed ingredient which you have in stock. It will be subtracted from the to-buy-list.

Warning:
Adding new ingredients to the linked OASES Recipe Sheet would mess up things here, since each new ingredient will push down the imported ingredients in the Cooking Sheet by one row; and your manual stock numbers would not follow. So, never add new ingredients to your OASES Recipe Sheet in the phase from adding stock numbers here, to ordering your ingredients!
Also, stock that you enter here will only be taken into account on the regular "Shopping cart" and "Shopping cart complete" lists, not on the "Fresh food shopping" list!

STEP 6: ENJOY THE OUTPUT!

Once you have finished Steps 1 to 4, the cooking sheet should have the following automatically generated output for you:

- On the tab "Cooking Plan", a full plan of all cooking recipes with the calculated amounts of ingredients, in chronological order of the dishes (as created on the "Menu" tab).
- On the tab "Recipe List", you will see the additional info: How many times, and for what dates, is a given recipe planned? Also, there's some important comments about the recipes.
- On the tab "Shopping Cart", you can get shopping lists for the various sources of supply (selectable in the dropdown on the top left). There's also "Shopping complete" for a list of everything that you should buy; but this is just an overview with little practical use (since some of the fresh ingredients cannot be bought in advance anyhow).
- The tab "Fresh Food Shopping" helps you organise your day-fresh shopping. In Step 1 above, you have defined which of the days of your

camp/exchange are shopping days, and which not (like Sundays, if shops are closed; or public holidays; or days where the schedule of everybody is too busy to go shopping).
Now, “Fresh Food Shopping” will list all ingredients from the selected source (which typically should be “Fresh Purchase on Site”) which will be needed from the current until right before the next shopping day. There will also be warnings in case you would have to shop ingredients so early that their recommended storage days would be surpassed (“Storage Days” fields will become red). To mitigate these warnings, either adapt your menu planning, or add shopping days.
- tab “Remaining Needs” can help to organise your storage: It lists all ingredients which still will be needed starting from the meal selected on top. So, if you want to know if your pantry holds everything you need, you can set the dropdowns to the next meal, and check if everything (except stuff which you still have to buy freshly) listed here is stocked in the pantry.

Oh, and you can manually adapt your “Fresh Food Shopping” list by writing positive or negative amounts in Column I (“Amount +/-”). This can make sense if e.g. the automatic calculation results in 3.3 breads on shopping day #1, and 2.6 breads on shopping day #2 … you would add 0.7 on day #1, and subtract 0.6 on day#2, to be able to buy full loafs of bread, and still have roughly the same amount of bread as planned.

Warning:
Those manual corrections should be done RIGHT before exporting the list to PDF and placing your orders; since any changes to the menu may move ingredients some rows up or down in the Fresh Food Shopping list, and your manual adaptations would not follow those movements.

We strongly advise to always call the stores where you sent your ordering lists: Did they receive the list? Do they have all the ingredients that you ordered in stock? Are there any questions from their side, e.g. concerning amounts? Typically, many ingredients will not be available in the exact quantities which the OASES Cooking Sheet will calculate. So, you may want to tell the store already in your ordering e-mail: “Feel free to round up by small quantities, like, from 3.7 kg to 4 kg. Please don’t round downwards. In case your package sizes are significantly larger than our ordered amounts, please call us back to discuss”.

It is always an option to buy an ingredient yourself in advance, rather than ordering in from a wholesale market, if their package sizes are too large.

STEP 7: GET THAT KITCHEN COOKING

With the lists from Step 6, you should now be able to order the right amount of ingredients, and to do your group cooking. Of course, the OASES Cooking Sheet is not a „cooking for starters“ course; you/your kitchen team should have some experience in cooking, to be able to prepare the dishes from the OASES Recipe Sheet properly.

Some advice:

- Check the recipes thoroughly in advance, preferably on the eve of their preparation. Understand what steps of preparation are required, what gets mixed and what stays separated.
- Make a realistic time planning based on the preparation steps, and start early enough.
- Also, check the recipes against special food requirements in your group, like allergies and intolerances.
- Check whether all ingredients that are planned in the recipe are actually in your pantry.
- We recommend seasoning to taste; especially, salt to taste; rather than to weigh the exact amounts of spices and then throw them into the pot all at once. Remember that people always can add salt themselves easily, while taking salt out of an over-salted dish is close to impossible.
- For all ingredients other than oil and spices, we recommend to stick quite closely to the amounts in the recipe, or at least to make sure that you don’t use up ingredients which are planned for a later dish. Of course, you can always round numbers – the automatic calculation will often output quite odd amounts.

You can also easily check if an ingredient will be needed later. Like, the recipe says “9.4 kg of potatoes”, your group seems hungry today, and you still have a 12 kg potato sack in your pantry. Now, you can go to the Cooking Sheet, tab “Ingredients”, and look up “potatoes”; in column B (“Needed on”), you will see all dates where potatoes are needed. If today is the latest date listed behind “potatoes”, then you will know that there will be no more potatoes needed in the days to come. To be safe, check if there are other potato dishes planned on the SAME day; if not, you can safely cook the full 12 kg of potatoes.

That’s it, enjoy cooking :-)

USING THE OASES RECIPE SHEET

The OASES Recipe Sheet contains a list of 130+ recipes which are the base for the OASES Cooking Sheet. It also contains a list of 325+ ingredients, which are the base for those recipes. For each ingredient, the Recipe Sheet also stores information about where to get it, how long it can be stored, and whether it contains meat, dairy, gluten or lactose.

While you should create individual OASES Cooking Sheets for each of your camps/exchanges, they can all pull their recipes from ONE OASES Recipe Sheet. You can adapt this Recipe Sheet based on your experiences. When you are doing camps/exchanges with very different types of groups (like e.g. A. summer camps for kids and B. youth exchanges for young adults), you could consider working with two or more different Recipe Sheets; so you can adapt amounts and ingredients differently for the different types of groups.

But for most cases, we recommend working with ONE Recipe Sheet. You can still put in group-specific recipes (like, you could have a regular “Breakfast basis recipe” plus a “Breakfast basis recipe for kids camps”), and you can always scale the amounts of a recipe in two ways:

- On the OASES Cooking Sheet, you can use the “%Imp” setting on the “Menu” tab to scale the percentage of a full recipe (like, make only 80% of the regular amount).
- On the OASES Participants List, you can define how many percent a reduced food portion will have compared to a full portion (on tab “Settings”). Then, you can put individual participants in the “Accomm. reduced” category on tab “Participants” – for all those, the reduced food portions will apply.

EXISTING RECIPES, AND HOW TO EDIT THEM

The basic principle of the recipe sheet is that recipes are always calculated based on one single (adult) portion. The ingredients are listed in the order of preparation, and the descriptions are connected to the ingredients, so that you can read them left to right, including the ingredient; and top to down. Editing an existing recipe in the OASES Recipe Sheet is kind of easy, as long as you don’t want to add ingredients that are not yet listed in the Recipe Sheet. So, to change amounts or description texts in a recipe, just go to tab “Recipes”, find the recipe which you want to change, and then adapt the quantity per person (“Qty p.p.”, Column D) and/or the text description (Column G) as needed.

You can also easily add ingredients which already exist on the tab “Ingredients” of your OASES Recipe Sheet. For this, go to the appropriate place in the recipe, insert a row and pull down the formulas in the greyed-out columns (A, E, G to K). If you have no idea how to insert rows or how to pull down formulas in Google Sheets, read our general notes on working with Google Sheets first: **Chapter V – Annex 7: Using Google Sheets.**
Now, you first have to copy/paste the name of the current recipe to your new row in Column B (“Recipe Name”). Then, you can select the new ingredient by either using the dropdown, or easier: Just typing the first letters of the ingredient in the new row in Column C (“Ingredient”). Then, add the quantity per person and the text description as explained above. Done :-)

ADDING NEW INGREDIENTS AND/OR RECIPES

It’s rather easy to compile a menu for a 2-week youth exchange with the OASES Cooking Sheet. It’s a bit more complicated to add new recipes to the OASES Recipe Sheet, especially recipes which require ingredients not included in the Recipe Sheet’s “Ingredients” tab yet. This is because when adding ingredients, you always have to add certain info for that ingredient, such as: Does it contain meat, dairy, lactose, gluten? How long can it be stored? Not adding that info would make the whole system of warnings in case of planning non-vegan/non-vegetarian dishes for vegans/vegetarians unreliable.

Before adding a new ingredient, make sure it is not already in the list under another name; like, you may want to add “Mondamin” (a common brand of cornstarch in several European countries), but there is already “cornstarch” in the list, so no need to add “Mondamin”.

In general, we recommend to follow our naming convention: Putting the main ingredient first, to make it easier to add ingredients with the Google Sheets autocomplete function. So, rather than “canned fine peas”, you would write “peas, canned fine peas”, or

"peas, canned, fine".
The formal procedure of adding new recipes, and new ingredients, to the OASES Recipe Sheet is described in detailed steps in the sheet itself, on the "Read Me" tab.

When adding new recipes, make sure that all amounts are entered as a quantity for one person, in the proper measurement unit; like, 4 millilitres of oil in a recipe for 4 people would become 0.001 litre of oil per person in the OASES system.
Also, be aware that just copying the typical recipes for couple or family meals from online sources, and then upscaling those to 30+ person groups, will typically lead to too large quantities. This is because the focus of your typical couple/family dinner recipe is that nobody remains hungry after the dish. So, amounts will be calculated quite a bit above average consumption. In a larger group, there will typically be much more of a levelling effect (small-amount eaters will compensate for large-amount-eaters); thus, you can calculate with less "buffer".

We advise you to check the tested recipes that already exist in the OASES Recipe Sheet to get an idea of typical amounts per person. When doing this, keep in mind that

- We typically calculated more of the basic carb ingredients (pasta, rice, or potatoes) than a group will normally eat. Those are kinda cheap ingredients, they fill people's stomachs, so if you have a more-than-average eating group, this will compensate; and if the group eats less, you could reuse the remains for fried dishes.
- Spices are not calculated by exact amounts. We rather put in e.g. 0.0005 to 0.001 kg (0.5 to 1 gramm) of salt per portion typically, just to have a calculation base for shopping. Salting should still be done to taste.

Finally, we recommend to follow our conventions of texting recipes: ingredient and description text should be connected, rather than having the ingredients in random order on the left and the text randomly split between ingredient rows on the right. Ends of preparation steps / separate parts of a dish are marked with "//", ends of full recipes are marked with "///".

CHANGING INGREDIENTS, OR SOURCES OF SUPPLY

You may wanna swap some ingredients in your whole recipe sheet; like, you may want to switch from regular tomatoes to explicitly organically grown tomatoes. Or, you may wanna structure the system of supply sources differently, like: add additional suppliers, and/or assign ingredients to suppliers differently. Here's how that works:

- You can easily change the assigned supplier for any ingredient at any time, by just going into the tab "Ingredients" of your OASES Recipe Sheet, and changing the supplier there with the drop-down menu in Column E ("Supplier"). Be aware that this will have an immediate effect on the shopping lists in all OASES Cooking Sheets that pull their recipes and ingredients from this Recipe Sheet!
- You can also add up to 3 additional suppliers, by just writing their names under the default suppliers on the tab "Categories" of your OASES Recipe Sheet (should be cells A32 to A34).

So, an easy way to switch a whole bunch of ingredients to organically grown ones would be to add a supplier "Organic Store", and assign those ingredients to that new supplier, without changing the ingredients' names.
A slightly more complicated way, which would e. g. allow ordering some organic ingredients from the regular wholesale market (in case that market carries organic stuff), would be: Rename the ingredient on the tab "Ingredients" of your OASES Recipe Sheet; like, you change "Tomatoes, fresh" into "Tomatoes, organic, fresh". Now, to make this work, you need to do a second step: Go to tab "Recipes", mark the full column D ("Ingredient") by clicking the "D" header, then use CTRL+H (Find and Replace) to replace all instances of "Tomatoes, fresh" in this column with "Tomatoes, organic, fresh". Only then the system will keep working!

The same applies if you want to change the name of one of the existing suppliers; like, if you have two suppliers for fresh purchases on site, and you want to use each of them for specific ingredients, you could just rename the pre-existing "Fresh purchase on site" to e.g. "Carrefour" and add another supplier "Farmers' market". Now, again, to make this work, you will have to got to the tab "Ingredients", mark the full column E ("Supplier"), then use CTRL+H to replace all instances of "Fresh purchase on site" in this column with "Carrefour". And then go through the list and manually change supplier from Carrefour to "Farmers' market" where desired

METHOD SHEETS

GROUP AGREEMENT METHOD

Title of the method	Group Agreement
Type of method	Group work, discussion, brainstorming
Source/Author	Source: Centre of Prevention of Addictions in Larissa (OKANA: National Organisation Against Drug Use)
Presented by Andreas Almpanis	

Number of participants:	Min 5 to max 40 (need for subgroups of 5 members each)
Related competences:	• Communication competences • Collaboration competences • Personal competences • Critical and Creative thinking • Social and Civic competences
Objectives:	• To form a group • To express personal expectations for a group activity • To commonly create the operational framework (rules) of the group • To increase the commitment of members to the group, To motivate members • To take responsibilityto practice democratic decision-making procedures
Time/Duration:	Between 90 and 180 minutes (depending on the number of participants and the number of subgroups)
Equipment requirements/materials:	Papers (A4 and flip chart papers/posters), markers, board or flip chart

Number of participants:	Min 5 to max 40 (need for subgroups of 5 members each)
Related competences:	• Communication competences • Collaboration competences • Personal competences • Critical and Creative thinking • Social and Civic competences

Description of the activity: Step 1	Expectations and needs (20-60 minutes) (10 min) We gather the group in a common space, distribute the A4 pages (one for each participant) and ask them to write down individually the main expectations and needs they have from the exchange (e.g. to meet new people, to learn something new, to create an artistic result, to be treated with respect, etc.). They can write as many expectations and needs as they want, there is no limitation (except for time). (10-50 min) Once the time is up, the facilitator asks each member individually – in turn – to read the needs and expectations, which are recorded on the board. Usually many of the needs and expectations are common to most members. We ask them to read the entire lists but do not record the same expectation more than once in the table. However, as it is relevant to know the importance of an expectation for the whole group we can write next to the expectation that is repeated the number of times it has been repeated by the group (be careful: this is not a voting procedure, it is just good to know the frequency with which a need or expectation comes up in the group).
Step 2	Ways to meet the needs and expectations (50 min) (10 min) We divide the group into subgroups of 5 people (average). We ask them to discuss the needs and expectations recorded in the table in their subgroups and to choose some that they consider most important. (40 min) Once they have agreed on a number of needs and expectations we ask them to find ways in which these needs and expectations can be met. This process is usually very demanding for the subgroups and we should be prepared that in the end they may not have come up with many solutions or ways to meet expectations. The facilitator should point out to the subgroups that they need to find practical ways. For example, if they are discussing how the expectation or need of free expression can be met, it is not enough to say that respect is the way in which that expectation or need is met. They need to say ways in which respect is put into practice (e.g. not judging what the other person says, not interrupting someone, listening carefully, etc.). Don‘t forget to tell the participants that there is no right and wrong in their answers, nor that their performance will be assessed by the number of ways they come up with. It is a difficult process that focuses on the process more than the outcome. Ask each subgroup to nominate a rapporteur who will record the ways their group discusses and will be responsible at the next stage for presenting them to the plenary.

Step 3	**Agreement (20-70 min)** (10–45 min) We gather all the subgroups in the same room and ask the rapporteur of each subgroup to present briefly (no more than 5 minutes for each subgroup) the results of the group process. We focus on the ways they have found and record them (coded if necessary) on the whiteboard (it is useful to keep the list of expectations and needs in a place where they can be seen by the plenary).
Debriefing	At the end of the process, we can ask the group how they feel about the previous process and what are the main thoughts going through their minds, in an open discussion. In case some behaviours during the exchange violate the agreement that has been created, we remind the group members that the rules/ways resulting from the agreement were created by the whole group, which is responsible for respecting it.
Remarks/technical settings:	Not applicable

COLOUR GAME METHOD

Title of the method	Colour game, 60 Min
Type of method	Group work, drawing, discussion, brainstorming
Source/Author	Source: Centre of Prevention of Addictions in Larissa (OKANA: National Organisation Against Drug Use) Presented by Andreas Almpanis

Number of participants	Min 5 to max 40 (need for subgroups of 5–10 members each)
Related competences	• Communication competences • Collaboration competences • Personal competences • Critical and Creative thinking
Objectives	• To enhance group building • To increase the cooperative spirit • To limit the artistic egoism that could ruin the collaborative artistic production • To increase the commitment of members to the group • To motivate members to take responsibility • To increase the respect on others' contribution
Equipment requirements/materials:	Papers (A4), markers (different colours)
Facilitator requirements:	Time keeper, Communication competence
Room requirements:	Room with tables for groups of 5-10 participants

Description of the activity Step 1	Drawing together (10 min) We divide the group into subgroups of 5-10 people (average) who will work each sub group at one table. They form a circle around the table and each participant has a white sheet of A4 paper and a coloured marker in front of them. Each group should have only one of each colour marker (for example, there should not be two of yellow, two of red, two of blue, etc.). We ask them to draw what they want on the paper in front of them, individually. After 60 seconds we stop them suddenly. We ask them to give their paper to the participant sitting on their right and take the paper of the participant sitting on their left. With the marker in their hands, they continue drawing the picture in front of them from where the previous person stopped. After 30 seconds we stop them again and ask them to follow the same procedure as before (give the paper in front of them to the person on the right and take the paper of the person on the left). They continue to add elements to the picture they have in front of them with the same marker they have from the beginning. The images start to have different colours and elements as the process progresses. Every 30 seconds we stop them and ask them to switch cards (always give the one in front of us to the one on the right and take the picture from the one on the left). When the circle is completed, each participant will have in front of them the paper with which they started the process. It will probably include all the colours of the subgroup members and various elements that were not in the picture when they started.
Step 2:	Presenting the images (20 min) We ask each member- in turn- to present the image in front of them to the other members, to describe what they see- from their own perspective- and to share their thoughts and feelings with the group (for example, do they like what they see? Do they feel positive or negative about how their initial drawing has changed? etc.). Usually people are positive about the colourfulness of their images but also about various elements they had not thought of putting in their papers, and now are there after the contribution of other members. Sometimes, some people express annoyance at elements that do not fit into their images. This is what we want. All the positive and negative feelings about the procedure (even the stress created by the fast rotation procedure) to be expressed here, in a safe framework.

Step 3:	Connecting with reality (30 min) If we have divided the group into subgroups, we gather all members in plenary and facilitate an open discussion based on the following questions: Is the previous process connected to any real life situations? Do you want to describe them? How do we usually react when other people interfere with our own ideas/plans? How much of the image that ended up in our hands is ours? How much does it matter if something is "ours" in a collective, creative process? Did we learn anything new today? With the help of the above questions, the participants are likely to highlight both the positive features of teamwork and the challenges and difficulties. This is the aim of the method. We want everyone to express themselves freely and have the opportunity to listen to different opinions in order to prepare themselves properly and have a point of reference when they have to face these challenges in the process of real collective, collaborative, artistic creation.

Debriefing:	At the end of the process, we can ask the group how they feel about the previous process and what are the main thoughts going through their minds, in an open discussion.
Remarks/technical settings:	Not applicable.

CROSSWOR(L)DS

Title of the method	CROSSWOR(L)DS, 120 Min
Type of method	Creation of groups
Source/Author	Susannah Iheme and Maximien Aldebert – Centro di Creazione e Cultura APS

Number of participants:	6 to 40 people
Related competences:	Communication competencesCollaboration competencesPersonal competences
Objectives:	To form groups
Equipment requirements/materials:	Sheets of paper (A3, A4), markers/pens
Facilitator	1 facilitator
Room requirements:	Big room, according to the number of people involved, to freely move around.

DESCRIPTION OF THE ACTIVITY

STEP 1 (30 minutes): Form random groups of 3 to 5 people. In silence, each member works first on their own, trying to make their thoughts evolve on the topic to reach couples of key words. Then the group starts to communicate without over-explaining their member's choices, but trying to figure out how the key words could be connected. They start visualising these connections by creating a kind of a crossword map (words are connected by shared letters, thus forming a chain or a tree...). From that base, the group's members can add new key words, ideas and concepts by association. They can add colours and other creative elements. The connections form some kind of islands and as the map grows, the concepts are getting larger, since visualisation can help to clarify ideas and start an open discussion within the group.

STEP 2 (20 minutes): From the crosswords, each participant picks up a maximum number of 6 keywords they feel really connected with. Then they write these keywords in capital letters on the external side of their index, middle and ring fingers. Between both hands, it makes 6 spots in total.
Because of these particular spots, participants are free to hide their hands, to keep them closed without showing anything, or to keep them clasped together with outstretched fingers. Then, they can start walking silently in the room; when they meet another person they are free to open one or more fingers and present it to the other person, and, still silently, see if an association feels good for both. If it fits, from that moment on they start moving around jointly.
The experience should be repeated until enough groups are formed by association.
(Brainstorming in silence is always a good way to limit bossy and hyper expansive participants, and give space to more introverted ones. The possibility for participants to keep their own fingers closed is also a way for them to avoid connections with others they wouldn't be ready for.)

STEP 3 (20 minutes): Each formed group can work around their common topic and try to figure out an (artistic) proposal: concept and structure. They will write it down on a sheet of paper and when they are ready, they will leave the sheet on the floor.

STEP 4 (10 minutes): In silence, all participants individually walk around the sheets of paper, reading and reflecting on the proposals and eventually deciding to join a different group.

STEP 5 (10 minutes): All participants gather in their new groups and take some time to discuss and finalise the first draft of the project.

STEP 6 (2 minutes/group): Back to the full group, one representative for each team will share their project with the others.
N.B. If needed, it is possible to give the participants some more time after the presentations to decide which group to finally join.

Debriefing	Before closing the session, take some time to make sure people are satisfied about the process and their groups. You may ask: • How do you feel? • Are you feeling comfortable with the project you are joining? • Is there something you still need to clarify for yourself?
Remarks/technical settings	General rules: • In international projects the groups must be also international (at least 2 nationalities in each team). • In arts-based projects the groups need to be cross-disciplinary and the disciplines need to be balanced. • Also the number of people per group should be balanced. Pay attention to: A broader theme can give origin to different projects. • Try to avoid having groups of only 2 participants and encourage them to form bigger teams.Until the end of the process, everybody can leave their starting proposal to join another project. • The duration of each part can be changed depending on the group's needs and peculiarities. Facilitators should always have an eye on it.

ADDITIONAL TOOLS FOR YOUTH EXCHANGES

Content: Call for Participants / Fact Sheet for Participants / The Matrix / Canva Tutorial

A fact sheet is a document that contains the most relevant information about your project, usually in the least amount of space. The goal is to provide facts and key points about a topic in a clear, concise, and easy-to-understand way. It should also be written in a visual manner, with the help of files, charts, images, etc. In developing a fact sheet you must decide what is most important, organise it, and communicate it. A good structure of the fact sheet helps the reader to take in the most important information, visualise it, understand it and keep it in mind.

In arts-based international youth exchanges, and also generally in typical Erasmus+ funded Key Action 1 youth exchanges, we recommend to communicate structured fact sheets in three time stages.

1. CALL FOR PARTICIPANTS

When: After the application has been granted and the planned exchange takes shape.

Who: From the host/coordinating organisation to the sending organisation(s).

What:

- 1. Information addressed to the sending organisation(s) such as responsibilities, number of participants, logistics/travel arrangements, etc.
- 2. Information addressed directly to potential participants (may have to be translated and/or amended by the sending organisation) with things they should know before deciding whether or not they should join the exchange: To get an idea about the project and its goals, objectives, overall schedule, requirements, fees, rules, etc.

Call for Participants (Canva template)

You can pull your copy of the Canva template to design your own call for participants from: www.rrcgn.de/en/oases-tools#call

2. HOW TO USE CANVA TEMPLATES

Canva is a design tool, which provides thousands of design templates that can be used to rapidly build web applications without any coding experience. We designed the different fact sheets in order to be adapted and changed to fit your projects. You can easily swap pictures, edit texts or change colours or designs. Of course you can as well make your own design from scratch.

The following text is a short summary of the tutorial based on our fact sheet template:

To use Canva you have to create an account where you can adjust your information.
In your projects folder (once you created an account

Here is a link to the Canva website and a Step-by-step tutorial:

https://www.canva.com

https://www.canva.com/learn/a-step-by-step-guide-to-designing-from-scratch/

click on our template link and it will be saved there) you choose the template you want to work on. Using our design the complete fact sheet with all its pages opens up and in the toolbar at the bottom you can adjust the size of the document.

By moving your cursor over the different pages you will see many grids pop up. Every grid can be changed to fit your taste and needs. Clicking on the text grid a toolbar opens on the top and you can change the text, the colour, the font, effects, etc. The same goes for pictures you want to change or add. Once placed on a grid, photos can be resized, cropped, flipped and layered to create a variety of visual effects. Next, search images or upload your own. Then drag and drop your image onto the grid: it will snap to fit. You can add filters to change the brightness, saturation and clarity of the photo. To add new elements you have to create a grid first for which you use the side panel on the left. A tip is to keep it simple and not overload the pages as it can confuse the visual message of the image.

Once you are finished and satisfied with your project you can save it (the changes are automatically saved every few seconds) in a folder of your choice, create a copy, download it as pdf, share it, etc. One advantage is that you can share your project with different people, comment on it and send an invitation to work on the file.

Have fun exploring different designs and creating the template which fits your taste and needs.

3. THE MATRIX

We developed a matrix for an easy understanding of which information needs to be sent to which recipient at which of these time stages. The host organisation sends different information (general or more detailed) to different receivers such as sending organisations, potential participants, selected participants and coaches. Due to the project the group leaders roles may vary, so depending on the amount of responsibilities, the group leaders should as well receive additional information about their duties.

Communication Matrix:

The communication matrix described here can be downloaded from:

www.rrcgn.de/en/oases-tools#call

WORKING WITH THE MATRIX

COLUMN A: Information

A- In the first column we present the information which is sent to the sending organisation, potential participants, selected participants and coaches.

- Basics: This includes contact information of the host organisation, information about the project, finances (e.g. travel reimbursement, participant fees), shared rules, copyright and data protection, artistic freedom and limitations as well as links to previous projects (if available) as reference.
- Schedule: Schedules are important to keep the project flowing and structured so everyone knows what to expect. When will the project take place, what is the overall schedule? What is a typical daily schedule?
- People involved: Make sure the sending organisation, the participants, group leaders and coaches know who is responsible for what. Here you also give information about the profile and tasks of the participants and group leaders, who can apply for the project and what workload is expected.
- Logistics: Logistics is a very important topic which should be thoroughly shared with the recipients: accommodation situation, travel arrangements, visa if needed, insurances, general information about the environment of the project and weather, health codes and general do's and don'ts concerning the different venues.
- Preparation: In order to be well prepared for the exchange, information about what to bring and prepare in advance should be shared at least 2 weeks before the actual exchange happens

COLUMN B/C/D/E:

These columns are dedicated to the different fact sheets containing the necessary information sent to the sending organisations, the potential participants and the selected participants. We recommend communicating the fact sheets in 4 different time stages. The green, yellow and red embedded slots next to the different information tell you if it should be (green), can be (yellow) or should not be (red) included in the fact sheets.

- **B - Call for partners (KA1) :** After deciding to organise a KA1 arts-based youth exchange you will have to look for partners who will send a national participant group. This has to happen before you apply for Erasmus+ fundings as the partners will have to be listed in the application.

- **C -** Call for participants (info for sending organisations): This fact sheet is mainly meant for the sending organisations to have an overview of the facts and information about the project.
- **D -** Call for participants (info for participants): The call for participants is a slightly changed version which will be published by the sending organisations in order to find interested artists. It will also be sent to their database of potential participants.
- **E -** Detailed fact sheet: Shortly before the project a more detailed sheet of information for the confirmed participants has to be communicated.

COOPERATION IN INTERNATIONAL NETWORKS

TEMPLATE: CALL FOR PARTNERS

Before officially applying for fundings for your arts-based youth exchange you need to find international partner organisations to join your project. Whether you have a specific call in mind or you want to build your first partnerships, it is important to send your potential partners relevant information about your project and the framework. Based on this information the organisations will decide whether to develop a partnership or not. Therefore make sure all the relevant facts and data are included and explained.

When: Before writing the funding application.

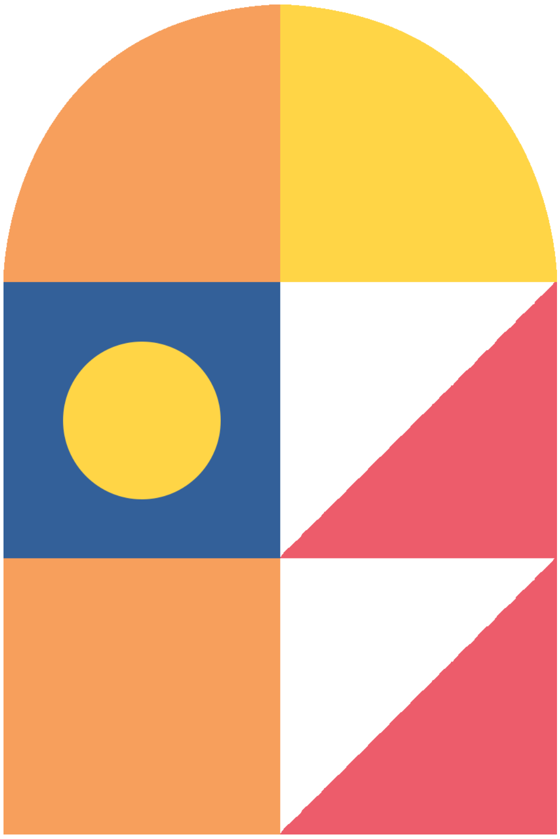
Who: From the host/coordinating organisation to the sending organisation(s).

What: General information about the project and relevant content for the sending organisation such as budget, logistics, responsibilities, number of participants, etc.

You can find a template Call for Partners which you can use to make sure the most important information is covered on **https://www.rrcgn.de/en/oases-tools#partners**

CHAPTER V

ANNEXES



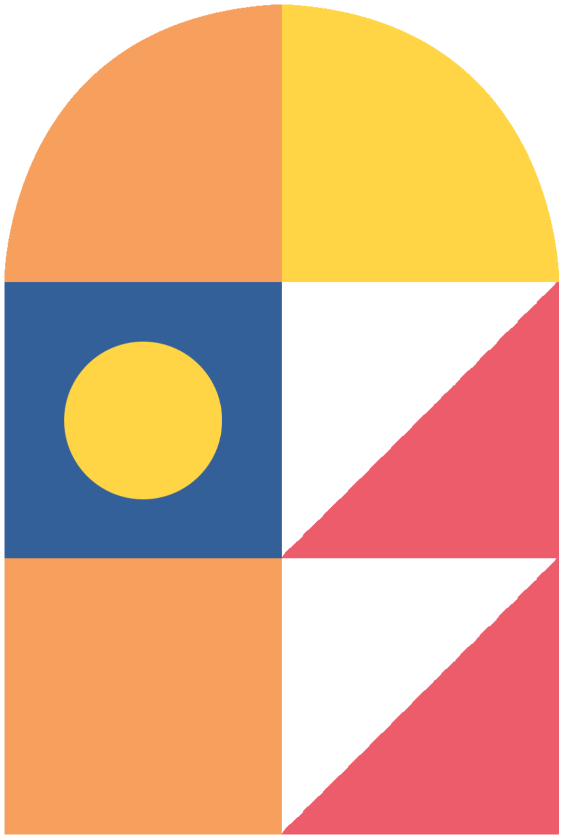
ANNEX 1: TEMPLATE COACH PROFILE

Purpose:

- For coaches: To gain more visibility in the network, maybe to be hired by other network organisations.
- For organisations: To find suitable coaches and to make their own coaches visible.

Name	
Self presentation (250 char.)	
Category	Master / Senior / Junior
Formal and non-formal education, internal and background related references	
Artistic and pedagogical skills	
Documentation : pictures, web links…	
References within the organisation (previous projects, recommendations…)	
Contact info (mail / phone / whatsapp)	

ANNEX 2: A BRIEF HISTORY OF ROOTS & ROUTES NETWORKING



Since our approach to networking is very much based on our own history as a network, here's a short history ROOTS & ROUTES International as a reference; focusing on the networking aspect.

Birth of a Network

ROOTS & ROUTES is a movement that started in preparation of Rotterdam being the European Cultural Capital in 2001. It had clear objectives: Making the Cultural Capital events more diverse by involving aspiring young artists/artistic talents from various backgrounds beyond a white academic middle class. It also had a clear profile: Scouting of talents followed by one-week workshops in the artistic disciplines of Music, Dance and Media, connected to arts festivals: Typically including masterclasses with artists performing at those festivals anyhow, and typically leading up to performances on the festival stage.

When the Netherlands took over presidency of the Council of Europe for the second half of 2004, ROOTS & ROUTES Netherlands (RRNL) was invited to put up a performance with international aspiring young artists in Amsterdam: "Europa op de Dam – Thinking Forward". For this, RRNL reached out to organisations working with young artistic talents all over the European Union; utilising both existing town twinning networks, and the networks of Mira Media Utrecht, an older organisation involved in the creation of RRNL; Mira Media director Ed Klute had coordinated several international projects focusing on diversity in media.

After the success of the first international ROOTS & ROUTES event, RRNL and Mira Media jointly planned to expand this to a truly international project, with ROOTS & ROUTES talent development activities fostering cultural diversity in all partner countries. A 3-year project in 8 countries was successfully applied-for under the EU CULTURE programme (now Creative Europe). The first project meeting, May 2005 in Florence, was the starting point of ROOTS & ROUTES as an ac tual international network: Organisations with a very diverse range of approaches and target groups came together; from youth work to talent development to vocational training, from large pop festival Sziget Budapest to well-established contemporary arts festival Fabbrica Europa Florence.

This first joint project, aptly named "ROOTS & ROUTES International", focused mainly on exchange on the level of organisations, transforming and adapting the Dutch ROOTS & ROUTES approach to the approaches of the international partners, and the situation in their countries and cities. Yet, it also included 3 activities with transnational mobility of young talents, happening in Florence, Cologne and Rotterdam.

While the first project was still running, RRNL and Mira Media started a second, smaller transnational project, involving partner organisations from 2 new countries, focusing on the development of a new format: Summer Schools with a longer duration and a stronger educational focus compared to the original festival-connected ROOTS & ROUTES workshop weeks. In 2008, when both of these initial international projects ended, by initiative of several of the international partner organisations an international conference was held in Stockholm; here, the so-far informal network decided to formalise their structures by setting up the ROOTS & ROUTES International Association (RRIA).

ROOTS & ROUTES International Association (RRIA). Since there is no real European association legislation, RRIA was founded as an association by Dutch law, but with an international board

RRIA Development

In the following years, new project formats were developed, from the more educational ROOTS & ROUTES Peer Coach Academy to the more artistic projects Art'n'Go and EUtropia, which involved groups of young artists touring through various residencies, workshops and performances all over Europe. In 2011, the EU awarded a one-year structural funding to RRIA (applied for by a member organisation on behalf of RRIA), which helped further developing the network; as one result, there was an international seminar aimed at finding new network partners in 2013.

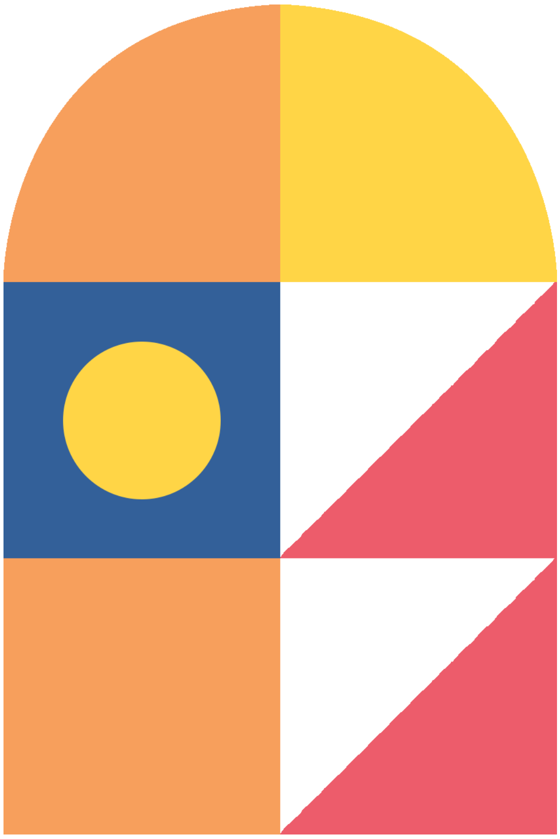
2012 to 2014 were on one hand years with a good financial situation for the network, with three large transnational projects including "U-CARE – Urban Culture against Racism in Europe", which took ROOTS & ROUTES back to its roots of activism for a diversity-inclusive society. On the other hand, there were heavy conflicts in the network revolving around questions of power, communication and representation. A discourse about the "two souls of ROOTS & ROUTES" started: On one hand a professional network of formal organisations, on the other a network of befriended activists.

Starting from 2015, there were many changes in the network: A new generation of staff came in. In 7 of the 8 countries of the initial ROOTS & ROUTES International project, there had been organisational or personal continuity for a decade; this ended, when the French, Dutch and Spanish member organisations closed down in 2017, 2020 and 2021 respectively. Also, long term partner Brouhaha International Liverpool closed down in the same period.

When RRNL, the mother organisation of the network, dissolved, also the RRIA network lost their Rotterdam office address. So, at a relaunch seminar held in Kaunas in 2021, RRIA was re-founded as an organisation by German law, hosted at the office of German RRIA member RRCGN.

In 2022, the network keeps going strong, running two other large transnational projects next to OASES, plus at least five separately funded youth exchanges for young artists (in the wide sense of "young people seriously interested in, and with some experience in, artistic expression"). "New RRIA" currently has member organisations in 8 countries, with continuities back to the birth of the network in 4 of them. With Street Dance Center Salzburg, it also includes a new member organisation that was not a member of "Old RRIA".

ANNEX 3: TASK LISTS FOR KITCHEN TEAM AND KITCHEN SERVICE



Kitchen Team Duties

Here's some information that we compiled for kitchen teams at our exchange projects. Check if that info applies for your projects before forwarding it to your kitchen teams :-)

Before the Activity

- Plan the menu for the whole camp/exchange. This can be easily done with the OASES Cooking Sheet.
- Get information about how many participants will join full time, whether there will be part-time participants, and what food requirements there are in the group. Combining the OASES Participant List and the OASES Cooking Sheet allows easy automatic transfer of the number of required vegan, vegetarian and meat portions for each meal.
- Order/buy the required amounts of food at the appropriate sources; the OASES Cooking Sheet can help you by semi-automatically creating lists for this.
- In our Baltrum projects, we take the whole international group by bus from Cologne to the ferry harbour. For this 5-hour ride, the kitchen team will typically prepare some finger food in advance. If you do something similar, the kitchen team should plan the purchase of the ingredients for that finger food, and transport of the food to the place where the bus will depart.

On Arrival

- If you made a big order at a wholesale market to be delivered to the activity place: Check if our order, the delivery note and the actual delivery match.
- Put the food in the pantry in a logical way; check whether any of the fresh items (fruit, vegetables) are spoiled/mouldy.

Eve of Each Cooking Day

- Check the daily schedule: Which dishes are on the agenda? Are the ingredients still available in the required quantities? Does anything need to be defrosted, prepared or picked up? How long are the shops open? When does it make sense to start cooking?
- In the OASES Cooking Sheet, you can check which ingredients are still needed for the remaining time starting from a definable meal X; this helps you to check: What can I use tomorrow and what not? What do I have to buy more of?
- If necessary, remind the kitchen service when they have to be ready the next morning.

In the Morning

- In case there are machines which take a long time, like industrial dishwashers which need warming up or large coffee machines, start those machines on time.
- In case somebody needs to collect fresh bread/rolls, send out that person in time, with directions, suitable transportation (bike + backpack?) and if necessary cash.
- Then brief the kitchen service (see **kitchen service**), preferably starting at a dining room table where you can sit together; then do a short kitchen tour with "where is what" and "how does the dishwasher work".

- Coordinate that the kitchen service does all required steps of preparing breakfast, setting the buffet and the tables.

At the Start of the Meal

- If the kitchen is next to the dining hall, turn off the music and ventilation in the kitchen for acoustic reasons.
- Prepare the collection of dirty dishes, and of reusable food remains. We typically use two different trolleys for that; and we put two bowls on the dirty dishes trolley, one for cutlery and one for organic waste (food remains from the plates).
- At the start of lunch/dinner: announce what is served, what is vegetarian/vegan, and is it for everyone or only for vegans/vegetarians. Thank the kitchen service and optional volunteers involved in the preparation of the meal.

After Meals

- Check that the kitchen service is ready and knows how washing up works. Coordinate cleaning of special tools which may not go into the dishwasher (like large pans, aluminium tools, or sharp knives).
- Coordinate that reusable leftovers go on the small trolley and are packed away in a reasonable and hygienic way.
- Coordinate, if necessary, that the kitchen service empties full rubbish bins correctly and puts in new bags.
- Coordinate that the kitchen service wipes the kitchen worktops, the trolleys and all tables with a wet cloth, using a small bowl with hot water and dishwashing detergent; and a dry cloth to dry the surfaces.
- After kitchen duty, check that the kitchen looks okay and that all reusable leftovers and ingredients in need of refrigeration have been stored in the pantry.
- Coordinate sweeping or mopping in the evening.
- After the evening wash-up, coordinate that the dishwasher is properly shut down and cleaned.

Kitchen Service Duties

We normally don't hand out a written duties sheet to participants; but rather, this appendix is a reminder for the kitchen team how to brief the daily kitchen service in the morning of their first service.

Who & When?

- We normally do whole day kitchen service teams. Reasons: joint briefing in the morning makes the day easier; clarity "who is on duty at a given meal" is easier achieved with a full day than with individual duties.
- Kitchen duty normally starts 45 minutes before breakfast and 30 minutes before lunch and dinner (adapt in case you want different timing). Kitchen duty ends when the washing-up service is finished, or in the evening: After sweeping/mopping the kitchen.
- Kitchen service members are responsible for their own time management; they should set their mobile phone alarms to be on time.
- If kitchen service members are not available for whatever reason, they need to find a substitute (in case of serious illness, the programme team needs to find a substitute); and that substitute's name must be written on the posted schedule.

What?

Kitchen duty includes:

- Picking up fresh bread/rolls in the morning (except on Sundays and public holidays)
- Setting the tables according to the type of meal served, and the current number of people.
- Preparation of breakfast as instructed by the kitchen team.
- Preparing and setting out afternoon coffee (incl. tea and biscuits or cake); no tables are set for this, stuff is just put on the buffet.
- Assisting the kitchen team with lunch and dinner preparation.
- After the three main meals: Rinsing, wiping tables (with hot dishwashing water in a bucket + cloth) and dry-wiping.
- After the evening meal: Emptying trash bins and putting in new bags. Sweeping or mopping through the kitchen once.

How?

- Please always wash your hands first when entering the kitchen (even if you have already washed them in the bathroom), or at least disinfect them.
- When setting the table, always load as much stuff as possible onto the serving trolley and move it over; don't run for each small item individually.
- All dishes that were on the tables are washed, even unused ones.
- Let stuff from the dishwasher stand for a minute, then drying by hand will work much quicker.
- If you don't know where something washed goes: Put it in the agreed-upon place, NEVER just in some assumed cupboard!
- Always close the dishwasher bonnet and refrigerator door quickly to save energy.

ANNEX 4: EXEMPLARY EXCHANGE BUDGETS

In this Annex, you will find two actual budgets of arts-based youth exchange projects that have happened in Germany in 2022. Of course, things will look different in other countries, and also depending on group size, programme content / number and qualification of coaches required etc.; but these budgets can give you a first glimpse. Some things in there are slightly simplified, but all in all it's very precise to the actual income and costs of those exchanges.

Here's the key differences between the two exchanges:

- RRXP22 happened mainly in a rural academy place with full accommodation, while CAKE 22 happened in a self-catered house on a remote island.
- RRXP22 had an international preparatory visit, CAKE22 didn't.
- RRXP22 resulted in a big, collective performance on a theatre stage in Cologne; hence, there was a final phase of 4 nights in Cologne. CAKE22 resulted in small productions by several creation groups, mostly movies, which were screened in Cologne in the end; only 2 nights in Cologne were needed for this.

BUDGET "THE ROOTS & ROUTES EXPERIENCE 2022" (RRXP22)

KEY FACTS

- 6 countries: DE, AT, LT, NL, FR & TR (all Erasmus+ programme countries).
- 5 international delegates (1 per country) at the international preparatory meeting; plus the artistic director coming in from France. Note: In that funding round, Erasmus+ had funded only 1 facilitator (in 2023: 2), and only 1 delegate per country for international preparatory visits (in 2023: 2).
- 1 artistic director + 4 artistic coaches (dance/performance; vocals/spoken word; band; media/stage design); 2 of those 5 people being group leaders of international groups, 1 being funded as facilitator by Erasmus+.
- 2 employed team members joining the project full time; plus a full time project technician / video documentary maker. 2 more employed team members joined for a few days each, so did the light technician. 4 volunteers supported longer parts of the project.
- 33 participants, including those 3 group leaders who were rather senior participants than paid team members. 32 young adults, one 17-year old.
- 14 days (13 nights) of creation and rehearsal time and Landesmusikakademie NRW Heek-Nienborg.
- 4 more days final phase in Cologne, with setting up the stage, rehearsals, and two public performances (one of which needed to be converted to a filmed performance due to Covid-19 cases).
- Video documentary: **The ROOTS & ROUTES Experience 2022: The Documentary**
- Live performance video: **The ROOTS & ROUTES Experience 2022: Momentum Expansion**

INCOME

- Erasmus+ flatrates for international preparatory visit (for programme AND travel): 575 € × 6 people = 3450 €
- Erasmus+ travel flatrates exchange: 9720 €
- Erasmus+ exceptional costs for visa: 200 €
- Erasmus+ organisational support 100 € per participant × 30 = 3000 €
- Erasmus+ programme costs flatrate of 41 € per person and day = 27306 €
- Co-funding Federal State of North Rhine-Westphalia: 22000 €
- Co-funding City of Cologne: 2517 €
- Box office revenue (reduced due to small audience because of pandemic regulations): 287 €
- Participant fees: 600 €
- Own contribution in cash: 8 €

Total income: 69088 €

COSTS

- Staff costs (1.5 months of full time employment; not even enough to pay one of the 2+ staff people involved full time, additional staff hours were possible due to receiving an operational grant from the city of Cologne): 7319 €
- Salaries artistic team: 15720 €
- Indirect costs of artistic team: German artist insurance (KSK) and VAT reverse charged for international coaches = 761 €
- Salaries freelance technical and support team (incl. photo and video documentary, design of flyers and posters, sound and light technicians): 7470 €
- Travel costs international preparation visit: 1308 €
- International travel costs exchange: 6852 €
- Visa costs: 770 €
- Local travel costs exchange (including group bus Heek to Cologne): 736 €
- Accommodation international preparation visit: 557 €
- Accommodation exchange (including extra afternoon fruit snacks and backstage catering): 24324 €
- Rental of theatre venue: 1450 €
- Consumables (incl. stage design/costumes): 704 €
- Insurance of participants and equipment: 969 €
- Printing costs posters and flyers: 148 €

Total costs: 69088 €

BUDGET "WE'RE ALL PART OF THE CAKE – CARE, ACTIVISM, KNOWLEDGE & EMPOWERMENT 2022" (CAKE22)

KEY FACTS

- 6 countries: DE, GR, IT, FR, AT & LT (all Erasmus+ programme countries).
- No international preparatory meeting.
- 5 artistic coaches (dance/performance; vocals/performance; vocals/music production; music production for movies; media); 2 of those 5 people being group leaders of international groups, 1 being funded as facilitator by Erasmus+.
- 3 employed team members joining the project full time; plus a full time project technician / video documentary maker. 5 volunteers supported longer parts of the project.
- 40 participants, all young adults; including those 3 group leaders who were rather senior participants than paid team members.
- 1 night in Cologne on arrival, to make sure everybody will be in time for the final ferry going to the island of Baltrum on day #2.
- 14 days (13 nights) of workshops and creation time at self-catered house BK-Heim Baltrum.
- 2 more final days in Cologne, with two public screenings.
- Though CAKE22 happened after RRXP22, older Erasmus+ funding rules applied, since it was originally applied for to happen in 2021, and then shifted by 1 year due to the COVID-19 pandemic.
- Video documentary and project results playlist: **We're All Part of the CAKE: Care, Activism, Knowledge & Empowerment (#CAKE22)**

INCOME

- Erasmus+ organisational support 100 € per participant × 36 = 3600 €
- Erasmus+ travel flatrates exchange: 11130 €
- Erasmus+ programme costs flatrate of 41 € per person and day: 30531 €
- Erasmus+ inclusion support: 1800 €
- Erasmus+ exceptional costs for extra coach: 3200 €
- Co-funding Federal State of North Rhine-Westphalia: 5000 €
- Co-funding City of Cologne: 5000 €
- Box office revenue: 179 €
- Participant fees: 1500 €

Total income: 61940 €.

COSTS

- Staff costs (1 months of full time employment; not even enough to pay one of the 3 staff people involved full time, additional staff hours were possible due to receiving an operational grant from the city of Cologne): 4915 €
- Salaries artistic team: 15451 €
- Indirect costs of artistic team: German artist insurance (KSK) and VAT reverse charged for international coaches: 912 €
- Salaries freelance technical and documentary team: 4524 €
- Salaries freelance kitchen crew (2 people): 2800 €
- Salaries accompanying person (inclusion support): 1700 €
- International travel costs exchange: 7805 €
- Local travel costs exchange (including group bus Cologne-Neßmersiel-Cologne, ferry Neßmersiel-Baltrum-Neßmersiel, freight costs, and metro tickets in Cologne): 5266 €
- Accommodation exchange on Baltrum: House rental, electricity and water costs, bed sheets rental and final cleaning: 6112 €
- Food costs accommodation on Baltrum: 5974 €
- Tourist tax Baltrum: 978 €
- Accommodation in Cologne, 3 hostel nights, 2 common dinners, cash payment to participants for 1 dinner + 1

- lunch: 4550 €
- Consumables: 150 €
- Insurance of participants and equipment: 803 €

Total costs: 61940 €

ANNEX 5: PARTICIPANTS FEES PROS, CONS AND PROCEDURES

Participant fees can (partly) finance arts-based youth exchanges. However, they also have the potential to exclude people from participating. The question of whether you want to charge participant fees, and to what amount, can become very emotional and morally charged, as we experienced within the OASES project consortium. So, here you find:

- Some arguments pro and contra participant fees, and
- Suggested procedures of how to deal with participant fees.

PROS AND CONS FOR PARTICIPANTS FEES

To sum it up: There is no doubt that high participation fees will reduce inclusivity. It is also obvious there is no such thing as a 100% inclusive international exchange project: Many factors can contribute to making exchanges more inclusive, and having low (or no) fees is only one of them. So, we suggest not to totally rule out participant fees; but to consider the various pros and cons – and if you decide to charge participation fees, to keep them low, and to offer backdoors for participants with financial obstacles.

Here's ten arguments pro and contra participation fees for you to consider, before deciding about them for your planned arts-based international youth exchange:

- Fees exclude people.
- Inclusivity has more factors than low/no fees.
- Fees may increase commitment of participants.
- Fees may increase the perceived value of an exchange.
- Chasing fees is uncomfortable.
- Asking for reduced fees can be, too.
- Fees can be an important contribution to financing an exchange.
- Fees send a message, and influence participants' expectations.
- Fees have to be seen in context.
- Unequal fees between participants have their pitfalls. Transparency can help.

Each of these arguments will be discussed below. You can also skip those details and continue at our **suggested procedures for participant fees**.

1. FEES EXCLUDE PEOPLE

If participation in an exchange project costs money; and if I am not able or not willing to pay this money – then I will most likely not participate. So, fees have the power to exclude people… the higher the fee, and the more rigid the fee system, the higher the risk of exclusiveness.

So, for an exchange project that wants to be inclusive: Is it unacceptable to charge fees at all? Some organisations in our consortium feel like this. Others disagree; one of their arguments goes: Good exchange projects like ours, with highly skilled artistic coaches and a well-designed programme, are great opportunities for the participants. By acquiring funding and making participation in these projects available for a fee of like 10% of the actual costs, we make these opportunities much more inclusive than they would be on the free market. Still the fact remains that, at zero fees, those projects might be even more inclusive.

2. INCLUSIVITY HAS MORE FACTORS THAN PARTICIPATION FEES

The German ROOTS & ROUTES team has done some 2+ week exchange projects with participation fees of 200+ € which had many participants from poorer and non-academic families. The same team has offered similar exchanges with zero fees, which in the end included only middle-class participants, mostly from academic families.

We don't have solid research results on the reasons for this, but we know for a fact that low fees alone don't constitute inclusivity. Other factors are at play here; our analysis of the situation above would be: Where youth workers with long-term relationships of trust to their participants either personally joined the exchange, or strongly encouraged their participants and/or personally escorted them to preparation meetings, there the projects became more inclusive regarding economical situations. Also, inviting artists who are role models for our target groups helped. Those factors seemed more important for inclusivity than whether the participation fee was at 200 € or at zero.

3. FEES MAY INCREASE COMMITMENT OF PARTICIPANTS

Usual practice in some organisations in our consortium is: To register for an international exchange, you need to make an advance payment of, say, 50 €. This advance payment tells the organisation: The participants are committed; they are serious about joining this exchange. Also, when organisations book travels for those participants, it gives them a bit of financial security for the case that participants drop out after their travel has already been booked. Of course, this commitment level can also be achieved with a deposit repaid to the participant after participation.

4.FEES MAY INCREASE THE PERCEIVED VALUE OF AN EXCHANGE

At least two organisations in our project describe the mentality in their region as “if something doesn’t cost a thing, it is not worth a thing”. They have had participants telling them: “When we heard about the project, we were thinking: What’s the catch? How can a programme like this cost no money? There must be some evil hidden agenda behind this!”. So, depending on the cultural context we are working in, putting a price on an exchange project may increase the perceived value of that exchange for potential participants. So, not charging prices may effectively also lead to excluding certain participants: Those who, maybe due to previous experiences, are more sceptical than others.

A popular social media meme says:

“If a service is free, then you are not the client – you are the product”.

Which is of course partly true for our educational projects: We don’t see our participants as clients. We want to support their development and to broaden their horizons – so one could say: their growth is our product.

However, we consider it as a vital basic value for arts-based youth work that we dothe work primarily for the participants – not primarily for our funders, not primarily for audiences of project results, not primarily for paying our own jobs (which of course also is important).

That value should be visible in our work, and should be actively communicated.

5.CHASING FEES IS UNCOMFORTABLE

Running after participants who are not willing or able to pay an agreed-upon fee can be very exhausting. Even worse: Emotionally, it can give the relation between organisation/team and participant a negative turn. Of course, chasing fees can be avoided by making payment a prerequisite for joining the exchange; but this again may make the exchange less inclusive.

6.ASKING FOR REDUCED FEES CAN BE UNCOMFORTABLE, TOO

Those organisations in our consortium who regularly ask for participation fees typically tell interested young people to get in touch in case they cannot pay the fee: A solution will be found, be it instalments and/or reduced fees, up to free participation. This works in many cases, but of course also requires from the young people some level of boldness, and trust in the organisation.

So, if you want to charge fees for your exchange project, we definitely recommend communicating something like this to potential participants, and to discuss these matters face to face in a safer space environment. But still be aware that some young people may not be ready to actively ask for a reduced fee; so, fees would scare those people off.

7.FEES CAN BE AN IMPORTANT CONTRIBUTION TO FINANCING AN EXCHANGE

Arts-based exchanges need a lot of resources. Erasmus+ funding alone – the most common youth exchange funding in Europe – is not sufficient to cover all of those costs. Participation fees can be a vital contribution here.

Participation fees can also have a special role in Erasmus+ KA1 funded exchanges: KA1 funding has no specific budget for sending organisations. Sending organisations have to invest quite some resources to find participants according to the exchange’s target group, to prepare those participants well, optionally to book their travels and to pay a salary to the group leader. Allowing sending organisations to charge a fee from their participants (in cases where the host organisation doesn’t) can help to compensate for that work, and thus may make it more attractive to be a sending organisation.

8.SEND A MESSAGE, AND INFLUENCE PARTICIPANTS’ EXPECTATIONS

This has been partially discussed under points 3. and 4. already: The amount of, or the absence of, a participation fee will be received as a message by many participants. What kind of message? Well, this can vary heavily, depending on individuals, and on (national, regional, cultural, artistic-discipline-specific) contexts; examples:

- "If I pay 150 € to join this project, I am entitled to expect a certain level of comfort."
- "They offer an 18-day exchange project with professional artistic coaches and full accommodation for free? This must be something shady."
- "They want my artistic contribution without paying me, but instead they even charge money from me that is exploitation of young artists."
- "Participant fee is 150 €? This is a project for people with money, not for me."

Hosts of arts-based exchange projects should be aware of, and should discuss with their partnering sending organisations, those possible messages. We advise to clearly communicate already in the call for participants: Why is there a fee, or no fee? What does it cover, what not? What is the basic deal between participants and organisers? ("Participants work for free for an artistic production by the host organisation" versus "this is a project fostering the artistic development of its participants; as a part of this process, they will jointly create a production based on their own ideas".)

9.FEES HAVE TO BE SEEN IN CONTEXT

Organisations may have certain traditions. Same is true for fields of work. Like, in certain countries it may be very common that youth work organisations charge fees from participants which they send to summer camps, or to exchanges abroad. In other countries, there may be no such traditions. As a result, the "emotional load" of charging participant fees may be very different between partner organisations within one exchange and/or one network.

10.UNEQUAL FEES HAVE THEIR PITFALLS. TRANSPARENCY CAN HELP

Under point 7., we have discussed the scenario: The host organisation of an exchange project doesn't charge fees from international participants, but allows the sending organisations to do so. This may happen in a framework where the whole project consortium agrees on a standardised fee, which each organisation charges from their participants. However, considering different national/local contexts as discussed under point 9.; and reducing fees for participants with less financial means as discussed under point 6.; some OASES partners prefer the solution: Each organisation decides whether they charge a fee from their participants or not; and what amount they charge, within an agreed-upon maximum limit; and with the liberty of giving discounts to individual participants.

This has one disadvantage, though: During the international exchange, participants may start to talk about the fees they paid. And they will find out that there are differences between sending countries, maybe even between individuals. The only thing that can help here in our opinion is transparency, preferably from the beginning. Already the fact sheet shared with all participants before the exchange should clarify: Each sending organisation defines the fee for their participants, based on their local needs.

OASES PARTICIPATION FEE MODELS: A SUGGESTION

Based on the arguments discussed above, we suggest the following procedure for arts-based international exchanges, and international networks of organisations.

1. PARTICIPANT FEES: WHO DECIDES?

Below, you can find four possible models for participant fees: A, B, C and D. Our recommendation would be: In case of a single exchange, the host/applicant organisation decides which of these models to apply. In the case of an international network which organises multiple exchanges, we suggest: The network – acknowledging the different contexts its member organisations operate in – provides a framework of models acceptable within the network. Then, for each actual exchange, the host/applicant decides for an option within this framework.

2. EXAMPLE FOR A FRAMEWORK

The International ROOTS & ROUTES network decides that:

- Models A, B and C are valid options for exchanges within the network.
- Participant fees may not exceed 10 € per exchange day.
- Participants should not need extra money during an exchange: All programme and travel costs (from departure in the sending city to arrival back there), as well as full accommodation including 3 meals per day and drinking water, need to be included.

3. MODEL A: NO FEES

This model is pretty self-explanatory: Neither the host organisation nor any of the sending organisations may charge any fee from the participants. Within this model, the partner organisations may still agree that e.g.:

- It is okay to ask for a deposit amount of 50 € on registration for the exchange, which the participants get back once they actually have arrived at the exchange.
- It is okay for sending organisations to ask for contributions to travel costs in case those costs exceed the flatrate funding provided by Erasmus+.

4. MODEL B: STANDARDISED FEES CHARGED BY EACH PARTNER ORGANISATION

The partner organisations in an international exchange agree on a standardised fee amount, which each organisation charges from the participants they send to the exchange. We advise:

- That these fees are on the budget of the collecting organisation, to cover their costs and work within the exchange.
- That the amount of this fee should not exceed 10 € per exchange day.
- That each organisation communicates to their participants: “If you have difficulties paying those fees, talk to us: We will find a solution, be it a reduced fee, payment in instalments, or no fee at all.”

5. MODEL C: DECENTRALISED FEES

Each partner organisation sending participants to the exchange decides whether they charge a fee from their participants or not. They can freely decide about the amount they want to charge, within the maximum limits agreed upon with the host. We advise:

- To clarify in the fact sheet shared with all participants before the exchange: Each sending organisation defines the fees for their participants, based on local needs.
- To have these fees on the budget of the collecting organisation, to cover their costs and their work within the exchange.
- To agree on a maximum fee of 10 € per exchange day.
- To communicate to all participants: “If you have difficulties paying the fee, talk to us: We will find a solution, be it a reduced fee, payment in instalments, or no fee at all.”
- That each sending organisation communicates to the host whether or not they charged a fee from their participants, and what amount.

6.MODEL D: HOST CHARGES FEES

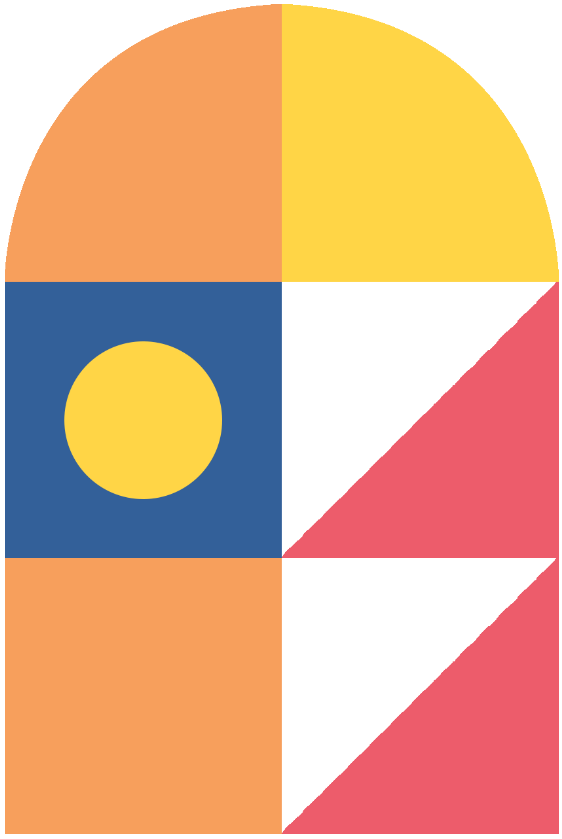
This is a model which we normally would not recommend: In most cases, it is much easier for a host to find extra funding for an exchange, than for sending organisations.

Actually, we feel model D only makes sense in exchange projects where participants apply directly to the host organisation, and also travel arrangements are done directly between participants and host organisation. That is: In projects where either there are no sending organisations at all; or where their only role is to fulfil the Erasmus+ KA1 requirement of having sending organisations.

Again, we suggest:

- That the amount of the fee should not exceed 10 € per exchange day.
- That the host organisation communicates to all participants: “If you have difficulties paying those fees, talk to us: We will find a solution, be it a reduced fee, payment in instalments, or no fee at all.”

ANNEX 6: AGREEMENTS BETWEEN HOST AND SENDING ORGANISATIONS



In all youth exchanges which involve various partner organisations – like: a host organisation and sending organisations; optionally an applicant/coordinating organisation which is not identical with the host – written agreements about the basic facts of the cooperation make sense. This also includes financial regulations:

- What amount of money will the organisation receiving the funding (typically the host) forward to the other organisations when, and under what conditions?
- What are the regulations concerning travel: Who books them, what costs are reimbursed when and under what conditions?
- What are the regulations for participant fees?

We recommend making these kinds of agreements at an early stage, by including them in the call for partners before doing the funding application: This way, each partner will know from the start what they are in for.

Especially travel costs agreements are a bit tricky; four core questions need to be answered here:

1. Who books and pays the travels: Host, sending organisations, individual participants?
2. What does the host reimburse: Actual travel costs? Up to a certain limit? Or flatrates for travel costs, as funded e.g. by Erasmus+?
3. How, when and to whom does the reimbursement happen: Before the exchange via bank transfer to the sending organisation? At the project in cash to the individual participants? After the project via bank transfer?
4. What are the requirements for the reimbursement to happen? What travel documentation needs to be provided, is there a reimbursement form to be filled?

Looking at question 1., the typical case in the OASES consortium is: The sending organisation has the responsibility to book the travels. It may in some cases delegate this duty to participants; e.g. when the sending organisation is a very small organisation, maybe with no employed staff, and all participants are adults. There have been past projects where the host organisation has been booking all flights; especially when working with sending organisations which have no funding at all. This of course means a lot of extra work for the host organisation; also, financial risks in case participants drop out – we recommend travel cancellation insurances in such cases.

Concerning 2., we normally recommend flatrate-based reimbursement – especially when the main funding comes from Erasmus+, which pays distance-band based flatrates for travel anyhow. Forwarding these flatrates in full to the sending organisations allows them to eventually save some of the flatrate money as a compensation for their hours invested in selecting and preparing the group, and booking the travels. It also saves administration work, compared to actual-costs-based reimbursement. However, in case you have national co-funders who normally don't do flatrate based funding, you have to be careful; a possible way of avoiding problems here could be to tell those co-funders: “The Erasmus+ travel flatrates for the international participants are not part of our budget; we just receive them from Erasmus+ on behalf of our international partners, and forward them to those partners in full”.

For questions 3 and 4, we normally recommend reimbursement right after the project, after the sending organisations (or the individual international participants) have handed in the financial documentation of their main travel (e.g. flight tickets and boarding cards; Erasmus+ doesn’t require documentation of stuff like bus trips to the airport), using the reimbursement form provided by the host. At that time, it is clear whether or not all planned participants actually showed up. However, in cases where sending organisations have cash flow problems, the host (having already received the main portion of Erasmus+ funding) may reimburse them in advance, so that they can buy the travels. However, this is only recommended in situations where the host fully trusts the sending organisations.

Here’s an example model used in the OASES consortium for Erasmus+ (co-)funded youth exchanges:

THE OASES FINANCIAL AGREEMENT MODEL

(for sending and host organisations in arts-based youth exchanges)

- The sending organisation will send a group of __ participants aged __ to __ years, and one group leader of any age above 17, to the exchange; called the sending organisation’s “delegates” in the following.

  OR

  The sending organisation will send one group leader at any age above 17 to the project. The sending organisation will also send a shortlist of __ participants aged __ to __ years to the host organisation, out of which the host organisation will select __ for the project. Group leader and selected participants will be referred to as the sending organisation’s “delegates” in the following.

- The role and tasks of the group leader are defined below.

- In the following cases, the sending organisation will inform the host organisation before the application process, so the host can apply for specific extra funding:

  a. When there will be participants who need specific inclusion support, especially an accompanying person.

  b. When there will be participants needing visa.

  c. When there will be participants travelling to the exchange by green travel means (no flights).

- The sending organisation will inform the host organisation immediately, if some of their selected delegates will drop out of the project, and/or if their delegation will be smaller than the agreed-upon size.

- The sending organisation will book, and pay for, the travels of their delegates, from the start of the main journey (typically, train station or airport in the sending organisation’s city) to the project venue and back. The sending organisation may delegate this task to a freelance group leader, or to adult participants.

- Neither the host nor the sending organisation may charge a participation fee from any of the delegates.

  OR

  The host organisation will not charge a participation fee from any of the international delegates. The sending organisation will charge a fee of ___ Euros from their participants; it may use this money to cover their costs. It may also give discounts up to 100% to participants with insufficient financial means.

  OR

  The host organisation will not charge a participation fee from any of the international delegates. The sending organisation may charge a fee from their participants to cover its costs. This fee may not exceed 10 Euros per exchange day (including travel days). If the sending organisation does so, it will have to inform the host organisation about the fees charged.

- The host organisation will pay the full Erasmus+ Youth Key Action 1 travel flatrates (see below) for all delegates who actually show up at the exchange.

- This travel reimbursement will happen by bank transfer after the project, preferably bundled to the sending organisation (rather than to individual delegates), after proof of the main travel (tickets, boarding cards) and reimbursement forms on the host's template will have been handed in to the host. [Optional addition:] The sending organisations may request an advance payment to be able to pay for the travels.

- The host organisation will provide full accommodation to all delegates, including at least 3 meals per day and drinking water.

ROLE OF GROUP LEADERS

Erasmus+ Key Action 1 youth exchange rules require each national participant group to have a group leader. Group leaders in our network are often senior participants: People who have joined previous projects and who are now ready to take some responsibility; often, they are not much older, sometimes even younger than other participants from their country. They mostly join the project process – both content discussions and artistic creation – as peers rather than as team members; with their responsibility at the actual residency limited to:

- Being a spokesperson for their group if needed.
- Facilitating that their group members are on time for group meetings and workshops.
- Collecting travel documents such as tickets and boarding passes for reporting purposes.

Only in case there are minors in the group, the responsibility of group leaders gets heavier: They have to accompany those minors, take responsibility for them, and make sure that youth protection legislation applicable in the host country is taken seriously (e.g. limits to smoking and alcohol consumption).

So, why are the group leaders in our network rather senior participants than professional youth workers? This is owed to the facts that:

- Neither Erasmus+ funding nor national co-funding in most host countries provides enough budget to really pay group leaders.

- Especially in the 6+ countries multilateral exchanges that we typically do, with national groups often limited to 5 or 6 persons, sending professionals/employees as group leaders would be overkill, considering the workload for the sending organisations and group leader to group size ratio.

- In the ROOTS & ROUTES network, the organisational staff members mostly define their professionality as experts for creating safe and enriching environments for learning and empowerment; i.e. we are experts for quality hosting, rather than for travelling abroad with groups. Nonetheless, we sometimes have group leaders who bring in an extremely high level of artistic and educational proficiency, who then are hired by the host organisation to be paid members of the artistic coaches team.

ANNEX 7: USING GOOGLE SHEETS

Several of the OASES Tools are based on Google Sheets. Here's some things you should know about Google Sheets when using those OASES tools.

1.WHAT IS GOOGLE SHEETS?

Google Sheets is Google's free answer to Microsoft Excel. It works very similarly; if you know how to use Excel, you'll know how to use Sheets. While Google Docs is still far from reaching the functionality of Microsoft Word, Google Sheets is a very strong tool which can do some things which even Excel can't.

For individuals, Google Sheets is available for free as part of Google Drive. Businesses get Google Sheets for a fee, as a part of Google Workspace. For Non-Profits there is "Google Workspace for Non-Profits", which currently also is free within certain limits of storage space. In contrast to the normal Google Drive, Google Workspace is GDPR-compliant. This is important, for example, when you plan to store sensitive participant data there. So, we recommend getting Google Workspace for Non-Profits.

2.HOW TO USE GOOGLE SHEETS

We cannot give a full introduction to Excel or Google Sheets here. We recommend to anybody who is active in organisation and/or financial administration of any activities to familiarise themselves with spreadsheet software. However, here's some hints.

Access

Google Sheets are stored in the cloud (on Google servers). You can assign specific read and write access rights to people; with the prerequisite that those people have Google accounts (such as gmail or Youtube accounts).

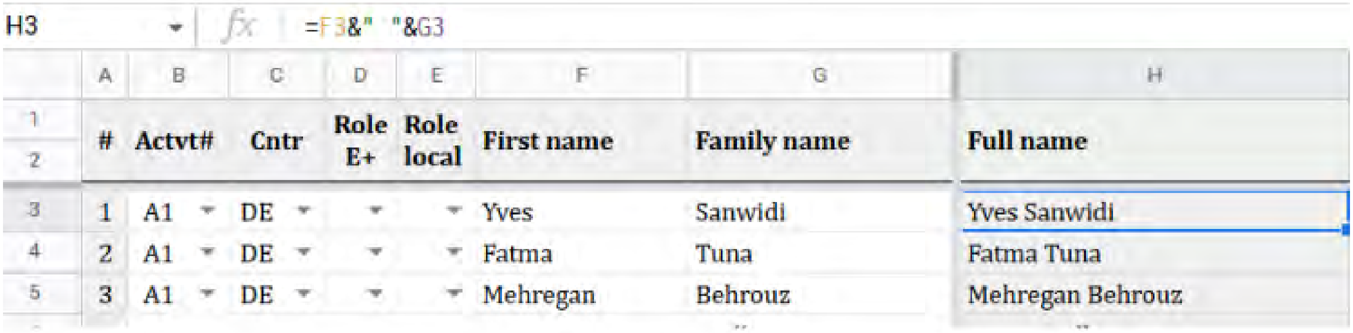
You can also make a sheet accessible for anybody on the internet, to read, or even to write.
Like, our OASES Tools have free read access for anybody; which allows anybody to pull their copy. You should of course not do this with any sheet containing personal data, such as the OASES Participants List; but rather, you should choose wisely to whom to give access for sheets like filled OASES Participants Lists.

Formulas

The OASES Sheets contain a lot of formulas. Those fields typically will have a grey background. Not all do, though; e.g. on the "Menu" page of the OASES Cooking Sheet, lines have colour codes for different kinds of meals; there, you can only see in the headline which columns contain formulas and which are made for user input.

Typically, you will get a warning message when writing in fields that are not supposed for user input. Which you can, but in most cases shouldn't, decide to ignore. The OASES Tools are far from foolproof. It's easy to mess things up, so please be careful.

If you want to know whether a table cell contains a formula, simply click once on the cell and look at what will appear in the formula line on top (marked with fx): If it is simply the cell content, then there is no formula. But if there is something completely different that starts with an equal sign "=" — then there is a formula. In the screenshot below, for example, there is a formula in Cell H3 which will combine first name (F3) and family name (G3) to the full name, with a blank in between:


H3 =F3&" "&G3

#	Actvt#	Cntr	Role E+	Role local	First name	Family name	Full name
1	A1	DE			Yves	Sanwidi	Yves Sanwidi
2	A1	DE			Fatma	Tuna	Fatma Tuna
3	A1	DE			Mehregan	Behrouz	Mehregan Behrouz

3.MAKE ENTRIES

You can usually just write any content into spreadsheet cells, as long as you don't overwrite any formulas. There is one exception though: Things that look like a number, or a formula, to Google Sheets. A classic example would be telephone numbers: Leading zeros or + signs will simply be swallowed, because Google Sheets normally will interpret "0049", "049" and "+49" all as the same number 49.

Therefore: If you want to enter telephone numbers, put an apostrophe ' first (not a French accent like ` or ´!); then Sheets will know: "Here comes plain text, not a number!". A German phone number could be entered like: '+49 221 9549 1761.

4.COPY/PASTE

If you copy from other documents into a Google Sheet, you should normally click on the clipboard symbol that will appear immediately after pasting, and select "Paste values only". This will prevent you from copying strange formatting into the sheet.

The only exception: If you copy-paste cells with ***formulas*** within a Google Sheet, do not select "Paste values only"; this would be counterproductive, as only the calculated value would be copy-pasted instead of the formula.

5.INSERTING AND DELETING LINES

Often, you will have to insert additional lines; for example, if you want to insert an additional dish into an already existing menu plan in the OASES Cooking Tool. This is how it works:

If you right-click (Mac: Option-click) on the far left where the grey line numbers are, you can select ''+ insert 1 line above'' or ''+ insert 1 line below''. If you want to add several rows at once, simply select as many rows as you want to insert (left-click on the row number of the first row; then hold Shift and left-click on the row number of the last row); then right-click to get the option to insert the corresponding number of rows.

If the table contains formulas, these should usually also be extended into the new rows. Example: The grey column C in the contact list, which automatically generates the full name from the first and last name. You can usually simply drag these formulas down into your newly inserted row: Select the grey-background formula field in the row above the newly inserted row; move the mouse pointer over the small blue square at the bottom right of the selection; click on it and drag it down into the new row(s).

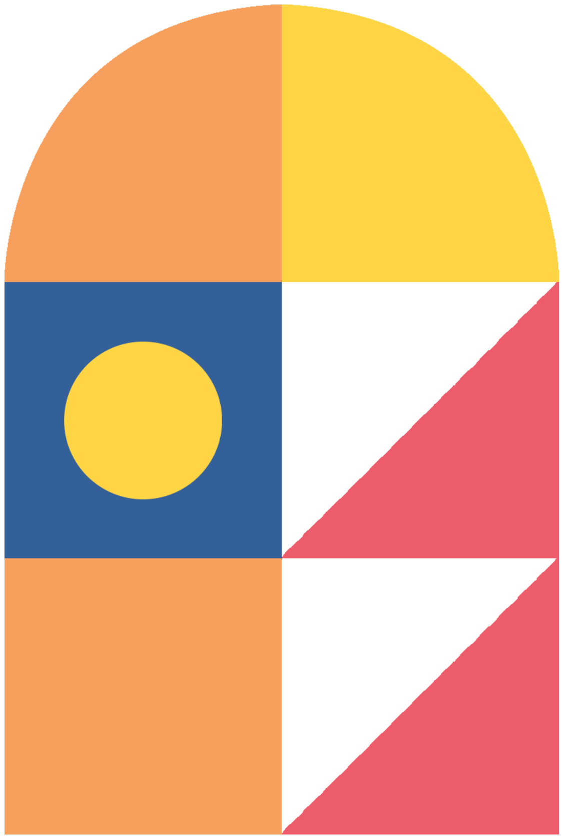
You can also drag down a selection of several columns with tens of formulas at the same time: Left-click on the first cell, hold Shift and left-click on the last cell; the blue square for dragging down then will appear there.

If a row is no longer needed, you can usually simply delete it: Right-click on the row number on the far left, "Delete row".

In general, you should be careful with deleting and inserting at the very beginning or end of a list; this may confuse formulas accessing the whole list.

ANNEX 8: THE PEDAGOGY OF EMPOWERMENT

by Pietro Gaglianò



According to bell hooks, an African American scholar, educator, and activist, in democratic education fieldwork conversation is the centre of pedagogy (Teaching Community: A Pedagogy of Hope, 2003). Such an assumption, simple but not banal, marks the merging of the best theories and practises of experimental pedagogy over more than a century. At the base is the idea that the centre of education is not teaching but learning, not only the transmission of notions but also the exchange of opinions, not the imposition of principles but the search for a shared vision. These terms are the basis of every path that aims at subjective and collective growth, every path that values above all experience and the advancement of cognitive abilities, which are not secondary but complementary to acquiring practical, technical and procedural skills.

We can call this a pedagogy of empowerment, an agreement that concerns all players and requires everybody to be dedicated and responsible. And, above all, have a strong desire to learn. Such an approach has a rich potential, especially in the field of arts and humanities, as well as in the frame of public projects, community-based projects, or any action engaging marginalised groups. All areas that are alternative to traditional education, both private and public, which is more and more focused on handing out proficiency certifications, on technical specialisation, and on an extreme functionalisation of all processes and legacies of knowledge. Moreover, the benefits of the pedagogy of empowerment are evident also in the field of scientific studies, even if they are less obvious.

The profile of an educator capable of giving impulse to such pedagogical aspirations is a mix of intellectual, psychological, and political factors. It is not easy to outline a univocal pathway to become a “good teacher”, capable of using their knowledge to develop the learners’. However, some key terms may indicate which tools are recommendable.

First, listen. We have two ears and one mouth, which should clarify how much we should be inclined more to listen than to speak. Listening, both by individuals and by groups, is the first step in the creation of an open and sensitive community (the class, the team, etc.). Thanks to listening, we successfully comprehend the bounds and critical points of a community and we can choose the most suitable language, the most appropriate artistic media and all the other items we need to create a common meeting ground.

The peer-to-peer approach is also fundamental for building a democratic relationship (not only a method) with all the players. Here lies the most radical divide between knowledge and instruction, between the vertical dimension of hegemonic education and the feeling of the possible that one can experience within democratic education. The peer-to-peer approach concerns the relationship amongst educators as well: such a connection fosters teamwork, it makes the whole programme to be more comprehensible for the learners, it nurtures a harmonic connection among all the sections of the pedagogical project. In addition, the connection between coaches and educators is a basic item for the far too often neglected cross-disciplinary approach.

The cross-disciplinary approach aims at creating an educational pathway involving coaches with diverse backgrounds, coaches able to use their talent or their competence to generate for the learners the possibility to comprehend throughout unexpected journeys, soliciting the vision of a free and inclusive world. John Cage, famous as an experimental musician and an unconventional educator, used to encourage art students to experiment with open performances, free of limits and conditioning. The goal was to pursue the form of art without restrictions of historical legacies and dominant aesthetics. According to Cage, this approach facilitates a transversal way of learning: an interpretation of knowledge that takes advantage of everyday life experiences as well as of emotional hints, of art, of environmental solicitations and of scientific studies too (Cage, who was passionate about mycology, used to say that "one can learn a lot about music while spending time with mushrooms").

Another key concept is the open-endedness of projects. Even in the framework of a clear project, with a consequential pathway, recognisable phases, an opening and a conclusion, it is important to be aware that outcomes are never predictable. Hence, there are two areas of expansion of the educational project: first, the importance of leaving a wide autonomy to the learners who, especially in the field of art education, are the real authors of the formal outcomes (even if guided by a coach). Second, the creative and educational path is strengthened; the learning experience itself gets greater relevance, which in traditional teaching is overwhelmed by a finalistic vision instead. There will be time for all learners to become great artists and do masterful work in their future. In the meantime, it is better to give them time and space for doubt, for experimentation, for questions, for changes. Furthermore, open-endedness limits the frustration generated, almost inevitably, by the excess of expectation. In this sense, the possibility of a journey with an imprecise destination makes it easier to accept the failure and to use it as a starting point for a new departure, a platform from which to observe the reasons for the lack of success.

Among many other concepts – there is not enough space here for all of them – a short conclusive reflection is about the role of the artist as an educator. In such a position, there is the need to balance educational and creative practices, considering also critical factors such as the artist's autonomy when asked to share and contaminate their vision with the pedagogical needs. Eventually, it is essential to stress how libertarian education and artistic creation walk on parallel routes: because they both have faith in freedom and need freedom, because they share the courage of hope.

CREDITS

oases for Change – Organising Artistic Self-Empowerment Spaces ran from 2021 to 2023 and was coordinated by **ROOTS & ROUTES Cologne e. V. (RRCGN)**, and jointly implemented by **Blues Derneği (Istanbul/Turkiye)**, **Centro di Creazione e Cultura APS (Florence/Italy)**, **Empreinte (Lille/France)**, **Kaunas Cultural Centre of Various Nations (Kaunas/Lithuania)**, **Royal Court Liverpool (Liverpool/United Kingdom)**, **Stichting Lloydscompany (Rotterdam/Netherlands)**, **Street Dance Center (Salzburg/Austria)**, **SMouTh – Synergy of Music Theatre (Larissa/Greece)** and **Subjective Values Foundation (Budapest/Hungary)**.

Authors:
Andreas Almpanis, Anna Édes-Takács, Augustin Gressier, Barbara Lilla Joó, Benjamin Mathieu, Conny Beißler, Dainius Babilas, Davide Sibilia, Dimitra Zacharouli, Dovydas Laurinaitis, Eglė Rušinskaitė, Fatma Tuna, Gabriele Cinti, Giada Mancini, Göksenin Tuncalı, Gürkan Özbek, Jade Schiff, Janna Hadler, Marialena Tsiamoura, Marina Bistolfi, Maximien Aldebert, Mehregan Behrouz, Michaela Dunston-Eichhorn, Miriam Mussa, Nicola Duzant Hayden, Noé Cazin, Pietro Gaglianò, Pinelopi Brachou, Raphaël Foulon, Rémy Lequeux, Sascha Düx, Susannah Iheme, Teya Quarmyne, Uma Devi Ramanathan, Vasileios Primikyris, Viviane Tanzmeister, Youngung Sebastian Kim and Yves Sanwidi.

Photo Credits:
Conny Beißler, Leon Bernhofer, Penelope Brachou, Eleni Kyriazopoulou, Benjamin Mathieu, Francesca Pignanelli, Gilberto Poggi, Ari Reich, Dovilė Sadauskaite, Nora Schwarz, Davide Sibilia and Antonela Tsapo.

Funded by the European Union

"OASES for Change – Organising Artistic Self-Empowerment Spaces" was funded as a Strategic Partnership by the EU program Erasmus+ Youth in Action. Views and opinions expressed in this book are those of the authors only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.