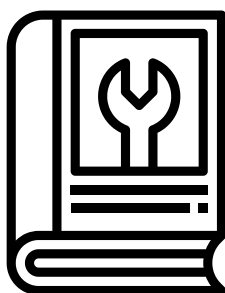

OPERATIONAL DIGITAL TOOL FOR OPERATOR



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INTRODUCTION



CREATIVE EMOTIONAL JOURNEY – OPERATIONAL APPROACH

This publication was created within the project **CREATIVE EMOTIONAL JOURNEY – OPERATIONAL APPROACH** financed by the Erasmus+ Programme – KA2, realised by **Sciara Progetti Teatro** (IT) in partnership with **Compagnie Duanama** (FR), **Creo Comun: facilitando el cambio** (ES), **Vilniaus Universitetas** (LT), **Action Sinergy SA** (GR).

CREATIVE EMOTIONAL JOURNEY OPERATIONAL APPROACH was born in 2020, in full lockdown, from the union of different artists and trainers engaged for years in educational activities in various countries of Europe. The context of the particular collective experience experienced during the Covid-19 pandemic has had global repercussions, particularly felt by the cultural, creative and educational sectors, where a serious lack of tools and methodologies has emerged to support operators in their work: on one hand, there are educators, who work with young people, the category that has been most affected by the psychological consequences; on the other hand, there are also cultural workers, who despite the significant contribution of their sector (CCS) to the economy and well-being of people, have seen their already precarious work situation worsen, with the application of social distancing measures and the consequent postponements, cancellations or closures of events, live performances, exhibitions and cultural institutions.

Cultural activity has an economic and also social and mental health dimension, which proved particularly important during lockdown. This dimension seemed to be a strong feature of cultural participation across the EU, where, despite the confinement measures, citizens participated in various spontaneous cultural activities through social media. Similarly, artists shared their creations online for free to help people overcome the difficulties of the pandemic. However, culture is also an economic activity on which artists and cultural operators depend for their survival. As the OECD demonstrates, the pandemic has resulted in individual artists, and CCS enterprises being locked-down for an unpredictable period and unable to continue their activity, unless they have the possibility to go digital.

On the other hand, it seems that the demand for digital cultural content and e-sales of cultural goods and services have grown among populations under confinement measures. In this respect, in April, Unesco and OECD launched initiatives^[1] where artists and CCS specialists highlighted the role of culture and artists for social cohesion and mental health during confinement measures, an urgent need to maintain the vivacity and diversity of the sector, preserving its employment, and to include culture as a driver of post-coronavirus change.



In this direction of synergy between art and training with the support of the digital tool – experienced in its potential during the lockdown – the project of **CREATIVE EMOTIONAL JOURNEY** moves, to create an online platform of creative educational resources, open to teachers, educators, cultural workers, designed for young people, innovative in thematic content and methodological approach, designed to develop emotional intelligence.

If we consider emotions as an integral part of how we interpret and make sense of events, then they consequently affect whether or not we maintain or change our current practice. For example, emotions might be signalling reward and trigger curiosity or they might make us feel uncomfortable and give us an incentive to reconsider what we do.

In other words, emotions influence what we learn and how – and consequently direct our acting and thinking. For these reasons CREATIVE EMOTIONAL JOURNEY aims at supporting CCS operators, educators, youth workers, educational leaders and support staff providing a new Methodology and tools to implement creative and emotional educational activities in digital, live and blended format for young people.

This manual, written and edited by Sciara Progetti Teatro (IT), Compagnie Duanama (FR), Creo Comun: facilitando el cambio (ES), Vilniaus Universitetas (LT), Action Sinergy SA (GR), is one of the Intellectual Output (IO3) of the project, and will serve as a guide for the user of the platform CREATIVE EMOTIONAL JOURNEY – OPERATIONAL APPROACH (<https://creative-emotional.eu/>).

[1]

[www.europarl.europa.eu/RegData/etudes/BRIE/2020/649414/EPRS_BRI\(2020\)649414_EN.pdf](http://www.europarl.europa.eu/RegData/etudes/BRIE/2020/649414/EPRS_BRI(2020)649414_EN.pdf)

DIGITAL LEARNING, CREATIVE TOOLS AND EMOTIONAL EXPERIENCE: THE NEW EDUCATIONAL METHODOLOGIES OF THE CONTEMPORARY

CHAP. 1



CREATIVE EMOTIONAL JOURNEY–OPERATIONAL APPROACH combines a strong digital design action with a creative action in the educational field, based on immersive, creative and emotional experience for young people; it is a themed “journey”: the approach can be implemented in various and urgent themes for society. Our Consortium, due to the internal expertises, has adopted and addressed 2 specific themes (gender based violence and bullying) that represent the models for practical implementation of products.

CREATIVE EMOTIONAL JOURNEY offers educators a blended approach, including online tools and integrated face-to-face activities: principles on which the **CREATIVE EMOTIONAL JOURNEY** model is based, are those of emotional, experiential and digital learning, and they can be applied to all formal and non-formal contexts and educational agencies.

Emotional learning

Emotions govern all human relationships and contribute to the achievement of success in learning and the internalization of knowledge.

There is a wide range of pedagogical, psychological and scientific literature on the value of emotional learning. For example, the psychologist-philosopher-pedagogue of Geneva Jean Piaget (1896–1980) states that for the harmonious development of the personality of those who must learn an interaction between cognition and affectivity is necessary, for the close parallelism that exists in human thought between the affective and the intellectual plane. Benjamin Samuel Bloom, American psychologist and pedagogue (1913–1999), argues that there is a close relationship between affectivity, motivation and learning, since the affective and motivational variables exert a relevant action in the processes of knowledge, understanding and socialization, which take place in educational environments.

The crucial importance of emotions in learning is also highlighted by the connection between the same emotions and the cognitive

processes related to memory: the strength of our memories depends on the degree of emotional activation induced by learning.

The American psychologist Daniel Goleman (1946), takes up the concept of emotional intelligence and demonstrates the value it has for all individuals, young and adult, in the relational, learning and working environment.

Emotional Teaching represents the translation into educational practice of the principles of Emotional Intelligence by Daniel Goleman. Emotional intelligence implies the ability to recognize, use, understand and manage consciously one's own and others' emotions and can be refined both through the use of specific techniques and through the mediation of educational agencies.

According to Goleman, emotional intelligence has five fundamental characteristics, namely self-awareness (the ability to produce results by recognizing one's emotions); self-mastery (the ability to use one's feelings for an aim); motivation (ability to discover the real and deep reason that drives to action); empathy (ability to feel others entering a flow of contact); social ability, (ability to be together with others trying to understand the movements that happen between people).

The objectives of the Teaching of Emotions are the following:

- induce increased self-control;
- acquire emotional awareness;
- use clear, effective and assertive communication;
- affirming one's self through confrontation and cooperation;
- develop curiosity, desire, sense of belonging, tolerance to frustration and boredom.

Socio-emotional learning (Social Emotional Learning) is increasingly becoming one of the methodologies of educational approach. It starts from the idea that any discipline (even subjects apparently distant from the emotional dimension, such as Mathematics or Technology) can make its own contribution, through its specific educational value, the development of fundamental soft skills in pupils, at different age levels; similarly, each discipline can be effectively addressed, leveraging the emotional sphere of the individual being trained.

The social and emotional dimension plays a central role in every aspect of life. Regardless of disciplinary and interdisciplinary content, the same diversified situations and rituals also in formal educational contexts,

such as school, are containers and triggers of emotional states, and therefore lend themselves to collective and shared reflections in the classes on issues so important for the life of each (including educators).

CREATIVE EMOTIONAL JOURNEY makes use of emotional learning by proposing educational paths that use artistic and creative languages (radio drama, theater, video) to address the issues addressed, since they are tools in direct dialogue with our emotional sphere.

Experiential learning

Experiential learning is a tool able to facilitate learning: it bases its approach on the involvement of the person, through his experiences and abilities, offering the opportunity to learn through cognitive, sensory and emotional activities.

Today's society and its daily complexity, send continuous stimuli to the individual, prompting him to feel the need for a constant and life-long learning, which can no longer be left only to educational institutions and "official" contexts. The complexity of everyday life is in a process of evolution directly proportional to that of the growing attention to the processes related to learning as a dimension to be developed and increased throughout the entire span of existence; The complexity of everyday life is in a process of evolution directly proportional to that of the growing attention to the processes related to learning as a dimension to be developed and increased throughout the entire span of existence; The Knowledge Society responds to the imperative of "Lifelong Learning" and "Lifewide Learning", a sine qua non condition to respond adequately to new challenges of the contemporary. In the Knowledge Society learning is personalized, built on the specific peculiarities and needs of the learner, from which training systems can not be separated.

In a context like this, experiential learning is a tool capable of facilitating the learning process, since it bases its approach on the involvement of the person, through his experiences and abilities.

To date, therefore, experiential learning and teaching represents the basis of every educational process and the future of training itself, thanks to a structured path that allows to achieve specific skills, recognized as indispensable also in the professional field.

How many types of experiential training are there? It is a tool that is increasingly in demand and that, because of its effectiveness, continues to evolve and diversify precisely to help colleagues and collaborators develop, through learning by doing, those skills that are not acquired with study and technique, but through moments of life lived. Here is a list with some examples of experiential teaching:

- Role-playing games;
- Simulations;
- Team building;
- Ice breaking;
- Behavior analysis and training.

Each of these techniques aims to transfer and develop different behavioral skills and abilities, but they all fall within the pedagogical methodology of non-formal education.

CREATIVE EMOTIONAL JOURNEY includes activities to be carried out under the guidance of a facilitator, in which methods of participatory learning, designed on the interests of young people, will be used, and in the learning process will be rediscovered artistic languages, such as theater, cooperative games that exploit the playful dimension to intervene on group dynamics, the techniques of the Theater of the Oppressed that reinterprets through theatricality the principles of conflict resolution.

Lifelong Learning, requires the adoption of precise criteria and strategic guidelines on training policies, such as promoting, supporting and implementing connections and integrations between the different educational agencies, or work in partnership between institutions to develop a culture of lifelong learning, or to bring into dialogue the various operators involved in the training processes and to make their practices interface to strengthen their professional skills as mediators of learning.

CREATIVE EMOTIONAL JOURNEY brings this process of sharing and exchange of good practices between educational agencies on an international scale: the platform created for the project will be constantly expanding with the contributions of users themselves, free, multilingual and fully accessible, full of constantly updated open resources.




Digital learning

In the methodology used as much as in the content conveyed, great importance will have the digital tool: the goal is to enhance the training proposal using the digital language, peculiar to the young generations, and create an innovative educational path to be coordinated with educational activities.

The new digital technologies, including distance technologies, necessarily introduced in all educational services with Covid's running in, can no longer be considered as tools for an exceptional and contingent context, but over time they will adapt to all educational levels in the age of development, integration and complementarity with the relationships in presence.

Asking ourselves about the role of technologies in training, we evaluated the possibility and the opportunity to incorporate new digital technologies, in a competent and appropriate form, alongside ordinary learning tools, in a renewed educational context in methods, on the basis of the paradigms of the human sciences and in particular those of psychology and pedagogy. Starting from this reflection, **CREATIVE EMOTIONAL JOURNEY** introduces digital learning in its methodology, in order to create an experience in mixed mode, a guided multimedia learning path, to help educators and young people acquire digital learning skills and methods, support the development and availability of open learning resources, mobilize all stakeholders (youth workers, facilitators, trainers, educators, teachers, students, families) in order to improve the role of digital technologies in educational processes.

The first of the digital tools used in **CREATIVE EMOTIONAL JOURNEY** is an **Educational Channel on YouTube (www.youtube.com/channel/)**, with in-depth video and audio content. The partnership started from the experience of the YouTube' leading partner Sciara Progetti channel, which already has a community of about 12'000 professionals in education sectors from all over Italy, including 5'000 subscribers. The Channel wants to be a platform of digital content such as video and podcasts, free, accessible and permanent, to enrich the immersive "sessions" that the facilitators will propose to young people. Sciara Projects through a clear and outlined editorial project has built its own YouTube channel as an educational channel, aimed primarily at young



people and schools; through various formats such as "Inside", "Interviste coraggiose", audio and video stories, explore civic issues such as bullying, gender equality, gender based-violence, environmental education, diversity, disability, legality, sexuality, sentimental education. The live events organized by Sciara have been very successful among the school public, thanks to the vast network of educational institutions built over the years, reaching up to 600 schools at the same time, with weekly live streaming events that totaled 15,000 participants live. Their experience and established network ensured the implementation of this intervention and high quality results.

The **CREATIVE EMOTIONAL JOURNEY** Educational Channel aims to provide highly educational multimedia content, offering creative resources for lessons in sociology, civic education, on gender based violence and bullying. The proposed videos are interviews with experts, influencers, young popularizers who deal transversally with the issues addressed, or information pills produced by the partners, while podcasts will take the form of narratives drawn from theater performances, books and true stories, which will allow students to embark on an emotional journey: multimedia products that stimulate learning and encourage different learning models, with unlimited dissemination potential. The educational channel is fully accessible also by deaf users, thanks to a translation with subtitles, and blind users, who will be able to access the videos thanks to the functions of reading the subtitles offered by screen readers.

YouTube is a much appreciated educational resource by both young people and educators, because it has features that make the learning process more appealing. The videos, using the language of the images, facilitate the memorisation of information; the podcast can be downloaded and consulted offline at any time, thus responding both to the new training trends of continuous learning, is to a new way of living school and work commitments, experimented with smart working and DAD: a more flexible way, for multitasking individuals, in which study and work intersect with the activities chosen in leisure time.

The second online tool used is website conceived as an open content and resource platform (creative-emotional.eu/), from which operators can download educational materials and proposals for educational activities written by other international youth workers, educators and

psychologists, useful to set up interactive and participatory thematic sessions and lessons.

The use of open educational resources allows to customize and expand learning processes, bring out new sources of education, share and create content from different countries, consulting a much wider range of educational resources. Open technologies allow everyone to learn, anywhere, anytime, on any device.

The use of OERs in Europe is still too fragmented and unsupported. Efforts must be stepped up to ensure that European content is visible and widely accessible, as well as that users, learners and educators are able to find resources and are reassured about its high quality. For many professionals of the educational sectors, the lack of cataloguing, selection and availability of adequate quality resources is a major obstacle to the wider use of OERs.

The e-learning platform of **CREATIVE EMOTIONAL JOURNEY** is an example in which educational resources can be assembled, catalogued and usable in customized ways.

The introduction of open learning resources into the project has been designed to stimulate the creation of innovative learning contexts in which content can be adapted by users according to their needs. Stimulating the supply and demand of OER: high European quality is crucial for the modernization of educational processes: this is one of the main objectives of **CREATIVE EMOTIONAL JOURNEY**.

Combined with traditional learning resources, open learning resources enable mixed forms of face-to-face and online learning, and greater use of learning experiences that combine both in-person and online lessons (blended learning) can increase student motivation and learning effectiveness.

The **CREATIVE EMOTIONAL JOURNEY** platform offers:

- A system to allow youth workers, facilitators, trainers, educators, teachers to provide learning activities by creating immersive experiences and sessions, in presence or in distance
- An environment for the creation of immersive content by users, as well as for the use of an existing content library
- Tools to measure the results of the proposed path and to deepen social issues



- These needs, combined with the ability to distribute and share educational practices and content with other international educational agencies, make the platform accessible, updatable, accessible and inclusive.
- The proposed digital environment is configured as a virtual laboratory where to create educational experiences and find immersive content, which responds to the need for educators to simplify and standardize the approach towards the processing and enjoyment of content, for example by selecting some standard paths, but at the same time ensures the possibility of creating personalized and always different educational proposals.
- The methodology **“CREATIVE EMOTIONAL JOURNEY - OPERATIONAL APPROACH”**
- The project, through a 2-year collaboration between international partners, has created a methodology and tools for practitioners, educators and youth workers to implement emotional and creative pedagogical activities, providing a Toolbox (IO1), a Methodology (IO2) and a Operational Digital Tool for Operators (IO3), to support and guide them in the creation of creative emotional paths for young people.

The objectives of the project are:

- give new creative and productive impetus to the educational and artistic sector
- give young people the opportunity to address specific and urgent issues with an emotional approach;
- Bridging art and education through an emotional approach, and using digital as a tool

The materials prepared for operators take into account the need to provide them with tools and a methodology to implement activities in digital or mixed format that can then be combined with the live format, also to support the cultural and creative sector.

The project created ready-to-use modular materials that operators can use to build and customize the educational experience according to the target audience, equipped with a guidance that provides the tools and knowledge necessary to create from scratch new and original journeys on many different themes, or using different artistic techniques.

The materials for the end users of the experience (youth) are produced taking into account the need to work emotionally with young people on urgent issues for society, using 3 modes of content enjoyment:

- online
- face-to-face
- blended: online as part of preparation for the live experience

CREATIVE EMOTIONAL JOURNEY aims to overcome the mere recourse to common sense or to simplify rationalizations, integrating art, the pedagogy of emotions and the pedagogy of reason, creating a tool that gives the opportunity to each user, operator, artists, educators, trainers, to compose their own personalized program.

CREATIVE EMOTIONAL JOURNEY is an emotional educational experience, which operators turn to their users engaging their emotions; a tool that involves the use of guided listening, videos, live performances, group exercises, interviews, in-depth analysis and discussions with experts on the topics covered, podcasts, training materials and open resources that each operator, artist, educator will be able to shape and combine with their own workshops following the methodology that this project provides.



DIGITAL YOUTH WORK AND NON-FORMAL EDUCATION

CHAP. 2



The two words “youth” and “digital” are interconnected closely. Technology is present in all areas of a young person’s life, and this fact needs to be considered when we enter any conversation regarding working with youngsters. Young people can be considered “digital natives” – a term created by Prensky (2001) – for various reasons. They are the first to have been able to master the use of the new ICT, and to a great extent this everyday use transforms their manners of information acquisition, consumption, communication, and media consumption habits, putting them on a completely different trail to the habits of older generations. Youth work, in general, needs to be enriched with methods which encourage youth engagement, such as gamification, in order to capture the attention and interest of young people.



This need becomes more apparent when we discuss digital youth work. In the digital world, the distractions and temptations are infinite. In order to capture the eye of a young participant, the youth worker needs to come up with a treasure of methods that will help the message pass through.

Digital youth work needs to be adaptive, open minded, flexible, and experimental. As mentioned in 2016 in the Screenagers International Research Project Report, “...if youth work fails to embrace the use of technology and social media there is a risk of becoming outdated and irrelevant to young people who use youth work services” (Harvey, 2016).

What is more, the duty of the youth worker is to provide their target group with empowerment to adapt and survive in a world where digitalisation is a reality. For this to be achieved, digital youth work needs to migrate to the environments where young people already operate, in order to destroy the walls between the youth worker and the young person, and in order to grow their digital skills.

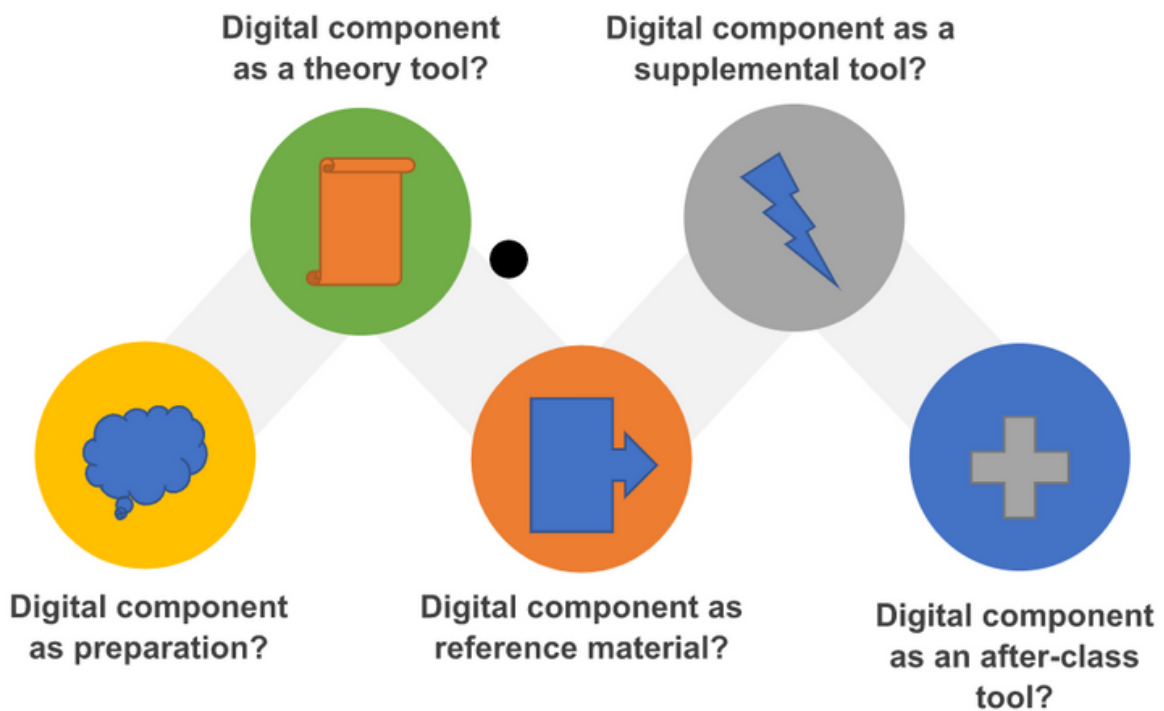
According to the EU expert group on digitalisation and youth, established under the European Union Work Plan for Youth 2016–2018, digital youth work:

- Means using or addressing digital media and technology in a proactive way in youth work
- Is not only a method of youth work, but a different sector altogether, which can be applied in any youth work setting
- Has the same goal as youth work in general, and digital tools need to be used in a way that supports the goals of youth work
- Can take place both in face-to-face situations and online settings, either as a tool or an activity
- It follows the same values as “traditional” youth work



Digital youth work in practice – the role of the digital component

There is an abundance of tools which can be used for digital youth work. An important differentiation can be made here, as digital youth work is not only an important aspect in online trainings, but also in face-to-face trainings which can be enriched with digital elements. Different levels of digitalisation are possible when a youth worker decides to attach this model to their professional activities. A youth worker can, at the one side of the spectrum, choose to enrich the face-to-face experience, or to transfer the experience completely to the online plane. When the youth worker is designing an action, they need to always consider how the online components can transform the learning experience of the young person, and how they can address the specific needs of the target group.



Non-Formal Education

What is non-formal education?

Non-formal education, as the name indicates, is an educational model which employs methods different from the traditional educational model, where there is a source of knowledge – the instructor, and there are recipients of knowledge – the students. Non-formal education drifts away from the traditional model, as the instructor takes the role of facilitator, who becomes the vessel through which the participants (and no longer students) can generate the knowledge themselves. This educational model can be used in cases where sensitive topics are discussed, as with the help of experiential exercises and an egalitarian atmosphere, participants feel an open environment to share among themselves experiences, knowledge, and insights.



What is the role of the facilitator?

The role of the facilitator is vital in this process, as they are required to understand the way participants assimilate knowledge, and to help them improve their understanding of the topic material, by making adjustments and by course-correcting them when it is necessary.

When the participants are encouraged to create knowledge for themselves in an environment that encourages making a mistake and learning from it, the learning experience becomes stronger and of better quality. What is more, during this process, a conversation is encouraged between the participant and the facilitator, which makes the learning more interactive and personal for the participant, and it is easier for them to realise that they are the active creators of knowledge. This conversation is going to have the maximum benefits if it is applied early in the teaching process, so that the students will build the new knowledge based on solid foundations and not on mistakes that repeat themselves exponentially.



Daniele Cibati,
non-formal
educator –
extraordinaire

What are the tools that a non-formal education facilitator can use?

Non-formal education is a process which defies the traditional structure of the brick-and-mortar classroom, but still requires a certain set of tools in order to keep the process fruitful and engaging. These tools are the following:

Energisers: Energisers are activities which aim to raise the energy of the group, by engaging their bodies and minds. They can be used by the facilitator at any moment that a drop of energy in the group is identified, because they are easy to do, and they are quite effective to bring the focus back into the room.



Getting to know each other/ Team building activities: Every non formal education session must begin with these types of activities, because when the group gets to know each other, an atmosphere of trust is inspired, which is absolutely necessary in order for the experiential exercises and activities of NFE to be more honest, open, and effective.

Experiential exercises: Experiential exercises lay in the heart of non-formal education. The participants of the group get deep into the discussed topic, by experiencing or witnessing situations which put them in positions outside of their own, and which invoke emotions necessary for empathy and understanding of sensitive matters.



What Art exercises (theatre, music, dance, etc): Art has been proven to be one of the most efficient tools that a non-formal education facilitator can employ in order to invoke creativity and emotions among a group of young people. Theatre, for example, can be used in order to discuss matters of gender-based violence and bullying, by putting the participants in certain situations while, at the same time, protecting them from the harmful effects of unpleasant situations, as theatrical roles exist outside the psyche of the participants.

Role playing games: Role-playing games are a centrepiece of the gamification method, which is one of the most important factors when we discuss non-formal education. Similar to art exercises, feelings of empathy are invoked quite effectively when roles of different people in situations alien to the participants are played out.



ROLE OF CREATIVE AND CULTURAL SECTOR (AND ART AND CREATIVITY) IN EDUCATION OF YOUNGSTERS

CHAP. 3



What culture and what education are we talking about?

Unlike animals, human beings are born into a world in which their bodies are part of nature, and they are also born into a non-natural, social and historical world of production of specifically human objects and signs. This specifically human dimension, which has as its root the protection and development of life, the removal of pain and suffering, explains our tendency to correct, to "heal" the imperfections of nature. For example during pregnancy and at birth - so that each new human being launches his life in optimal conditions for the handling of his body, his mind and finally his freedom, in relation to an environment already constructed, already given by the historical accumulation of human intentions. It is this freedom that will allow him in turn to bring his share of change to the conditions existing at his birth. The human revolt against pain and suffering is so strong that it has even allowed human beings to approach the wildest animals to ensure the protection of their nature, providing them with care and attention, establishing laws and social organizations to ensure this task.

Today, the ancient debate on culture and nature has been overtaken by the current humanist conception, which considers the human being as "the historical being whose mode of social action transforms his own **nature**"[1]. Since his scientific approach and his work on **resilience**[2], Boris Cyrulnik has presented a conception along the same lines: the human being contributes to transforming the environment in which he or she lives, and he or she is transformed by its environment. This conception allows us to make the development and fulfillment of human beings depend directly on human action, and not on natural conditions that would be given once and for all. Thus, depending on the direction and meaning given to our actions, we can speak of moments of "humanization" and moments of "dehumanization".

In "this landscape", where the human body belongs to nature and the intention belongs to his conscience, the human being has had the freedom to choose between conditions of life. However some have been able to consider the human being as a solely natural being, projecting

and justifying any social construction as "natural" as well: from the natural legitimacy of kings, queens and states, to the belonging to a class or social caste, passing through the justification of a God at the service of the continuity of an unchanging vision of society. There is a point of view that maintains the human being in a "naturalness" and opposes his development and liberation. From this conception derives the maintenance of injustices, social inequalities, and of course, inequalities of access to the world of culture and education. This "natural" vision of the human being has led to the development and promotion of a culture of violence, of constraint, of the power of a part over the social whole, of discrimination and injustice.

This seems to be the situation in which we are currently immersed. The Culture and education are in the forefront because they are also in crisis: the "progressive" elements, directed towards the positive change of society, towards its humanization, clash with the "crystallized" or "regressive" elements of the part of society that leads the global process towards dehumanization, which is reflected in the education and culture of violence.

At the same time, a culture of justice, compassion and tolerance, of humanism, has always appeared at different moments in history, during different "crises" of societies and empires. We are talking here about a culture of humanization and an education for humanization.

From a humanization perspective, what can we say about education today?

Over the last fifty years, new views on humanity and on social projects have emerged in different societies. We find a renewed vision of nature in the work and actions of currents of thought such as Permaculture, Collapsology, New Humanism, Nonviolent Communication, Feminism.

It is a human vision that emphasizes cooperation and not competition; a systemic vision of the world and not an analytical vision. This means that we abandon the vision centered on a theoretical individual, whose immediate interests are disconnected from the needs of others, and whose sense of life is an accumulation of material and symbolic things, disconnected from everything.

The observation of cooperative phenomena in nature now replaces that of competition or the domination of the strong over the weak.



Of course, such a change of perspective and of meaning given to what is observed, is to be found in the human gaze and not in the external world. If human beings start to see a world of cooperation, it is because a change of perspective has occurred in themselves, not in nature or in society. Therefore, such a change of perspective produces a social influence, generating new objects and new cultural productions that will eventually transform society. These productions have in common a certain rejection, a certain disgust of violence and of everything that produces pain and suffering.

In 1979, the Swedish government took the initiative to legislate a ban on corporal punishment in child education. In 1989, article 19 of the United Nations Convention on the Rights of the Child proclaimed the right to an education without violence. It was not until 2019 that France followed. This convention is regularly commented and **evaluated[3]** The French delay betrays an oversight along the way, because already in 1795 one of the directions given to education impulsed by the revolutionary, was the prohibition of corporal punishment in elementary school.

It is not a question, in this text, of redoing the process of the advances and retreats of violence in education, but of underlining that, like any human activity, education can be directed towards a "humanization" or a "dehumanization" of society. Thus, in the documentary "If I had known... I would have been born in Sweden", we can see two little Swedish girls open their eyes wide and smile in delight: the journalist has just asked them if their parents sometimes slap them. One of the children, after a few seconds of silence, finally answers, **"...what's a slap?" [4]**

The contributions of affective and social neuroscience

The clear trend of humanistic values in education is nowadays strongly resisted in society, as well as an increasingly radical opposition between humanism and anti-humanism. The latter is dramatically illustrated as much by the regression of women's rights as by the violence committed against young people or teachers. Racial violence, religious violence, sexual violence, economic violence in the first place, show alarming signs of the advance of this regressive and agonizing culture, which considers that the human being must be "educated" and not "instructed", "straightened out", "repressed and put back on the right path" as soon as he commits a "fault". This "fault" must be "punished", in the same way that "success" must be "rewarded", while prejudices must be "avenged".

However, over the last twenty years, affective and social neurosciences have revealed the behavioral and cerebral consequences of such a system of educational relationships. We now know that this only leads to the destruction or delayed maturation of higher brain structures and functions, and to the reproduction of a dehumanizing **system[5]**. Thus, our capacity for empathy, reasoning, planning for the future, amplifying our symbolic horizon, managing emotions, regulating stress, depend essentially on the quality of the human relationship and the quality of the educational relationship. For this reason, at the center of humanizing education, the practice and learning of a non-naïve vision of reality – that is to say, one that depends on the way we look at it and not on an "objectivity" that is independent of the human being – appears to be fundamental. The first step in this learning process is for children to come into contact with their own registers: the registers of the interior and the limits of the body, of motor skills, of emotions and of their intellect, and of course, of others. When adults produce shocks, brutalities, negations of the interiority of children, they predispose them to distrust and isolation, to fear, to blind competition.

Education, development and brain structures

The developmental steps of the psychophysical structure of any child are dependent on the maturation of certain brain structures. It is known today that between 5 and 7 years of age, the neuronal development of the orbitofrontal cortex allows the regulation of emotions, a task that will depend until then on the care of the adults in his or her environment. Thus, the adult who considers that the child's capacity for integration is the same as his own, will tell the child who expresses himself a little too strongly and incongruously – from the adult's point of view – "to stop being interesting", "to stop acting", "to hurry up", whereas the little one is incapable of controlling his impulses and registering events in any other way than in a very emotional way, by a simple stage of cerebral maturity. We therefore see adults who, with their best intentions and good faith, delay the development of children, who do not understand the treatment they are receiving. They have to use their energy to secure themselves where they cannot make sense of what they are receiving from their surroundings, instead of using this energy to develop in a secure way.



Creativity

In a general meaning : the creativity is a phenomenon whereby something new and valuable is formed. It's the capacity of an individual to imagine or construct and implement a new concept, a new object or to discover an original solution to a problem. It can be more precisely defined as "a psychological or psycho-sociological process by which an individual shows imagination and originality in the way of associating things, ideas, situations and, by the publication of the concrete result of this process, changes, modifies or transforms the perception, the use or the materiality with a **given public. [6]**

The created item may be intangible (such as an idea, a scientific theory, a musical composition, or a joke) or a physical object (such as an invention, a printed literary work, or a painting or another artistic item).

Peter Meusburger estimates that over a hundred different definitions can be found in the literature, typically elaborating on the context (field, organisation, environment etc.) which determines the originality and/or appropriateness of the created object, and the **processes through which**

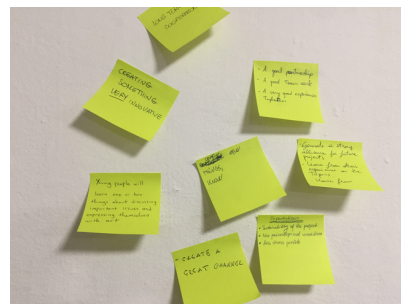
it came about. [7] As an illustration, one definition given by Dr. E. Paul Torrance in the context of assessing an individual's creative ability, described it as "a process of becoming sensitive to problems, deficiencies, gaps in knowledge, missing elements, disharmonies, and so on; identifying the difficulty; searching for solutions, making guesses, or formulating hypotheses about the deficiencies: testing and retesting these hypotheses and possibly modifying and retesting them; and finally communicating the **results.**"[8]

What is creativity from the point of view of humanistic education?

It is a contact with oneself, with what is not given once and for all. Creativity allows the little human being to enter into the horizon of his freedom of choice, into symbolic expression, into his imagination, his "distance" from the world of objects.

It allows the maturation and development of the cerebral functions that govern agility, balance, graceful gesture, the palette of emotions, the poetic function, speech and the relationship with others. Finally, creativity puts in relation and in search of harmony the process of experience of intimate discovery and of contribution to a social environment built by others.

Derived from this conception, a culture of humanization of society can be founded and promoted. The engagement of the child in his own creativity allows him to appropriate his psycho-physical structure, while his encounter with artistic objects and culture in general, allows him to consider another point of view than his own, and to feel the impacts of cultural objects at different levels of his consciousness. By this way, he educates himself to the freedom of choice, between the elements that produce him pain and suffering, and the elements that stimulate his freedom, his joy, his love for all that is alive.



Creativity and education

As you have seen before, creativity is an important part of a human being. Here we can ask ourselves if the creativity is something we were born with or we learn it from others or improve through our life experience? In the other hand the question is what is the true source of creativity and what can improve or decrease it. According to study of Dr. George Land and Dr. Beth Jarman proposed by NASA 98% of pre-schoolers were considered creative geniuses. This high result was so surprising, that they started testing the same group of children as they grew up. By grade school, only 30% of the children were considered creative geniuses. By high school, it was only 12%. They conducted the same test on a group of adults, and the results were STILL trending down. Less than 2% of the adults tested in studies were creative **geniuses.**[9]

The implications of this profound study are rather self evident. We are innately born with the potential of a creative genius, but the moment we enter the school system, we get dramatically dumbed down. The reasoning for this is not too difficult to apprehend; school, as we plainly call it, is an institution that has historically been put in place to ultimately serve the wants of the ruling class, not the common people. The national education constructs "the good citizens" that work for the society.

The really paradox is that creativity is one of the most in-demand 21st Century skills. We know that in order to keep up with the future of work, we all need to be able to come up with new solutions to new problems, and we can't do that if we don't have creative geniuses leading the charge.

Since the end of the 1990s, creativity has become a growing area of interest once more within education and wider society. In England creativity is now named within the school curriculum and in the curriculum for children aged 3–5.

There are numerous government and other initiatives to foster individual and collective creativity, some of this through partnership activity bringing together the arts, technology, science and the social sciences. One of the underpinning themes and justifications for this re-kindling of interest in fostering creativity is that the individual and collective empowerment which is fostered by the development of creative skill is seen to be a good thing at the social and economic level in particular.

Empowering young people through the social and economic opportunities that cultural and creative industries can offer is at the heart of the 2005 **Convention on the Protection and Promotion of the Diversity of Cultural Expressions**[10] of UNESCO. More in line with the **UNESCO Operational Strategy on Youth 2014-21**[11], special focus continues to be given to youth, in particular young creators and cultural professionals. This priority is mainstreamed by UNESCO throughout its programs and activities.

Maybe we should to make a difference between formal and non formal education. If we consider a formal education as an institution of keeping the social status quo, we can see also the more or more the developpement of the alternative forme. his non formal and alternative education is increasingly entering the school and is based a lot on the creativity and the internal liberty of choice. It shows changing of thinking about the necissity of youngsters.

The youth are considered as a one who are the large potencial inside him and if we construct the good condition for them, they know the best what they need and want to developpe. Each person has his own speed of development and the education is considered a process. The art and the creativity are the best way to leave this free space in order to give up, to propose and to try, to connect with our-serve and to share with others.

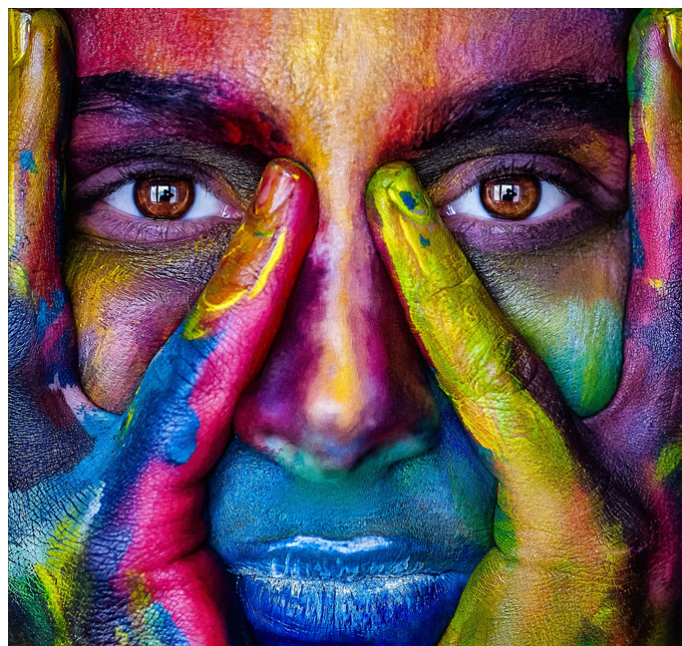
The Role of art in the education of youngsters

The art mobilizes the intellectual and the emotional, the physical and the spiritual, and makes a virtue of subjectivity. It offers a unique way in which we can explore ourselves and our position in the world at large, as well as a way to exchange with others about what we see, feel, think and experience. Art is a way to open dialogue within and between individuals and communities.

Children's culture is multifarious and pluralistic, displaying layers of subcultures, meanings, and adult influences, extending from infancy through pubescence. It is recognized that the arts contribute significantly to promoting children's wellbeing. Symbolic self-expression through the arts allows children to express complex feelings and hybrid identities. It supports validating individual and collective identities. It not only empowers children but also helps to improve their health and wellbeing. We can find several method of using the art in the education. In the nursery shool children use the art as a form of expression that takes part integral of its surandings.

After in the secondary school the art becomes the technique to learn. The youngsters participate in the artistic workshop in order to learn or try this type of art. We can find the course of plastic arts, music, theater or dance. This is considered as a part of recreation or sportive activities. If some wants to go deeper he can continue outdoor or to register in the artistic school. The artistic or cultural skills is also part of youth background. They go watching the show, to the museum or the painting exhibition in order to learn some about the technique, about the history or the culture items. However the art often isn't considered as a tool of their internal development. This way of seeing the art is very important. Doing the art, youngsters create something that didn't exist before and they take part of the active actor of the reality. They also connect with themselves and learn more about their internal world. In the other hand the artistic way of seeing opens them to the other kind of world that only material one, the world of emotions, of others, of curiosity, of feeling, of beauty or simply imagination.

It's some act of the meditation. It's also a way to learn the permanence, the discipline; learning by learning, processes of improving one self or others, to learn listening others and things, to use all senses, to learn more about our body and others and so on.





Exemples of creative methodes

Plastic arts

We can see how young people like painting and drawing everywhere. This art can be used as a tool of expression and mediation. Other mediums will facilitate this liberation through the different artistic techniques proposed: drawing, collage, painting, modeling... It is a question of making possible a non-verbal mode of expression, of generating a creative and of giving form to representations and emotions. In this process, the aesthetic result is not considered as an objective, and remains at the appreciation of the person who made the production. In these moments of exploration, whether in painting or drawing, the free gesture is privileged. Spreading, tracing, covering, scratching, erasing: all these gestures allow each one to express something singular, to find his or her own artistic language. In this context the creativity of each one can be expressed. In the same way that the tools traditionally associated with painting (brushes, knives) can be replaced by objects whose usual use has nothing to do with painting (sponge, toothbrush, objects of various shapes coated with paint...). It is also possible to paint with fingers, or to walk barefoot on the paint...The use of paint can provide a sensory pleasure related to the manipulation of the material, the mixing of colors, the coloring of spaces, the gestures and the rhythm of these gestures.

"I am amazed, astonished, surprised by what everyone creates, by the diversity of gestures, movements, traces, colors. It is not only a palette of colors, it is a human palette, which comes from our heart, from our guts, from our stories, from what we are". **(Testimony written at the end of a group painting workshop, around the pallet table)[12].**

Creative writing

Creative writing is any form of writing which is written with the creativity of mind: fiction writing, poetry writing, creative non-fiction writing and more. The purpose is to express, whether it be thoughts, experiences or emotions. Rather than simply giving information or inciting the reader to make an action beneficial to the writer, creative writing is written to entertain or educate someone, to spread awareness about something or someone, or to simply express one's ideas and opinions. Even business writing and formal letters are still creative, but if you write something you don't care about, it will be uncreative, without substance.

Creative writing exercises and workshops offer much more than just the training of writing skills. In professional life, creative writing might help youngsters to find new ways of presenting knowledge and experience to various target groups, and to improve your skills of persuasion. For educators, creative writing provides a great way to broaden the curriculum and give students new, different challenges. Creative writing enhances the imagination and understanding of strategies that help to create original ideas and new solutions to challenges youngsters face. Thinking about personal growth, creative writing also provides them with a means to become more comfortable with sharing their own thoughts, to get to know themselves better, to explore their own strengths (and areas they may need to improve), how to get in touch with feelings, as well as to improve self-confidence and self-esteem. Writing can help them to find self-forgiveness and healing.

Music and rythmes

Music, a universal phenomenon, has been used since antiquity for its healing, relaxing and relational powers, in cathartic or sedative form. It has non-verbal, creative, emotional and structural qualities. These qualities are used in the relationship between people to facilitate contact, interaction, self-awareness, learning, emotional expression, communication and personal development.

Music reaches individuals "at the heart of themselves", music is a privileged means of expression, which allows the individual to "let out" his suffering and emotions. Thus, sounds and rhythms become instruments to increase one's creativity, reconnect with oneself and treat various health problems.

As a tool for personal growth, music helps to increase one's dynamism as well as to improve one's cognitive (attention, memory), psychomotor (agility, coordination, mobility) and social-emotional capacities. On the one hand, it helps to develop listening, concentration, in a word, attention to the present, and on the other hand, it helps to work collectively, creating more bonds, thus promoting group cohesion. The music also promotes bridges between people of different cultures and places.

Musicians can propose workshops of sensitization to music, instruments, music-dance, singing, rhythmic workshop, composition of rap, musical comedy, percussion, stomp and so so... Rap and stomps are the activities

appreciated by the teenagers. In the first one they let themselves express their favorite subject and in the stomps, the young people can't use their voice. They have to create their own instruments (or their body) and make a performance using them. Stomp uses objects such as brooms and garbage can lids, tapping them like musical instruments to create performances. So then it opens to another way of seeing and hearing the world and using the objects and its body.

Dramatic arts

The theatrical expression has existed since the dawn of humanity. How many times we have seen the children create and play characters, with dolls, tell stories. Playing is a part of its unprompted education and the form that help them to try, to understand, to externalize their emotions or daily events. The theatre uses their own way of doing things.

The theatrical practice brings technical bases which allow a better awareness of oneself and the environment: speaking, concentration, use of the voice, stress management, awareness of the body, of emotions, of space, of group, the dramaturgy, the characters... The facilitators are careful to ensure that the participants' criticisms are constructive and non-judgmental in order to help others to go further.

The workshops allow the construction of a personal work method that helps the young people progress and gives them skills and knowledge that will be useful to them at school and in their daily lives. The workshops aim to encourage expression and exchange within the group.

Children and young adolescents develop their imagination towards more openness and are encouraged to invent ways to overcome difficulties and to imagine a better environment. The young people can, within this framework, acquire techniques of expression and new knowledge, reinforce their self-confidence and their perseverance, make progress in listening to others, develop their imagination. The workshops also allow them to discover strong values carried by a humanist theater where the individual becomes co-creator of the world around him.

The sessions require reflection and inspiration, and they also encourage the exchange within the group. The workshops help to connect with and express one's own emotions, as well as to evaluate oneself. Example of the exercises of evaluation. At the beginning of the session, sitting in a

circle, they can do a "Mood Weather", during which each person (participants and facilitators) shares, with the others, his or her emotional state by specifying his or her feelings and emotions. At the end of the session, in the same way, everyone shares their feelings about the session, either by gesture or by verbalizing.

The final creation allows to put oneself in a project together where the presence of each one is essential and where the creation becomes collective. This reinforces the group spirit, the aparteness, the feeling of being important in the group. The rehearsals learn to improve individually and collectively. The youngsters develop a positive and supportive attitude. The facilitators accompany them in this process in a spirit of "troupe" specific to the theatrical milieu.

Some techniques: image theater, which proposes to make scenes based on images, forum theater to talk about problems and find solutions, story theater that starts from the lived experience of scenes of reality proposed by the participants, storytelling to encourage the imagination and free story creation, the movement theater that favors the body expression, mime that works on non-verbal communication, clowning to find one's own clown, object theater where people work on the relationship with the material, improvisations that favor letting go and listening, speech theater, actor studio methode which focuses on character building, poetrie for working the methaphore ans internal images, commedia de l'arté where it is about working on typical characters, mask theater and so so..

Dance

In ancient times, humanity danced all the time, because dance is one of the intrinsic expressions of human beings. Natural events, community gatherings, family moments, war and peace, the seasons of the year ... - all these moments were expressed through collective, family and individual dances. Today, especially in rural areas, dance is still present in daily life.

Dance provides a way of learning that develops communication skills, problem-solving techniques, and creative and critical thinking skills through kinesthetic abilities. At its core, the goal of dance education is to engage students in artistic experiences through the processes of creation and performance. Dance, as a particularly rich learning

modality, can be used not as a goal in itself but as a means and/or tool in formal and non-formal education, to develop individual and group problem-solving skills, to acquire concepts and understanding of topics, to link movement activities to academic themes allowing practitioners to tap into the deep **kinesthetic intelligence of youth.**[13]

It helps to be aware of the space and the body and to let go of the technique, to improve and to listen to oneself and others. Dance animator the dissolution of the blockages of the body, the emotions and the mind. Through the dancing Movement and the welcoming of body sensations and emotions, the youngsters can integrate a new knowledge of themselves and to connect with the unique energy which is his or her own can finally express itself fully. Free dancer is the invitation to give way to free and spontaneous movement leads to creativity and full self-expression.

Method to improve the creativity

Creativity challenge is the method of increasing the creativity. But we can also use it as a way to be more creative in the daily life and to make flow a permanent feature of our lives and at the same time have contributed to society and culture. More the facilitators, youth worker and parents improve their own creativity, they can better influence the youngsters. Some steps to enhancing personal creativity based on the **research of Mihaly Csikszentmihalyi**[14]

Learn to liberate your creative energy

- **Cultivate your curiosity and interest in your life, explore the word.**
That is a allocation of attention to things for their own sake. It's the way to keep on the child curiosity, as him to highlights and invests with interest anything within range. For developing this:
 - Try to be surprise by something everyday. Experience this one thing for what it is and not for what you think. Be open to the word is telling you.
 - Try to surprise at least one person every day: say something unexpected, ask the question you wouldn't ordinary ask.....
 - Write down each day what surprise you the most and how you surprise the other.
 - When somethinh strikes a spart of interest follow it. We think to be



too buisny to explore idea, song, flower that has captured our attentio
or we think that it's not our buisness. But the word is our buisness.

Cultivating flow in every day

- Wake up every morning with a speciphic goal to look forward it. It's easer befor sleeping to revieu the next day and to choose the particilaire task to do that should be interesting or exiting
- attention on the consequence of your action, concentrate to the task .
- to keep enjoying something , you need to increase its complexity : improve and surprise yourself

Protect your energy creative : build up the habits that help you to control your attention so that it can be open and receptive or focussed and directed.

- Take charge of your schedulte : find your moment you are the most creative, your rythme
- Make time for reflexion and relaxation (time you should not expect any task to be done)
- Shape your space : find out witch microenvironnement fits the best yourself
- Find out what you hate and like about life and stard dooing more what you love and less what you hate.
- make the things you do more enjoyable : have a clear goal, pay

Internal traits : internalize this creative suporting structure in your personality as possible , learn new paterns of attention.

- Develop what you lack : to start identify your most obvious characteristic (you can ask to your friend) and after try its opposite
- shift often from openness to closure. Beeing receptive and open on the one hand and focussed and hard-driver on the other. To shift moment by moment from your own viewpoint to that of the other.
- Aim for the complexity: follow your own way and respect the rules of your domain and step in the tradition of culture. Complexity is a result of the fruitfull interaction between these two opposing tendencies.

Theory and Method of Creative Education[15]

The nature of creative education is to develop creativity in diverse human capabilities, as the purpose of education is the cultivation

of human capability comprehensively. So the educational purpose in creative education is explained as “the development of human creativity”. Creativity is understood as universal and holistic aspect of human, and the spheres of creativity can be classified into physical-physiological sphere, social sphere, rational sphere, moral sphere, artistic sphere, and religious sphere in human life and the properties of value ability in each sphere are presented. Considering that the basis of creativity realization is love, the action of love can excite interest and desire in every human area by making educational self be acted in education. Interest and desire produce idea, and the idea sets conception and hypothesis for the subject, a new thing is discovered and dug, and the elements of value are manifested and then the stage of development is built to produce value.

Teaching method of creative education is established by the five-stage teaching. The five-stage teaching has the stages of idea, discovery, digging, manifestation, and development as a teaching method for cultivating creative abilities of humans. The common premise for applying the five-stage teaching is the encouragement of learner’s freedom and willingness, and the teaching mode should be preceded as the principle of teacher’s love and guide. The details of the five-stage teaching are stated below.

- The stage of idea: imagination of the subject. It is most fundamental stage for cultivating creativity. Imagination is personal and intuitive action that can be made from free and voluntary intuition .
- The stage of discovery : seeking the problem of the subject. The content or object to be found is materialized in this stage and creative thinking is presented externally and visibly to find the problem to be solved.
- The stage of digging : looking for the direction of subject solving. This is the process that the content acquired from discovery is changed to reasonable and systematic conception and then goal-oriented and unified conception can be achieved for the new value.
- The stage of manifestation : comprehensive plan for the goal attainment. The stage of manifestation is the process to complete a meaningful content by utilizing dug content and arranging it systematically. That is, the content in digging stage is elaborated by imagination for development state and it is presented in the process to build unity and order.



- The stage of development is to complete a human ability by creating new value. So, it is the stage of application to practice and realize conception by using every thinking freely. The true value of creativity is to stimulate willingness that causes new creativity again.

We can see creative circulation process to present endless continuity of learner's development of creative ability by the five-stage teaching of creative education; it means unlimited educational possibility of human capability cultivation.





Synhese

Let's summarize what we have said:

- We have said that the human being is born in a world that he has not chosen, and that since his origin, he is immersed in a historical-social world that guides him towards his fulfillment or his regression to the state of impotence in front of conditions of pain and suffering.
- It is in a project of full humanization that education can integrate the cultural contributions useful for development. In a moment of social dehumanization, destructive cultural contributions struggle with constructive ones, one of the signs of this struggle being the disconnection: each one takes a different and incompatible direction with the other.
- The development and growth of children is dependent on the values and knowledge of adults. Emotional and social neuroscience is now showing us which behaviors serve and which serve human development.
- Creativity requires the "taking of registers" of the child with his being and his functions: body, motor, emotional, intellectual.
- We are innately born with the potential of a creative genius, and the forme of education can improve or totally descricre our creativity.
- Since the end of the 1990s, creativity has become a growing area of interest once more within education and wider society. The role of the art and the creativity in contributing significantly to promoting children's wellbeing and in increasing of its autonomy becomes more and more evident .
- The arts provides a way of learning that develops communication and social skills, problem-solving techniques, and creative and critical thinking skills. Its works to create the non -violent society based on non-jugement, leasining and interest of others.
- The kind of creativity of artists, scientists, and others can transform our culture and the way we look at the world. It's some state of mind and beeing.
- The creative capacity of the human being is infinite and his creative intention is an integral part of his being. The creative education and the creativity stimulate this tendency.

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- [1]: Definition given by Silo in one of his works "the human landscape" in Humanize the Earth, Silo, Editions Références 1997
- [2]: Resilience is, in B. Cyrulnik's definition, our capacity to take a new path of development when it has been stopped, damaged by accident, by trauma, by unchosen circumstances.
- [3]: <https://www.cairn.info/revue-deviance-et-societe-2012-1-page-85.htm>
- [4]: "If I had known... I would have been born in Sweden," directed by Marion Cuerq in 2013; <https://www.oveo.org/>
- [5]: For more information on this topic, see the works of Catherine Gueguen, Nicole Guedeney, Boris Cyrulnik, Marshall Rosenberg.
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- [10]: For more informations : <https://en.unesco.org/creativity/convention>
- [11]: Complete texte : <https://unesdoc.unesco.org/ark:/48223/pf0000227150>
- [12]: <https://www.atelierartsetlettres.fr/art-th%C3%A9rapie-peinture/>
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PRACTICAL GUIDE TO USE INTELLECTUAL OUTPUTS

CHAP. 4



This publication, the **Operational Digital Tool for Operators**, is designed to support operators: it is a practical guide to the implementation or the creation of the **CREATIVE EMOTIONAL JOURNEY**.

Operational Digital Tool for Operator contains all the instructions to support operators - like youth workers, trainers, facilitators, teachers, educators, creative and cultural sector's operators - describing step by step how to navigate through the **Toolbox** and the **Methodology** to be applied to create JOURNEYS with also the possibility of adapting the path and experience of the project to other realities, themes, goals, artistic forms.

It also explains how to implement activities in a format that combines online and face-to-face experience.

The Manual describes the experience and results of the pilot phase, and how to involve and engage young people, the community and stakeholders.

The digital operational tool for operators has been designed for creative and cultural sector operators who want to continue working in the post-pandemic era, in dialogue with the digital tools that serve as a valuable support for bring art into the educational sector; at the same time it supports operators in the educational sector who want to address specific issues with a creative and emotional experience for their users.

Operators who want to take this route have two possibilities:

- modulate a creative emotional journey with materials already provided;
- create a new and original JOURNEY, with new materials and contents, using this **guide (IO3)**, the tools contained in the **Toolbox (IO1)**, the activities developed within the **Methodology (IO2)**.

THE TOOLBOX

Our **Toolbox** offers a collection and description of tools that can be used when working with and managing youth groups.

In our **Toolbox** you will find:

Face-to-face tools:

- Brainstorming
- Creative writing
- Crossword labs
- Debriefing
- Energizers
- Forum Theatre
- Icebreakers
- Roleplaying
- Team building activities
- Fish bowl dialogue

Digital tools:

- Kahoot
- Jamboard
- Mentimeter
- Mural
- Powtoon
- Storybird
- Typeform
- Videoscribe

Each tool has its own instruction card containing a description of the tool, examples of implementation/use, pros, cons and tips for operators. These tools will be used to implement the **Methodology** created within the project. However, they are useful for practitioners during any practice or activity based on the Non-Formal Education and Digital Youth Work.

Our **Toolbox** is therefore a valuable source of materials that can be used in various activities.

THE METHODOLOGY

A **CREATIVE EMOTIONAL JOURNEY** is an immersive, creative and emotional experience for young people. It offers you the opportunity to explore with young people urgent topics for our society.

CREATIVE EMOTIONAL JOURNEY provides young people with a learning experience combined with an emotional approach, creating a bridge between art and education using the digital as a tool. The **Methodology** leads the operators in the creation of journeys for youngsters.



To create the **Methodology**, we decided to build two **CREATIVE EMOTIONAL JOURNEYS** adopting 2 themes:

- **Gender-based violence**
- **Bullying**

These JOURNEYS represent the models for the practical usability and implementation of the **Methodology**.

The numerous materials to guide you in the implementation of the **Methodology** are divided into thematic sections available for artists, youth workers, educators, teachers and operators.

The **Methodology** includes the use of guided listening itineraries, group exercises, special insights and talks with experts on the topics covered, podcasts and videos, educational materials and non formal education proposals that each operator, artist, educator will be able to shape and combine following the guide of this **Manual** and the tools in the **Toolbox**.

STRUCTURE OF A CREATIVE EMOTIONAL JOURNEY

Each JOURNEY is composed of different steps.

These steps lead to the implementation of educational paths based on the use of art and non formal education methods, studied to address with youngsters sensitive and important topics for our society.

|

Introduction for operators

- Infographics with data on the topic
- Preparatory information materials
- Introductory video for operators

Introduction for young people

- Introductory video for young people

Core contents

- Thematic audio listening

Debriefing

- Video introduction to content elaboration
- Group work sheets (guidance material for operators)

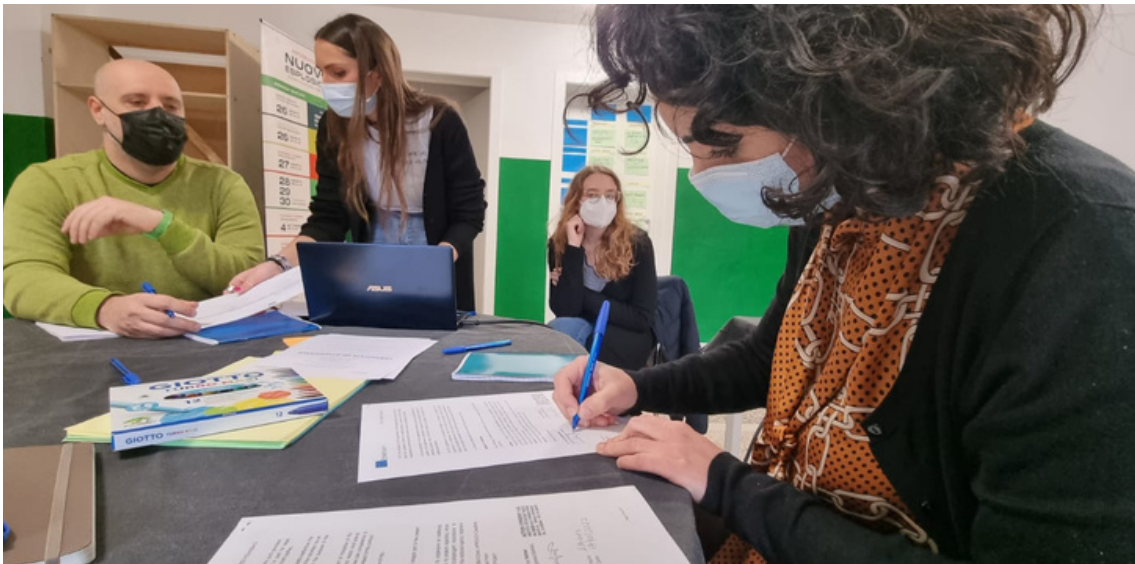
Clousure

- Greeting video

Thematic in-depth materials

- Videos for more in-depth information on the topic.

All the materials are available in our Website creative-emotional.eu/ and in our YouTube channel www.youtube.com/channel/



VIOLENCE. AN INTRODUCTION

CHAP. 5



Despite the fact that violence has been with mankind since its beginnings on this planet, it is still, to this day, a very complex concept for which there is no unambiguous and simplifying definition.

Different authors in the field of peace studies have contributed their visions to generate definition proposals that have an impact on different dimensions and aspects depending on the visibility dimension of violence.

International institutions have also contributed to the work of integrating the different visions related to violence through the promotion of spaces for reflection and conceptual definition.

In this sense, the definition given by the World Health Organization in 2002 can be a useful starting point for further conceptualizations of violence.

According to the WHO, violence is defined as "the intentional use of physical force or power, threatened or actual, against oneself, another person, or against a group or community that either results in or has a high likelihood of resulting in injury, death, psychological harm, maldevelopment or deprivation".

This definition emphasizes the use of power against another person or group in order to be classified as violent.

A basic understanding, therefore, comes from the fact that when we speak of "violence" we are talking about "a specific use of power", essentially its use "over" someone (be it a person or a collective) to achieve particular interests, causing harm, damage and, ultimately, pain. Power thus takes on a significant dimension in understanding violence, as well as its prevention: bringing awareness of how power is being used in the context of violence will facilitate its de-escalation or prevent its occurrence.

It is necessary to understand how violence, although, as we said at the beginning of this paper, has accompanied the history of humanity since its beginnings,

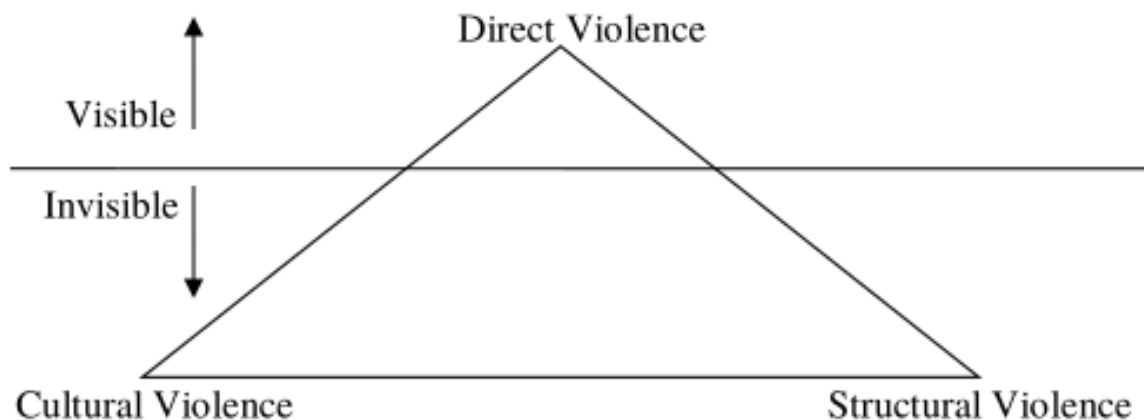
must not be understood as an irreversible element but as an avoidable human process, since it is intimately related to the use of power in the achievement of specific objectives and therefore it is possible to foresee, imagine and create scenarios and situations free of violence, where conflicts can be transformed in a creative and positive way.

As Johan Galtung, Norwegian theorist and world exponent in the field of peace studies, reminds us: "Conflict is inevitable, it is part of the human experience, but violence is **avoidable**" [1].

On the other hand, to return to Galtung's thinking, it is specifically from conflict, and more specifically from the inability to transform it into an experience of mutual enrichment, that violence is generated: faced with a scarcity of resources (whether physical, such as water, or conceptual, such as religious truth) it is possible that a polarization between positions is generated (i.e. the annulment of all capacity to listen and of interest in the opposing position) where it will be, as previously commented, the specific use of power that determines the outcome.

Power and conflict, therefore, are the key elements in understanding the spread of violence, in all its dimensions. We clearly need to be able to delve deeper into the complexity of power and conflict in order to understand the different dimensions of violence and to find possibilities for change and transformation.

Galtung's conceptual framework helps us to understand how the imbalance of power in conflicts generates different dimensions of violence, some visible and others invisible to a first analysis, by distinguishing between three types of violence:





By *direct violence*, Galtung means violence that is exercised directly by an actor. This violence is visible and of a physical or psychological nature. There is a perpetrator and a victim. Direct violence is what is normally understood as violence (torture, murder, physical or psychological abuse, humiliation, discrimination, bullying, ...).

More in depth, invisible to superficial analysis, we find *structural violence*: This type of violence is generated by social injustice and the structures that promote this social injustice. It is a rather invisible force that is shaped by the structures that prevent the satisfaction of basic needs. It is usually expressed indirectly and has no directly visible cause. According to Galtung, it always occurs when people are influenced in such a way that they cannot fulfil themselves in the way that would actually be potentially possible (apartheid, racial segregation laws, legal provisions for the subjugation of the civilian population, in the form of unjust social conditions, unequal access to education/education, degrading living conditions, poverty, ...).

Finally, at the same level of invisibility, we find cultural violence: that is, aspects of a social culture that legitimizes the use of direct or structural violence. Cultural and symbolic violence is often manifested in attitudes and prejudices (racism, machism, fascism, Islamophobia ...).

The invisible level describes the fact that in the case of structural and cultural violence no one appears who can be held accountable. Structural violence is embedded in the system and manifests itself in unequal power relations and thus in unequal life chances.

According to Galtung's logic, the three types of violence are interdependent. To prevent one, it is also necessary to attack the other two and address them during violence prevention actions. To concern oneself exclusively with one level inevitably nullifies the effectiveness of any action.

In any type of social framework, we can find the three direct/cultural/structural dimensions and their analysis is what can allow us to understand the dynamics that are hidden in the conflictive experiences that we, as educators, teachers, facilitators, accompany in the groups in which we intervene.

And in every conflictual experience, we will inevitably encounter a certain use of power, which will define the final result, power being understood here as **"the capacity or potential to influence others".[2]**

For this, in addition to bringing awareness of the multidimensionality of the violence at stake, it is necessary to rely on a frame of reference to generate the same level of awareness of the power at stake in the relationship and its origins. In this sense it is useful to bring in the contributions of the theoretical physicist and Jungian psychologist Arnold Mindell, who, through the methodological framework of Process-Oriented Psychology (also known as Processwork) provides a conceptualisation of power, and its abuse, useful for application in the field of the study of violence.

Mindell stresses the importance of exploring the factors that allow someone to obtain power, through providing a useful map for better understanding this **process[3]**. These factors can be considered as privileges. He maps these privileges according to a ranking system. He defines rank as the "sum of a person's privileges" and sees it as a "conscious or unconscious, social or personal ability or power arising from culture, community support, personal psychology or spiritual power".

In this sense, Mindell defines 4 typologies of rank:

- **Social Rank**

is generally unearned, and its relative powers and privileges are supported by social norms. They cover areas such as gender, class, ethnicity, colour, wealth, nationality and education, among others.

This form of rank is the ranking bestowed by the culture and society we live in. It embraces the value system as well as the biases and prejudices of the mainstream society, and bestows more privileges to some people and less to others.

- **Local / Contextual Rank**

Arises in a particular situation and is specific to an individual's position in that situation. Each context has its own value system (e.g. a class or a political party). Rank in a local context comes from having those qualities that have currency in the community. In many contexts, being popular, well-connected, an insider or old-timer gives one local rank.

Even if social rank is always present in local contexts, someone's high social rank may not apply in a particular social situation such as the workplace or a specific group (e.g. to be white, a high rank status in the world, won't be so in a BIPOC activist organisation).



- **Psychological rank**

is the range derived from the internal resources and skills that enable us to function in our social interactions. It is based on our sense of self-esteem, self-knowledge and inner security.

Unlike the previous ones, it is possible to increase this rank through personal development.

- **Spiritual/ Transpersonal Rank**

This rank is based on the ability to recognise ourselves with experiences and values that go beyond the individual and sustain us in times of difficulty.

For religious or spiritual people it may be the connection to a divinity or universal forces, while for others it may be found in universal foundations such as human rights.

Rank ultimately determines our position on the "ladder of power" in a given context or situation. The use we make of rank determines whether our action in a conflict can generate violence, hence the need to bring awareness of the rank we inhabit in each situation.

In both gender-based violence and school violence, two types of violence that are studied in this document, the study of the invisible dimensions of violence as well as the use of the range present in the situation will allow any educator, facilitator or leader to be able to intervene effectively in the situation.

It is through increasing awareness of power and its use in all contexts that it is possible to de-escalate violence and thus transform conflicts into creative learning experiences and collective construction of solutions for the future.

Gender Based Violence

All violence, as we have seen, develops through an abuse of power in which someone more powerful and stronger tries to subdue someone weaker by force. In the case of violence against women, women's inequality in relation to men is at the root of the problem. Our society is structured according to the different roles attributed to one sex or the other: those of men, based on strength, virility, power and ambition; and those of women, centred on aspects that lead neither to success nor to power and are socially considered inferior to those of men.



This distribution of roles leads us to a patriarchal society, where men enjoy all spheres of life, both public and private, while women are limited to the private or domestic sphere. The most immediate consequence is the consideration of women as objects owned by men.

According to the 1993 UN General Assembly declaration on the elimination of violence against women, gender-based violence is defined as: "Any act of gender-based violence that results in threatened or actual physical, sexual or psychological harm, including threats, coercion or arbitrary deprivation of liberty, whether occurring in public or in private life. The term is used primarily to highlight the fact that structural gender-based power differentials place women and girls at risk of multiple forms of violence.

Gender-based violence has been and continues to be one of the clearest manifestations of inequality, subordination and power relations of men over women. This type of violence is based on and is exercised because of the subjective difference between the sexes. In short, women suffer violence simply because they are women, and the victims are women from any social, educational, cultural or economic background.

Applying Galtung's vision to violence, also in the case of gender-based violence we can distinguish between direct, visible violence and other more invisible violence that permeates the social reality of each country.

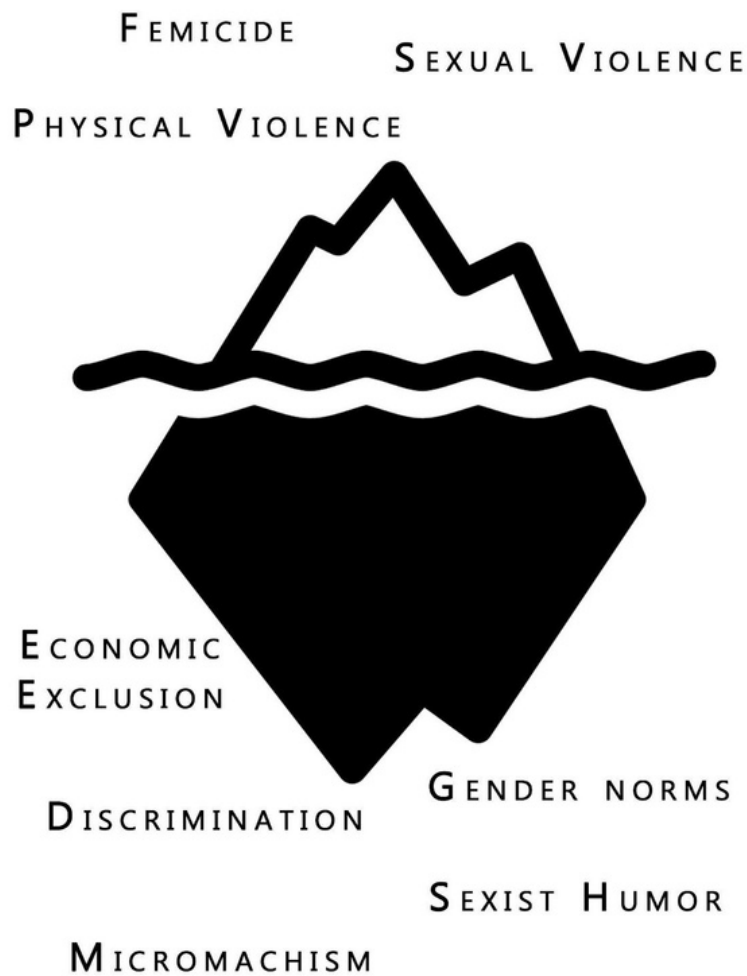
If we think of cultural gender-based violence, we inevitably refer to a particular cultural framework, patriarchy, made up of norms, values and beliefs that permeates the collective vision of a society and is reproduced through classic socialising agents (families, institutions and the media).

The result of this reproduction is a sexist society in which unequal and unjust relations are configured with regard to the distribution, access or the possibility of using all kinds of resources, especially material, social and symbolic resources among the diversity of women in each region. This is how symbolic violence, one of the multiple expressions of gender inequality denounced by feminist theorists and women's movement activists, takes shape, a situation that is kept hidden or opaque (also hidden or opaque) by the interaction of social actors with the same dominant social structure. This cultural violence therefore feeds into structural gender violence: that is, the social structures (made up of laws, regulations, social institutions) that sustain a gender-biased system of injustice.

From an analysis of the use of power, it is possible to see how in this system, inevitably, the imbalance of power is in favour of men, who have a high social rank, attributed by the very fact of being men.

Throughout history, men's use of privilege (both consciously and unconsciously) has been geared towards maintaining this imbalance and feeding back into violence.

If we were to think of gender-based violence as an iceberg, we could see how beneath the surface there are a large number of elements that compose, enrich and feed it without the need to be as visible as the situations of direct violence to which, unfortunately, the media have accustomed us in recent years:





The invisible part of the iceberg is also the largest part, which allows the ice volume to continue floating.

"The iceberg represents in a graphic and metaphorical way how, on an invisible and naturalised base of violent practices, other forms of visible and more extreme violence are being erected. In this sense, it is important to know the graph because it allows us to begin to talk about the violence that sustains the other more visible forms of violence. Gender-based violence is not an individual problem (of a couple or person) but a social phenomenon that crosses different spheres of life and that there is a set of invisible forms of violence that are the basis for other forms of violence.

As a structural problem in society, they emerge in different areas of everyday life. "They are reproduced through practices, discourses and gender stereotypes such as jealousy, possession, control, sexist jokes that degrade us, micromachism, objections to how we dress, sexist advertising, etc."

In this sense, change in gender relations involves influencing the invisible dimensions of gender-based violence, both by recognising and intervening in the patriarchal cultural framework that generates it and in the institutions that sustain an unjust system in which inequality between men and women is manifested in everyday life.

A fundamental task is to work on the construction of a new anti-patriarchal culture that builds new narratives aimed at breaking down stereotypes and prejudices related to gender and, in particular, to the construction of male and female subjects.

In the same way, it is necessary to intervene in power relations, raising awareness, especially in the male population, of the existence of certain gender privileges that, if misused, generate abuse and violence. It is clear how, in this sense, intervention with men is a fundamental part of any intervention interested in influencing the prevention of gender-based violence.

The male population needs to recognise its reproduction of gender-based violence, not only in the most visible and reprehensible aspects, but in all those factors of social life that are part of the patriarchal culture and which, due to their proximity, are made invisible.

Bullying

The concept of bullying refers to any form of physical, verbal or psychological abuse that occurs between schoolchildren, repeatedly and over time.

This definition helps us to understand the **constituent elements of the phenomenon[4]**.

On the one hand, the "space" factor. Bullying takes place within the educational community, both in and around the school, as well as through social networks (although in this case we are talking about Cyberbullying). In physical terms, in primary education, the most risky space is usually the playground during recess time, while in secondary education, both the classroom and the corridors become risky spaces.

On the other hand, the factor "time", referring in this case to the continuity of aggression over time, which defines bullying as a process rather than a one-off event. Bullying behaviour is repetitive over time, which has a certain impact on the victim, who perceives an implicit threat that exists permanently.

Thirdly, when we refer to school violence, we are taking into consideration processes whose subjects are students of an educational centre, thus differentiating this phenomenon from violent situations that may involve other elements of the school community.

Another decisive element in the study of the phenomenon is the power relationship between the protagonists and, in particular, the abuse that is exercised, thus differentiating bullying from a simple situation of conflict between pupils. In a situation of bullying, we are always faced with an abuse of power by a pupil towards another pupil: the violent situation that we can observe (be it of a physical, psychological or social nature, but always visible, which includes it in the category of "direct violence") is fed back, as Galtung reminds us, by other dimensions that are difficult to see in a first analysis, but which are present and sustain it.

Finally, another fundamental element in bullying is the presence of a group (the rest of the pupils) who act as witnesses and who, depending on the case, can reinforce or prevent violence through their behaviour.



At the same time, it is the group that defines the distribution of power, through its belief system: through the unconscious decision of which values and attributes will be more or less valued in class.

It is the group, in short, that attributes contextual rank to the aggressor and subtracts it from the victim. This process, in turn, is influenced by the social rank that permeates the entire society in which the group is inscribed, causing privileges derived from socio-cultural aspects (economic status, ethnic origin, sexual orientation, etc.) to affect the attribution of a group participant's rank.

This aspect allows us to identify how cultural violence permeates the school environment, making the values that feed racist, sexist, classist, etc. systems feed back into bullying situations in terms of abuse of power.

Talking about the dynamics of bullying and cyberbullying we find 3 roles involved in such **processes:[5]**

- **PERPETRATOR**

On the one hand, we find the role[2] of the perpetrator, occupied by the one who exercises violence. This role usually represents the contextual rank values of the group and the group follows them and supports their actions. When they do not, they exercise power coercively, using fear as a deterrent for their actions.

To explain the origin and permanence of this role it is useful to understand the addictive value of power: an aggressive behaviour towards someone of lesser status generates a temporary satisfaction, temporarily filling a desire for strength and fulfilment, although it needs, like all addictions, a continuous repetition to keep the feeling alive. Inevitably, behind the figure of the perpetrator there is a need to connect with an inner sense of power and value, probably lost due to a situation of abuse, in this case experienced as a victim by someone with more contextual power (in the family, on the street or at school).

In this case, the perpetrator, faced with the impossibility of addressing the person with whom he has the conflict, redirects his frustration towards someone on whom, due to the imbalance of power, it is easier to unload it.

It is important in these cases to be able to work on an individual level with people in this role, to help them to recognise the initial conflict and the emotions generated and to support them in connecting with their own inner source of personal power



- **VICTIM**

The role of the victim, occupied by the one on the receiving end of violence. People in this role have low contextual power, less privilege than their peers in the school, accompanied by an inability to defend themselves against abuse.

3 characteristics define this role in the bullying dynamic:

- On the one hand we find the internalisation of aggression. This is the creation of a psychological pattern that continues to internally perpetrate the violence received even though the external act has long since ended.
- Secondly, we find the introjection of guilt: the victim often feels responsible for having provoked the bullying situation, having difficulty in being able to autonomously recognise the external factors that have provoked the violence and thus hindering his or her ability to ask for help.
- Finally, we find the inability to externalise the pain provoked and to name their vulnerability, setting in motion an internal mechanism of emotional marginalisation that has repercussions on the person's emotional health.

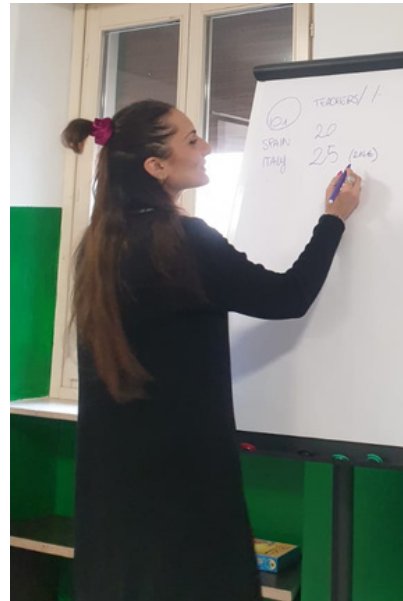
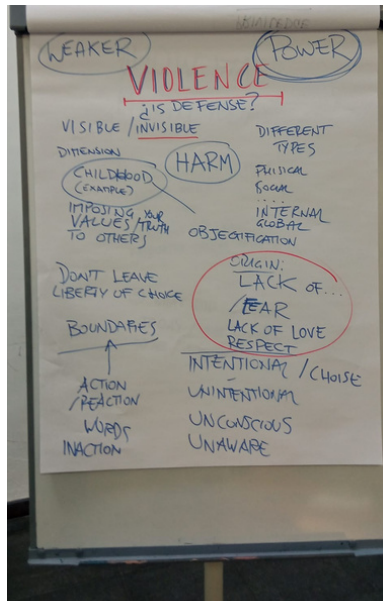
For an adequate intervention with the person in the role of victim, it is necessary to be able to work with their emotional experience, accompanying them to connect with their emotions and express their pain, while at the same time recovering or connecting with their internal sense of worth and self-confidence.

- **BYSTANDER**

The role of the bystander relates to the person who observes or is aware of the violence and reinforces it by actively participating (with laughter, mockery and insults) in it or simply by not intervening, or by blocking it, intervening in favour of the cessation of the situation.

As defined above, it is the group/witness who determines through the assignment of the contextual rank the presuppositions for the existence of bullying situations, therefore it is a role with which it is fundamental to intervene as it is determinant for the nourishment of the dynamics. At the same time, witnesses who cannot intervene in the situation, often for fear of repercussions, are exposed as bystanders to indirect violence that inevitably causes them suffering, both through coercion by the aggressor and through the discomfort of witnessing scenes of the suffering of others.

From a systemic view of bullying prevention, any intervention considered effective needs to intervene in all three roles simultaneously. In the same way, the intervention will be effective if it works on the three levels of interaction: individually, intervening in the psychological world of each actor; relationally, restoring power relations and generating processes of reparation of the damage caused between perpetrator and victim; and at the institutional level, promoting collective experiences of emotional management and conflict transformation, bringing more awareness of the invisible dynamics of violence and the frameworks of values that reproduce it within the school community. This makes it possible to intervene in the three dimensions of school violence (direct, cultural and structural).



- [1]: Galtung, J. (1990). Cultural violence. Journal of peace research, 27(3), 2
- [2]: Michener, H. A. and Suchner, R. (1972). The tactical use of social power. In J. J. Tedeschi (Ed.), The social influence process. Chicago: Aldine.
- [3]: Mindell, A. (1995). Sitting in the fire: Large group transformation using conflict and diversity. Deep Democracy Exchange.
- [4]: Parera, Mireia (2018) Bullying and speech circles, an approach from Process Work. Final Project of the Diploma in Process Work.
- [5]: We speak of "roles" because we consider that a person is not a perpetrator but in a given situation acts as such. However, in other situations, he or she may well occupy another role, either as a victim or as a witness, depending on the context and power relations.

LESSON LEARNED, OUR EXPERIENCE AND DESCRIPTION OF C1, PILOT AND C2

CHAP. 6



LESSONS LEARNED – OUR EXPERIENCE

This part of the chapter includes lessons learned and answers to two main questions: what went right and what could have been done better? Dealing with a long term project, the team has faced different challenges which occurred within the Team and were controllable and outside of the Team and uncontrollable.

Controllable difficulties were different working styles, miscommunication and minor misunderstandings running the activities. Such issues were successfully solved and was a great learning opportunity.

Uncontrollable challenges were a little bit bigger and sometimes – force majeure situations like continuation of COVID-19 restrictions, Russia's war against Ukraine, crisis in the airlines sector, cancelled flights, which prevented participants to have full offline experience in a few stages of the project.

After collecting feedback after C1 and C2 activities, the mobilities of the project, an interesting outcome was revealed. This outcome was unplanned but pleasant for the Team. While the project included sensitive topics like gender based violence and bullying, therapeutic aspect became apparent:

- “Thank you very much. I brought up my scars (the deepest ones) in the real world for the first time ever. The first step to heal happened in Morfasso. Hope to see you soon!”
- “A loot of energizers, which will be useful in my organisation also:) Many ways to talk about difficult topics, without being straightforward, having a way to come about to share your opinion or experience. Way to share your emotions. I think it was also therapeutic in some kind of way, to act, write, sculpture, move something out, maybe without having to say it, it ads to processing and reflecting your experience.”



DESCRIPTION OF C1 - SHORT-TERM JOINT STAFF TRAINING EVENT

C1 mobility "Short-term joint staff training event" was held from **11th until 15th of April, 2022 in Madrid (San Fermin), Spain**. There were three participants representing each country from the project (LT, IT, ES, FR, GR). Due to force majeure circumstances, one participant were replaced due to COVID-19. In total there were 15 participants, which is a great result taking in consideration epidemical situation in Europe in April 2022 and the possibility for the team to meet in Madrid and not online.

Content

The training was rich in contents and after the first arrival / welcome night, **Day 1** was dedicated to team building, get to know each other activities, introduction to the project and the topic of violence, to Gender Based Violence and bullying topics. **Day 2** "Gender based violence" was dedicated to Gender Based Violence - Main content - Videos and Pics, Roleplaying activities let the participants get to know this tool better and after Debrief and closing of the first part of the day, participants had a chance to take part in a Video Making session. Every working day was closed with the Reflection Groups. **Day 3** "Bullying", after analyzing What is bullying, What's the situation in your Country, participants were invited to take part into Forum Theatre activities and open their creativity in different scenarios. Debriefing and closing was followed by the final evaluation.

Participants

15 operators (creative and culture sectors operators, artists, youth workers, psychologists, pedagogues, educators, trainers, teachers) were trained during C1 about the methodology and tools prepared and were instructed on how to deliver the **CREATIVE EMOTIONAL JOURNEY** program and organize the test pilot activity, starting from youth engagement, selections and test of the methodology and tools. Participants were involved in the assessment and also for a part of production of the intellectual outputs and dissemination.

Evaluation

After the Training all participants were asked to fill the questionnaire of evaluation, here are few insights:

- „**The training really exceeded my expectations**, it was very informative, the objectives of training were clear, participation and interaction were encouraged, the material covered was relevant to me, facilitators were knowledgeable about the training topics, so overall – I really liked it.“
- „**Quality and intense programme**, group was much engaged into the topics.“
- „As a teacher, I'm gonna think about **power relations in everyday class routine**. I hope to be able to share with my students some of the activity we faced. As a theatre facilitator I would **love to create small workshop** to train youngsters to see deep in their power relations and how to make a change in their everyday life.“



DESCRIPTION OF PILOTING

Piloting stage of the Project was necessary to test created methodology and tools together with the participants from C1 stage in order to have an organic continuation of the process for C2 activities.

The timeline of Piloting has started from **May 2022** (Vilnius University) **until September 2022**. In this part the Piloting stage is revised. There were in total **91 youngsters** involved: an average of 15 per Country (LT, IT, ES, FR, GR), **aged between 16 and 30**.

The participants took part during the local piloting phase, the first part of the pilot related to test the digital fruition of at least one of the two CREATIVE EMOTIONAL JOURNEY proposed. They were supported by the operators instructed in C1. The operators made sure that an adequate number of youth was engaged and will take part at the next stage (C2). At least 5 participants from each country were young people with fewer opportunities, for example, coming from rural areas, socially or economically disadvantaged groups.

Piloting took place in all these countries of the Project:

- **Lithuania – 21st of May 2022** at Vilnius University, Faculty of Mathematics and Informatics, Vilnius, Lithuania, from 9:00 am until 13:00 pm **with 15 participants**.
- **Italy – 13th of July 2022** in the office of Sciara Progetti A.P.S.-E.T.S., Fiorenzuola D'Arda (PC) Italy, from 10:00 am until 13:30 pm; from 15:00 pm until 18:30 pm The piloting was organised in two sessions. One in the morning and another in the afternoon, so as to assure the participation of all the participants, based on their needs and availability. **with 15 participants**.
- **Greece – 29th of July 2022** in the office of Action Synergy, Athens, Greece with **10 participants**.
- **France – 10th of September 2022** in the premises of the Departmental House for the Fight against Discrimination (Maison Départementale de Lutte contre les Discriminations) in Marseille, France from 1:30 pm until 18:00 pm with **15 participants**.
- **Spain – 14th and 15th of September 2022**, in Secondary School IES José de Churriguera (IES CHURRIGUERA, LEGANÉS) in Madrid, Spain from 11:30 am until 14:30 pm with **36 participants in two days**.



All Pilotings were structured in a similar way: starting from **group forming activities** and **ice breakers**, getting in depth into the topics. All partners had freedom of creativity to choose the most suitable methods for their target group, whether it was **a video, a tool from a toolbox** etc. The discussions after the main activities were followed up and debriefing was done. Here you may read in details of what piloting phase consisted in every country:





Piloting in LITHUANIA consisted of these parts:

Introduction.

After a round of names, the project and its' main purpose were presented to the participants, explanation of what is and why piloting phases is needed and what were previous and what will be next steps in the project. After piloting phase – 5 pax will participate in youth exchange in Italy in September.

Ice-breaking, name games.

Every participant presented himself/herself in the circle with few details about himself (city/town of origin, hobbies or field of study). Divided in couples, students had to present to each other one truth and two lies about themselves and guess the correct answer.

Expectations, contributions, fears.

Every participant was given three different colours post-it notes and asked to write down their own expectations for the day and activities, contributions and fears. Yellow – for expectations, green – for contributions, pink – for fears. Shortly after that all post-it notes were put on the board and those were presented in a group.

Gender-based violence (theoretical input).

Introduction to gender-based violence topic: definitions, types and challenges. Presented different types of violence like domestic, intimate partner etc. Fatal versus non-fatal consequences. List of ranks activity.

Coffee break / Energizer

Visualization of an award-winning short movie "By the Pool. "By the Pool" (Director - Laurynas Bareiša, 2017). A group of teenagers rent the house with a sauna for a party. Everybody is having a good time: dancing, singing, drinking, talking until the party ends and everybody leaves. Later in the morning, the house keepers come to clean the place but they find Indre who is searching for a button of her ripped up trousers. Link: <https://lithuanianshorts.com/en/film-database/by-the-pool/>

Discussion of the movie.

"Dark", "Disturbing", "Anxious", "Eyes opening"... these are just a few first adjectives which came to mind to describe a movie "By the Pool" by Lithuanian creators.



This short-film was not chosen randomly and after watching it, youngsters had the opportunity to discuss the sensitive issues in our society touched on in the film, like violence. The film is shown in Lithuanian language with English subtitles.

Story of Abigail.

Abigail's Tale is a story that shows how people view the world from different perspectives, have different values and reach different conclusions out of the same information. Link: <https://www.salto-youth.net/tools/toolbox/tool/abigail-s-tale.1750/>

Discussion of the activity.

Participants reflected that it is surprising how easily you can see others' values through such activities. They discussed that it became harder harder to find a common conclusion when a group got bigger, they also noted that social pressure took a larger role when the group became larger.

Debriefing.

Everyone shared what the most memorable piece of information or moment or emotion was and in what way they would like to deepen their knowledge on the topic.

Closing and follow-up

Piloting in ITALY consisted of these parts:

Ice-breaking, name games.

Since the participants didn't know each other we opened the session with name games and ice-breakers. Each participant briefly introduced themselves, and after a round of names we associated a gesture to each participant; then, to get to know each other a bit more and break the ice, we played "2 truths 1 lie".

Expectations, contributions, fears.

Every participant was given three different colours post-it notes and asked to write down their own expectations for the day and activities, contributions and fears. Yellow – for expectations, green – for contributions, pink – for fears. Shortly after that all post-it notes were put on the board and those were presented in a group.



Introduction.

The facilitator introduced the project, the objectives, the partners, the phases and the intellectual outputs. The participants had the possibility to share some feedback about the preparatory material (Infographics and audio - IO2) previously sent by email. All of them found the material interesting and well prepared, clear and visually catchy. One participant suggested a term to be included in the infographics.

Abigail's story

During the activity the participants confronted their point of view and we discussed the origin of our values and how our own experience and education influence our judgment over the reality. This activity offered the possibility to introduce some definitions about the violence and gender roles. Link: <https://www.salto-youth.net/tools/toolbox/tool/abigail-s-tale.1750/>

Coffee break

Privilege.

After the coffee break, through an activity that led the participants to evaluate and recognise their rank and privileges, Pwe introduced the concept of Privilege - Power - Violence, trying to identify the root of violence. The participants discussed the importance of the awareness when it comes to privilege because it is not always easy to see it and to accept it. We also discussed the macho-culture that lies in our society.

Consent principle activity.

The last activity was about the consent principle. The discussion after the activity was very interesting because it showed the difficulty that participants perceive in saying "no", and also the fact that they are not used in reasoning if they really want to do something or if they say yes just to be kind and not disappoint the others. We concluded with an invitation coming from the participants to always keep in mind this activity and train ourselves in saying "no" whenever we don't feel like doing something.

Final debriefing and evaluation.

We evaluated the activity using the illustrated cards of "Dixit".

All the participants were satisfied and asked for further information about the next steps introduced at the beginning, especially some of them were

interested in participating in the C2 mobility of young people in Italy. Since one participant is still studying at high school we agreed to contact the school and prepare an agreement so that she can participate in the mobility.

Closure.

We sent the application form to fill in if interested in taking part in the C2 and also the link to the videos in the YouTube channel to keep working on the topic.

Piloting in GREECE consisted of these parts:

The project **CREATIVE EMOTIONAL JOURNEY** was briefly presented in order to provide the participants with a framework and the appropriate context.

Then, we held a moderated discussion regarding the matters of gender-based violence, on which thematic the piloting was focused. The participants were very interested in these matters and the moderator had to steer the conversation to a halt so that the activities could be piloted.

The activities that were chosen to be piloted were the following:

We played the picture game still images, where -at a first level- the participants have to choose one picture each from a collection, and then -at a second level- in two groups they had to create a scenario and prepare a still image with their bodies.

We did the “May I?” activity, on consent principle, which has two stages: in the first stage, they did breathing and mindfulness exercises in order to be more comfortable with their bodies, and at the second stage, they explored the idea of consent by making couples and asking consent of each other. Then, there was a discussion about consent and we watched the consent video (cup of tea symbolizes consent)

Finally, we did a stripped down version of forum theatre, where the participants in two groups created a scene, and then audience would stop and intervene in order to change the outcome.

There was a final discussion and open space was provided for questions, comments, and feedback.

Piloting in FRANCE consisted of these parts:

Presentation.

Take-off of the Creative and Emotional Journey with a reading, instead of a video, in order to present the project and unfold the afternoon program.

Ice-breaking, name games.

To learn the names of each person in the group, we proposed the presentation exercise named Gesture: one person says his/ her first name accompanied by a gesture and after counting 3 seconds the whole group repeats the same gesture and the same first name. Then to break the ice and to start getting to know each other, two ice-breaking exercises were proposed, Two truths and a lie and Interviews. (from Toolkit).

Team Building.

After breaking the ice, we offered the participants the Balloon Trolley exercise (from Toolkit). We have prepared the material before. The youngsters were asked to line up shoulder to shoulder behind the starting line. We could see that some participants were a little embarrassed to be so close to each other. Everyone was given a ball except for the last in line and they placed it between their shoulders. They immediately found a group energy. Some of them already knew each other.

Brainstorming Violence.

We entered the subject with Brainstorming on the theme of violence. What is violence? What types of violence exist? What is sexist violence? We built together a definition of the word: violence. We discussed the culture of consensus and the consensus of rape. Some participants commented that the documents and the exchange do not take into consideration violence against LGBTQI+ people. After the exchange, we listened to the audios created by the Duanama Company on violence against women and on the hope of women. After listening the audios, we exchanged about their on the subject (debriefing).

Coffee break / Energizers

An exercise in the charades toolbox.

With this exercise, the group had fun and warmed up well. 1. Les deux esprits (The two spirits), 2 Fille ou Garçon (Girl or boy), 3 Homme dominé (Dominated man).

Then we shared the group one into three groups to watch three videos on gender violence. We used the 3 rooms made available by MDLD. Reception room: Fille ou Garçon (Girl or Boy), Room 1 : Les deux esprits (The two spirits), room 2 : Homme dominé (Dominate man). Each group saw the 3 videos and made a debriefing of each video and a summary of the exchange (without the other groups attending). Each group appointed a spokesperson for the synthesis and the final discussion. After the projection of the film: Girl or Boy which treated the violent intolerance towards the teenager who wanted to dress in skirt, one of the participants testified his own situation. The film spoke to him, he was shocked because his family tolerated his sexual orientation. But he saw a lot of violence from those who are not tolerant. Then we re-established the group for the final exchange on the 3 videos. In this final discussion, more participants agreed that the Homme dominé (Dominate man) video was not believable because it is hard to believe that a boy can be physically abused by a woman. It gave us the possibility to exchange on the stereotypical way of considering this problem of violence, the denial of its existence and the taboo in connection. The men aren't able to talk about it between then . Showing that the story was inspired by a real situation.

Closure/ reading of the closing video and final greeting.

We invited participants to build up their own creative and emotional journey using our tools and then to watch the other films on the CEJ YouTube channel to learn more about the subject. They showed great interest in the continuation of the project, the exchange of young people in Italy. Our goal was to bring 5 of the pilot participants for the youth exchange to Italy (C2). We had to make a choice for the 5 persons since almost everyone wanted to continue this creative and emotional journey to Italy (C2).

Piloting in SPAIN consisted of these parts:

Introduction.

Presentation of the Creative Emotional Journey project and presentation of the facilitators.

Cohesion process and warm up

Dynamic 1 + debriefing

Gender issue: The activity consists of realising what we know about gender, the different roles that exist and how this affects us when making decisions.

- **Video 1** - What you are like, woman: CREATIVE EMOTIONAL JOURNEY - Gender-Based Violence Prevention - What you are like, woman
- **Video 2** - The First Time

Dynamic 2 + debriefing

Consent. Video "Sexual Consent explained with tea". URL of the video: <https://www.youtube.com/watch?v=E4WTnJCMrH8&t=87s>

Dynamic 3. May I?

Consent exercise

Lesson Summary.

The lesson addresses the issue of personal space and privacy needs, and empowers children and young people to recognise their own comfort zone and safety, as well as to respect the boundaries of others. It is based on physical and mental exercises, but also includes verbal exploration/discussion.

Theory

The age of onset of sexual relations in Spanish adolescents seems to have a downward trend and would be around 15 years of age. These relationships are part of the development and socialisation process of boys and girls (Castro, Bermúdez, Madrid and Buéla-Casal, 2011). It is essential that this process takes place in an informed and healthy way so that it does not build on misconceptions and unequal values that are ultimately the cause of gender-based violence and violence in adolescent relationships. To avoid this, it is necessary for adolescent boys and girls to reflect on the importance of affective-sexual consent and its role in healthy relationships and in violent relationships (Padrós, Aubert, and Alcantud, 2010).

Conclusion / general feedback

Check out

DESCRIPTION OF C2 – BLENDED MOBILITY OF YOUNG PEOPLE

C2 mobility „Youth exchange“ was held in from **18th until 24th of September, 2022 in Morfasso (PC), Italy**. There were 6 participants representing each country from the project (LT, IT, ES, FR, GR) divided by 5 participants from 16 until 30 years old + 1 group leader, over 18 years old. Due to different circumstances, couple few participants were replaced due to *force majeure* situations like cancelled flights due to strikes.

Content

After arrival and welcome dinner, **Day 1** has started with Get to know each other and Team building activities in order to bring all participants together. Then Introduction of the programme and partners and Ground rules were introduced after the break. **Day 2** was dedicated to Intro about the topic – Brainstorming Violence – Rank and privileges, analyzing situation in our countries. After lunch break, participants were invited to attend „MALANOVA“ play in italian language with translation. Working days were concluded with Reflection groups, where safe space was created in order to let the participants to share some personal moments of the day which they found important and were feeling comfortable to share in their own national groups, this decision was taken also due to language barrier possibility. **Day 3** was full of Forum Theatre activities and video for both project's topics. **Day 4** was for visiting beautiful Castell'Arquato, getting to know better local surroundings and having some free time, this day served to settle the information gathered the previous days, to detach a bit from the hard topics addressed, and to facilitate the transaction to the bullying topic. **Day 5** was focused on bullying and it was productive in different activities like Labelling activity, Creative writting, World Cafè. **Day 6** was dedicated to video making on both the topics, creating scenarios and implementing them. In **Day 7** Erasmus+ opportunities and Youthpass were deepened, and the participants were involved in Dissemination and Follow-up activities and final evaluation. All evenings were optional for the participants: from movie, karaoke night, Intercultural night till organized „Albatros“ activity about gender based violence and cultural perspectives.

Participants.

25 youngsters, 5 per country (LT, IT, ES, FR, GR), from 16 until 30 years old. Majority of the participants took part in the piloting phase. Selection was complied with gender balance requirements, with at least one

participant from each group was a young person with fewer opportunities. They tested the efficacy of the whole **CREATIVE EMOTIONAL JOURNEY**, experiencing not only the digital journey, but also the live performances, and in presence activities, in order to test the validity of the implementation of the blended methodology, and the efficacy of the tolls in a european and intercultural environment.

Evaluation

After the mobility of young people all participants were asked to fill the questionnaire of evaluation, here are few insights:

- „Loved the activities and **how practical it was**. Would have **liked more theory and depth in the topics.**“
- „I discovered new and **interesting ways to approach such an important topic**. It was inspiring and **interactive** the way the facilitators exchange their presence for the different activities <...>.“
- „<...> The best moment was the "girlsvsboys" activity and the childish approach that emboldened the male group, it **helped creating a bond between us**. <...>“
- „I learned about gender-based violence, about **consent**, about **toxic relationships** and about bullying. We also learnt how to **create materials** for raising awareness among our friends and family“

Conclusion

In the light of the various phases of local piloting, testing in an intercultural environment and participant engagement, the partnership is satisfied with the results achieved.

As mentioned at the beginning of this chapter, the work carried out during the project led to the achievement of the expected results, but also to the achievement of an outcome that we had not taken into account at the design stage: the therapeutic implication highlighted by the participants themselves.

The emotional transport of the participants was evident from their very first involvement in the first mobility, and became more and more evident until the mobility of the young people, a perception that was widespread and expressed several times, both in words, in the debriefing circle, and in writing in the final evaluation questionnaires.

The achievement of this result leads us to believe, even more firmly, the importance and value of the methodology and tools created, proving the value of art at an educational level and as a tool for everyone's personal development.

The partners spent a great deal of time analysing this result, as it is true that the participants did benefit from it, but if left uncontrolled, the emotional involvement could have entailed a risk. What ensured the success of the Creative Emotional Journeys was the attention paid to the management of group dynamics and the creation of a safe circle, where participants could open up, get fully involved and relive past traumas in order to re-appropriate them in a creative and positive way.

The use of art in youth work is therefore an invaluable tool that allows us to work with young people on a very deep level.

Certainly, having had artists, social theater experts, experts in conflict management and violence, and psychologists in the facilitation team prevented the risk of leaving unresolved wounds reopened during the activities.

The advice we would like to give to anyone who decides to embark on this path, adopting the Creative Emotional Journey methodology and the proposed tools, is therefore to be aware of the strength and deep level at which you are going to operate, and to be sure to have the time to devote to the young participants and accompany them in managing their emotions.



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