PIROUETTE
PERFORMATIVE ARTS FOR YOUTH ENGAGEMENT AND COMMUNITY REGENERATION

Co-funded by the European Union

Performative Arts for Youth Engagement and Community Regeneration

PIROUETTE

ERASMUS+ KA205 Strategic partnership for youth
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Consortium Report

Research

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INTRODUCTION

PIROUETTE project's hypotheses

European organizations active in community development in disadvantaged areas often have to find new tools to engage young people and find creative solutions. One of these tools is participatory arts projects. In fact, research supports a participatory approach to culture as a means of civic engagement, and the creation and sharing of cultural projects for strengthening social belonging and community participation (Flinders, Cunningham 2014; Matarasso, 2013; Finkelpearl, 2015).

The formulation of cultural policies including a diverse cultural agenda can strengthen social cohesion and act as a stimulus for innovation and regeneration, as outlined by the "Cohesion Policy" developed by UNESCO. This is particularly urgent if we take into consideration a new threat: the prolonged COVID-19 lockdown measures are affecting young people's social lives worldwide, particularly of those coming from disadvantaged areas, resulting in a perceived loss of social belonging and detachment from the community (University of Oxford).

Now more than ever it is crucial to develop resilient communities, focusing on young people and giving them skills to become agents of change, paving the way for the regeneration of disadvantaged areas. After the terrible conflicts and turnmoils of '90s in Western Balkans, performing street arts is taking on an increasingly central role in Kosovo, Bosnia-Herzegovina, Montenegro and Albania, both as a way to commemorate the victims and the events of the recent past and as a tool to transform ethnic hatred into inclusive positive messages, thus promoting democratic values and regional reconciliation (BalkanInsights, 2019).

However, the region is still facing some major challenges consisting not only in weak regional governance, poor economic convergence capacities, high levels of youth unemployment, rampant corruption and illiberal politicization of ethnicities (Milić, 2018), but also in some social phenomena in the field of youth: a) the youth legal and policy framework is an under-regulated are; no efficient mechanisms for integration of youth perspectives into public policy can be identified, and current legal and policy frameworks do not encourage youth participation; b) there are serious issues in and limitation of space for civil society to speak out and to act in promoting democratic and inclusive values (Civil Society and Youth Engagement in the Western Balkans, 2019).

PIROUETTE goals

Pirouette is a 24-month Capacity Building aimed at promoting the use of performative street arts such as circus, street dance and street painting as an innovative NFE methodology to foster social and civic engagement of youth and, eventually led to a community-led regeneration of urban/disadvantaged areas. The idea behind the project stems from the recognition of youth's social and civic engagement as a driving force for community development.

In line with the EU priorities in the field of Youth, the first specific objective is to foster young people's active participation in society by providing them, through NFE methods, with skills and competences necessary to carry out community-based cultural initiatives using performative arts and street arts.

The second specific objective is to encourage processes of regeneration of urban and/or disadvantaged areas through participatory processes and active citizenship focused on arts and culture. To this purpose, youth-driven initiatives that may end up with the creation of civil society organizations (CSO).

The third specific objective is to cultivate cooperation across different regions of the world through transnational non-formal learning mobility between Programme and Partner Countries.

According to the EU Youth Strategy 2019-2027, specifically on the European Youth Goals 1 and 9: building inclusive societies and provide space and participation for all, the fourth objective is the strong contribution to that implementation.

PIROUETTE topics

- Use of performative street arts such as circus, street dance and street painting as an innovative NFE methodology
- Recognition of youth's social and civic engagement as a driving force for community development

PIROUETTE target groups

Target groups of Pirouette can be divided into two groups:

Direct:

- Young educators, youth workers and trainers from programme and partner organizations
- Young people living in urban and/or disadvantaged areas

Indirect:

- Young people with an artistic background or a background in event organization
- Youth organizations and NGOs, cultural associations, civil society organizations (CSO), etc.

RESEARCH METHODOLOGY

PRIMARY RESEARCH

10 guided interviews per partner with youth workers
10 questionnaires per partner with street artists

The purpose of creating the questionnaires was to identify the needs and expectations of the stakeholders involved in the project. The questionnaire consists of multiple-choice questions as well as open questions, some of which designed to establish the degree of familiarity with the use of street art as an educational form, and others aimed at investigating participants' personal opinion on what they thought would facilitate the use of art as a form of non-formal education.

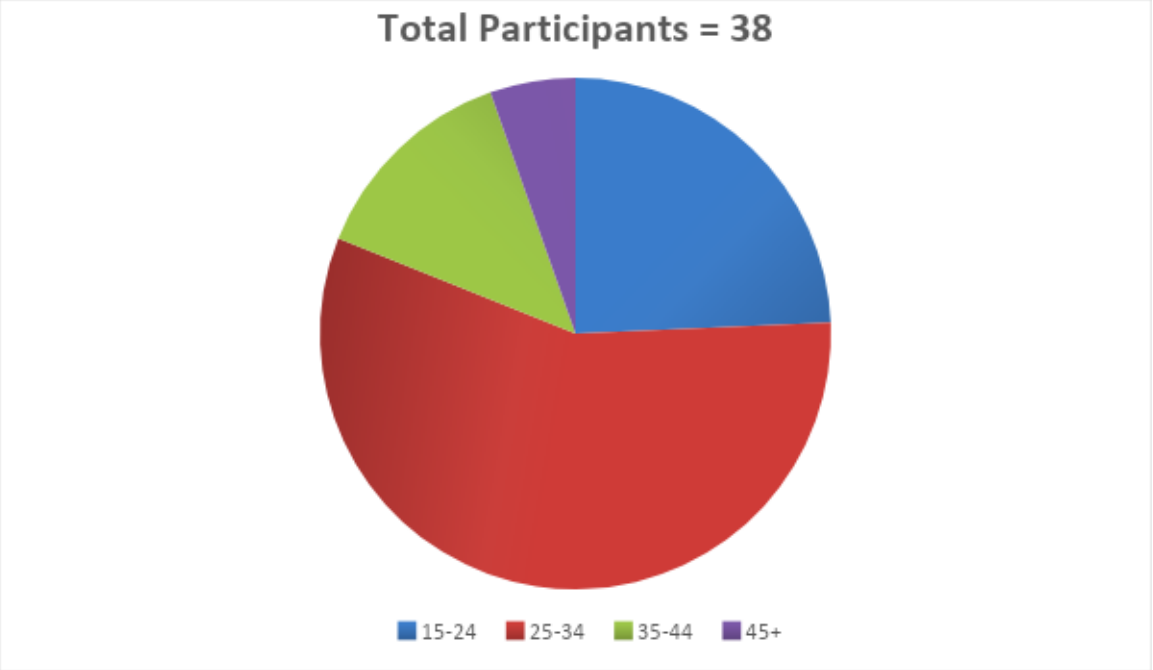
YOUTH WORKER SURVEY

(total No. of participants = 38)

1) WHAT IS YOUR AGE?

A) 15-24
B) 25-34
C) 35-44
D) 45+

9 of the respondents have been between the ages of 15-24, 21 between 25-34, 5 between 35-44 and 2 have been older than 45.

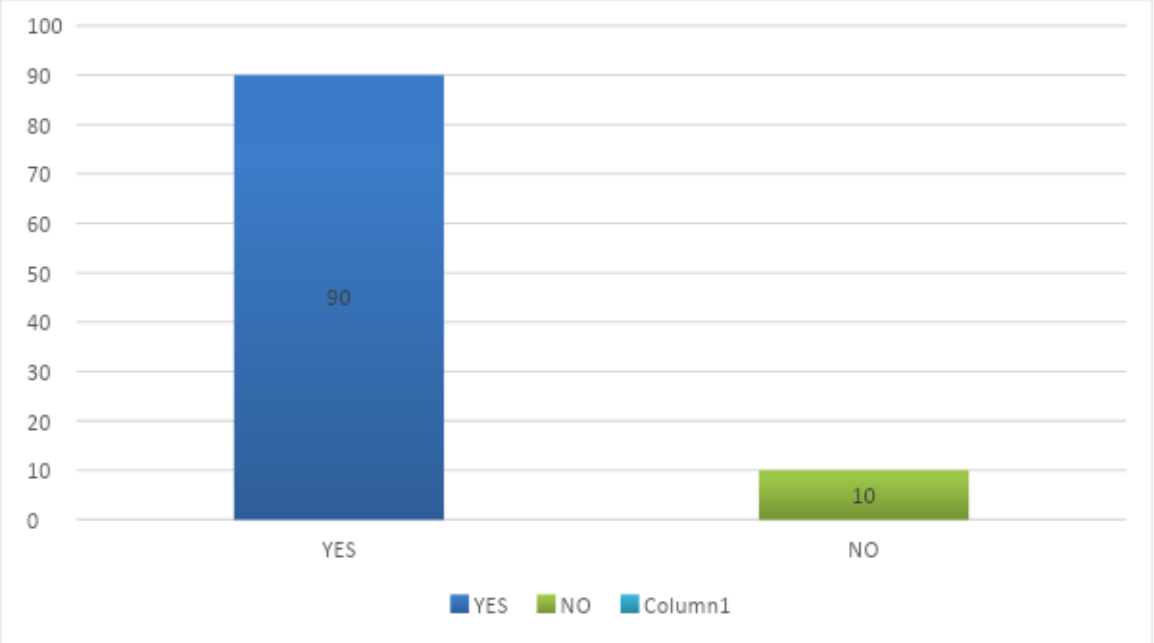


2) WHERE DO YOU LIVE?

A) Germany
B) Albania
C) Italy
D) Bosnia Herzegovina

3) DO YOU KNOW WHAT NON-FORMAL EDUCATION (NFE) IS?

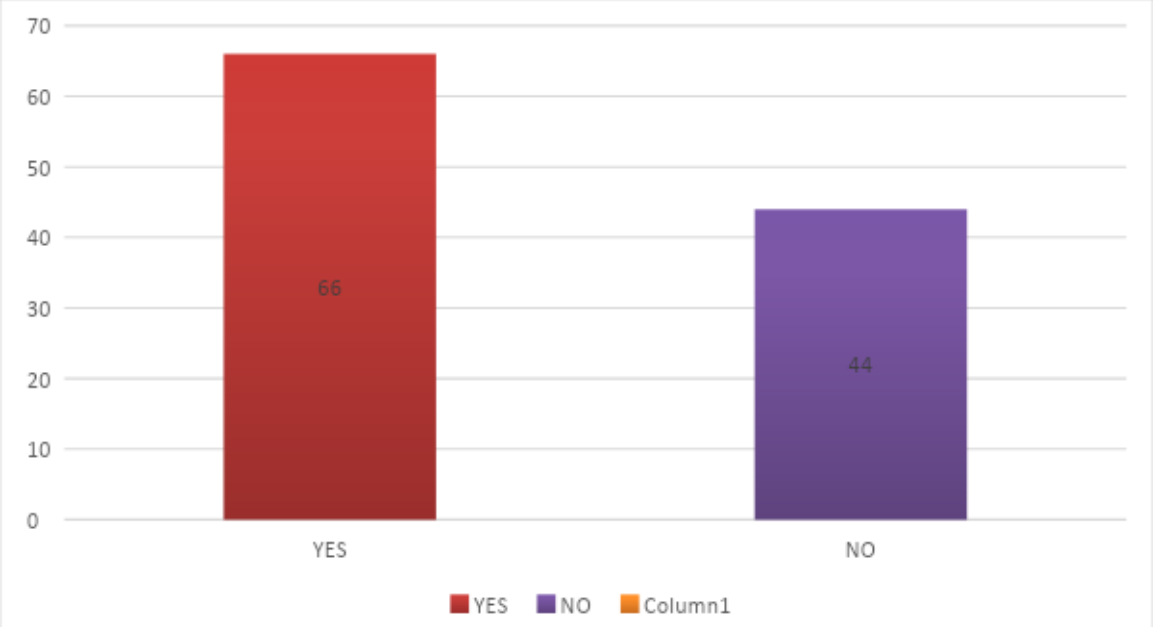
A. Yes
B. No



The big majority of the respondents, more than 90%, knew what Non-Formal Education (NFE) is.

4) DO YOU HAVE EXPERIENCE IN USING ART AS A MEANS/TOOL FOR NON-FORMAL EDUCATION?

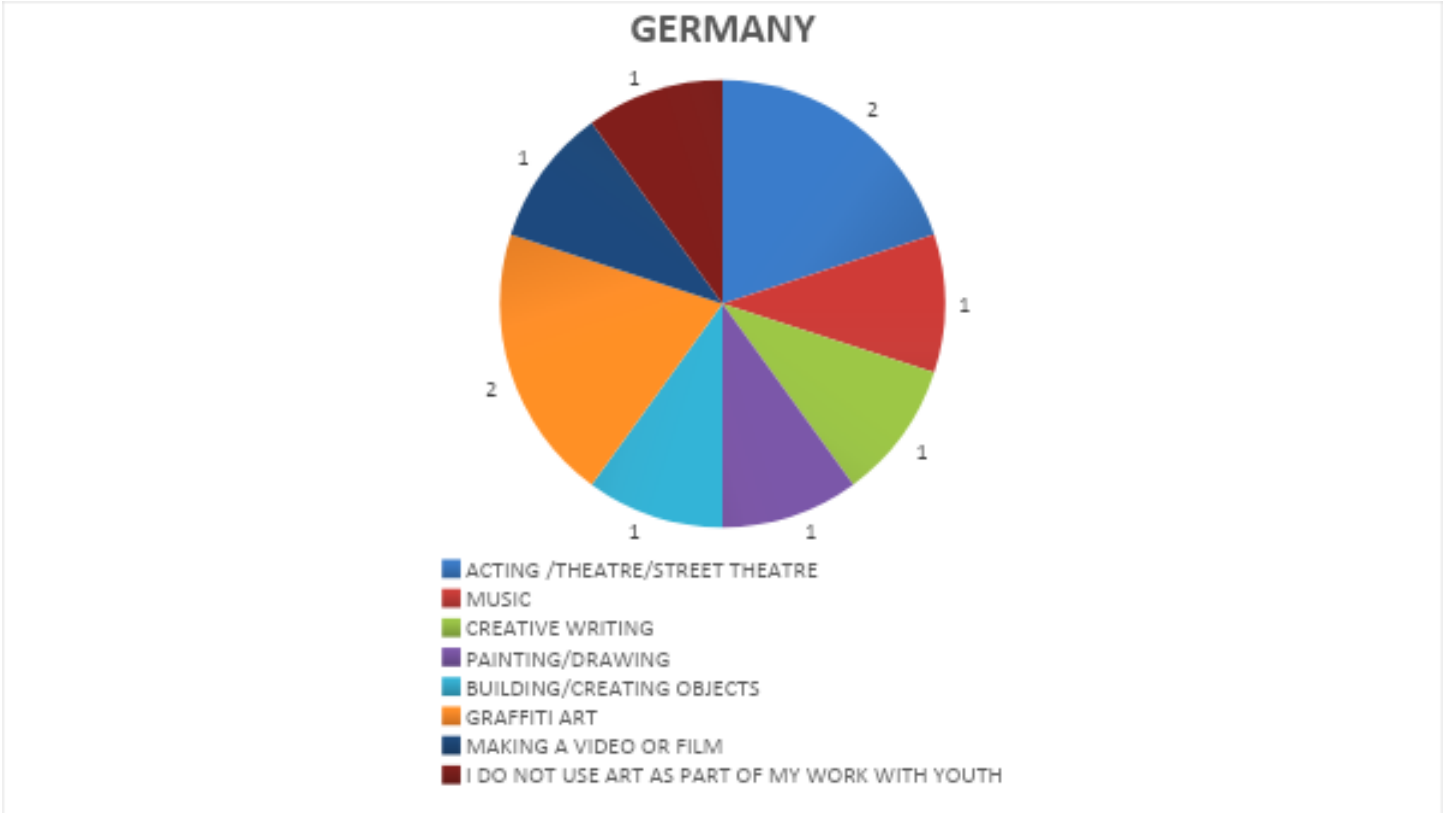
A. Yes
B. No



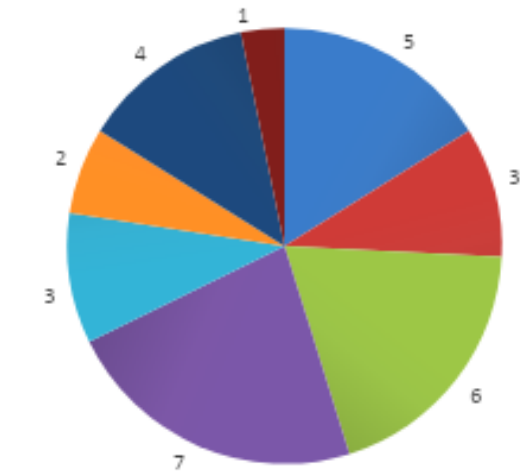
More than two thirds (>66) of the youth workers we asked use art for the purpose of NFE.

5) WHAT KIND OF ARTS, IF ANY, DO YOU USE AS PART OF YOUR WORK WITH YOUTH?

A) acting / theatre / street theatre
B) dance / street dance
C) music
D) creative writing
E) painting / drawing
F) building / creating objects
G) graffiti art
H) graphic or visual design
I) making a video or film
J) i do not use art as part of my work with youth

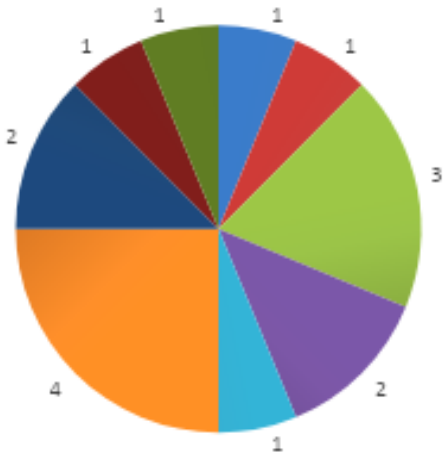


ALBANIA

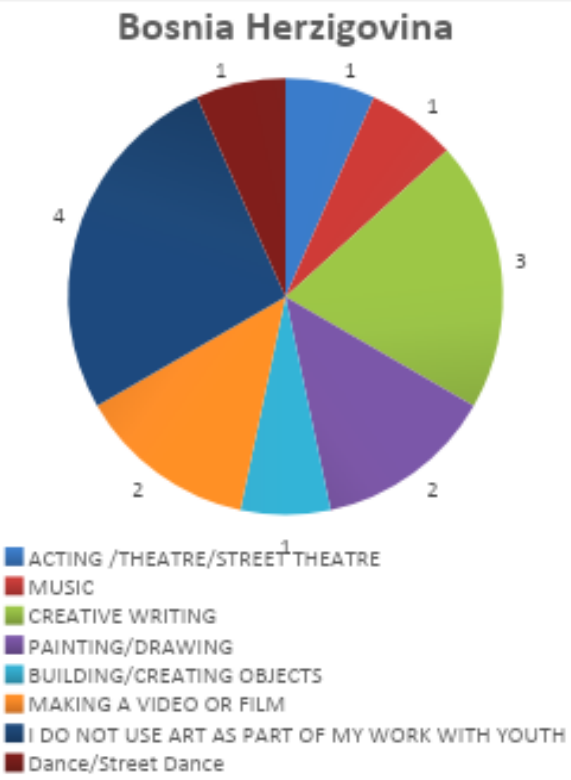


- ACTING /THEATRE/STREET THEATRE
- MUSIC
- CREATIVE WRITING
- PAINTING/DRAWING
- BUILDING/CREATING OBJECTS
- GRAFFITI ART
- MAKING A VIDEO OR FILM
- I DO NOT USE ART AS PART OF MY WORK WITH YOUTH

ITALY

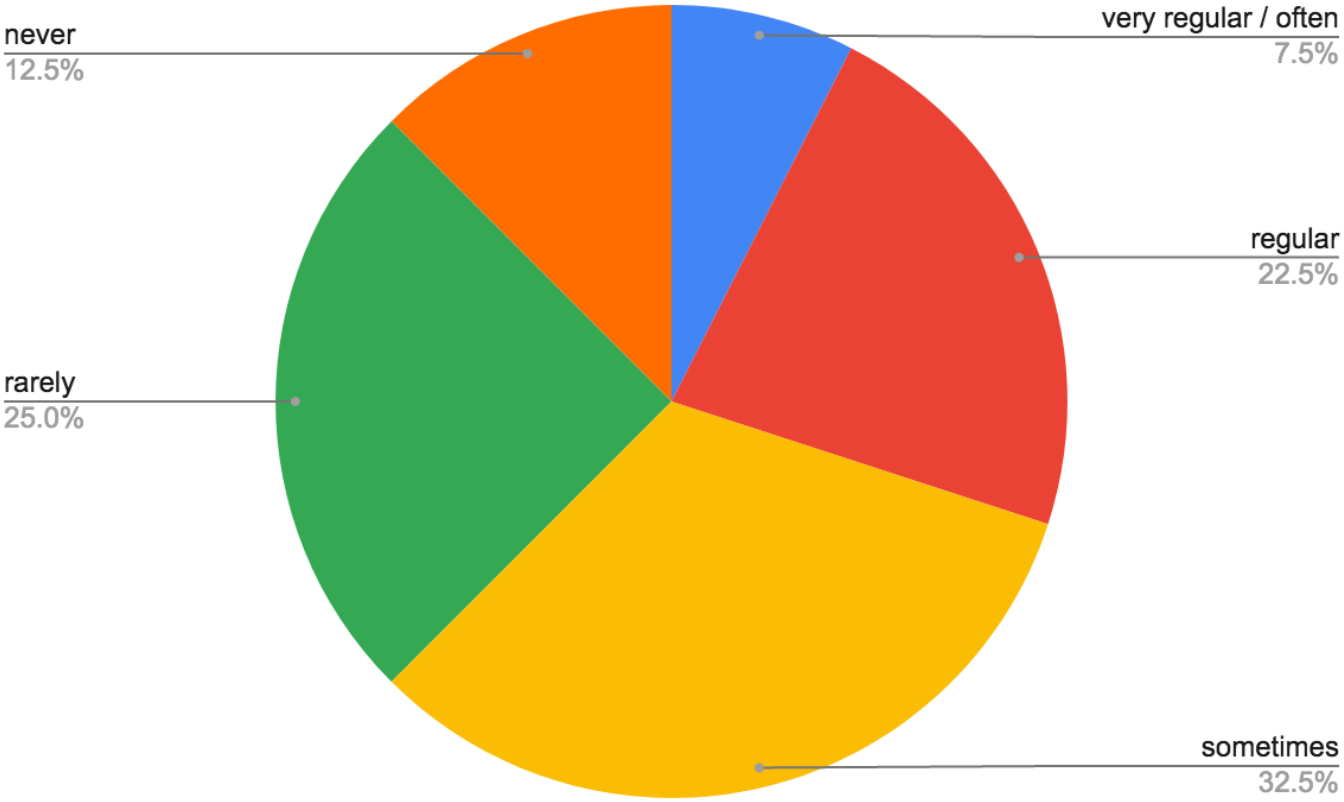


- ACTING /THEATRE/STREET THEATRE
- MUSIC
- CREATIVE WRITING
- PAINTING/DRAWING
- BUILDING/CREATING OBJECTS
- GRAPHIC OR VISUAL DESIGN
- MAKING A VIDEO OR FILM
- I DO NOT USE ART AS PART OF MY WORK WITH YOUTH
- Dance/Street Dance


Bosnia Herzigovina
1
1
1
3
2
1
2
4
1
ACTING /THEATRE/STREET THEATRE
MUSIC
CREATIVE WRITING
PAINTING/DRAWING
BUILDING/CREATING OBJECTS
MAKING A VIDEO OR FILM
I DO NOT USE ART AS PART OF MY WORK WITH YOUTH
Dance/Street Dance

6) HOW OFTEN DO YOU PERFORM ANY OF THESE ACTIVITIES WITH YOUNG PEOPLE, USING ART AS A TOOL FOR NON-FORMAL EDUCATION?

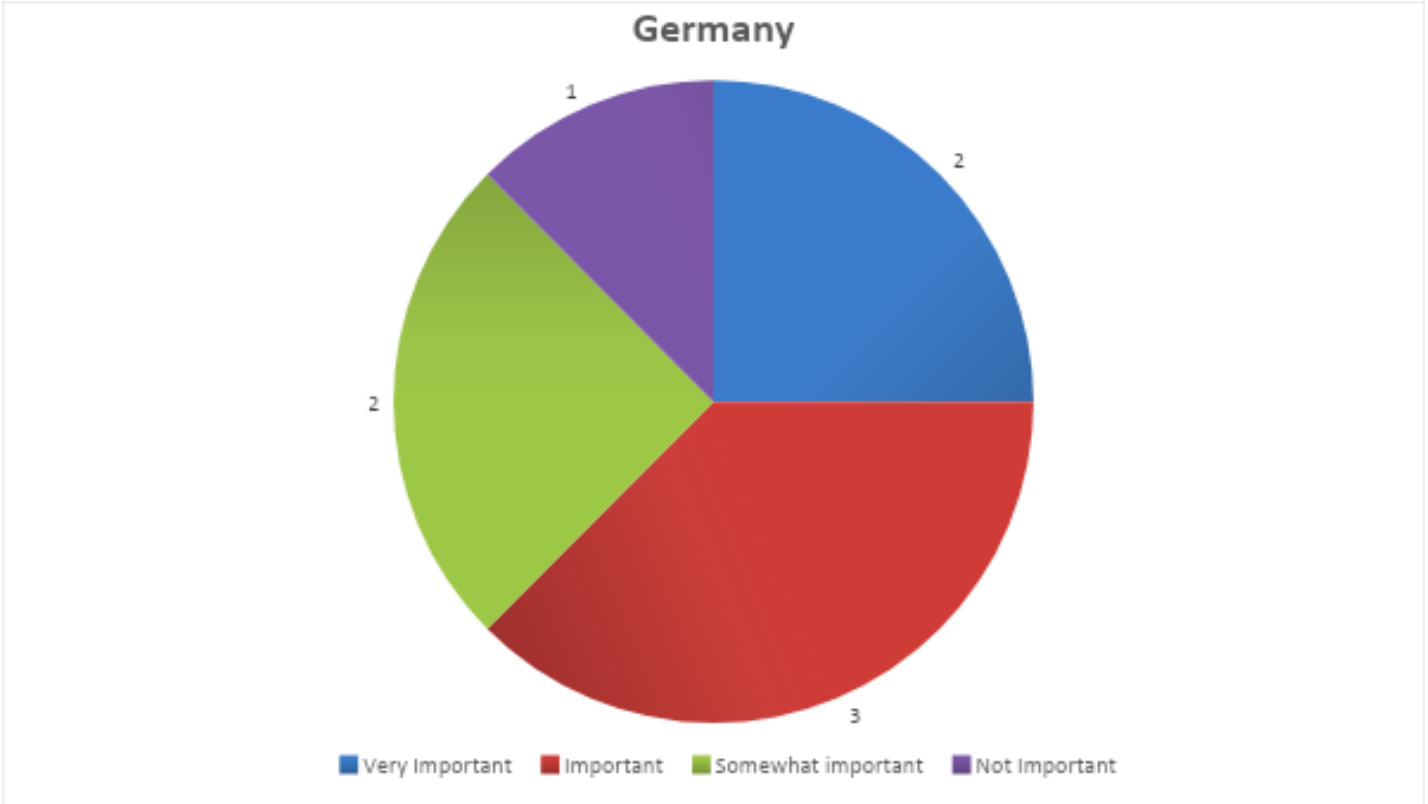
A) very regular / often
B) regular
C) sometimes
D) rarely
E) never

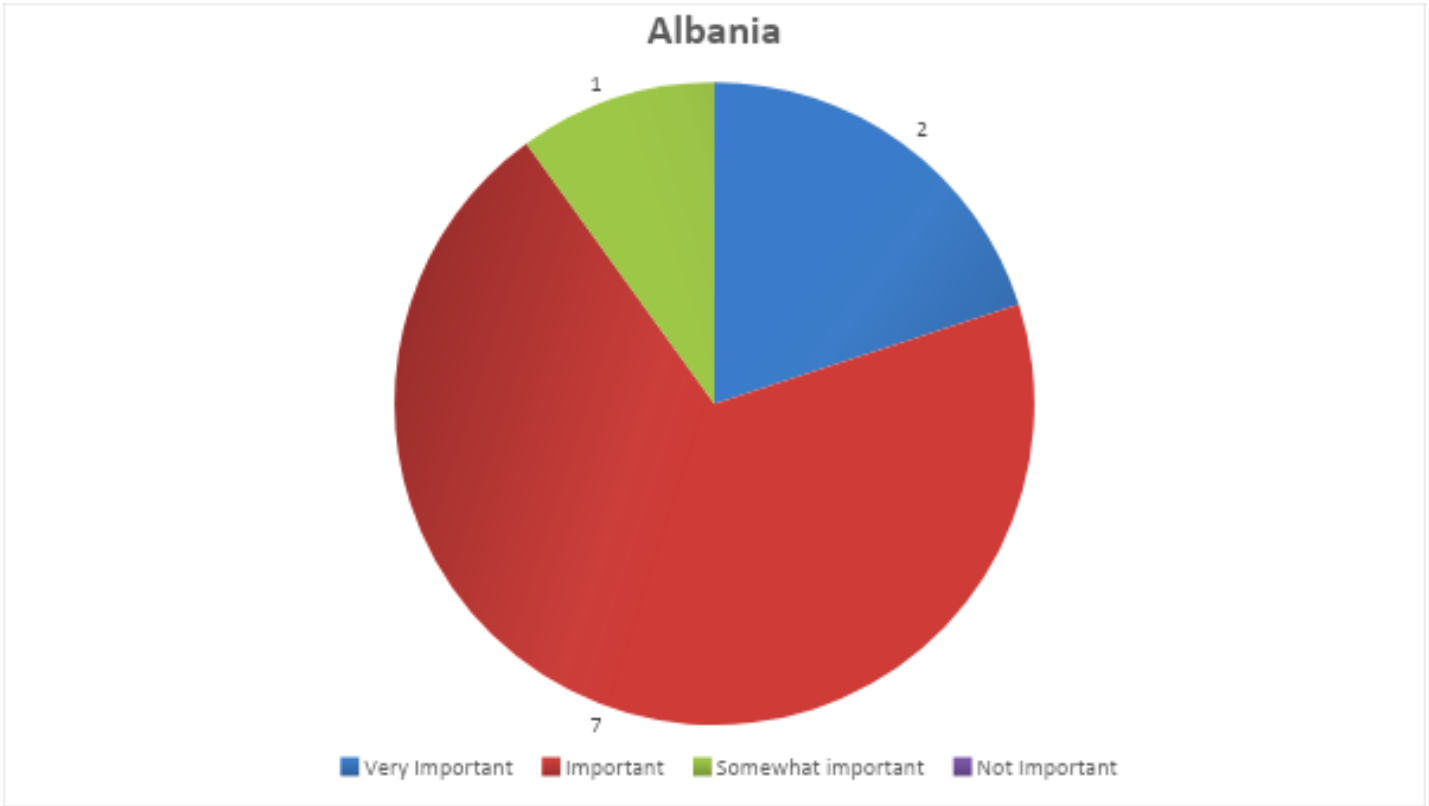


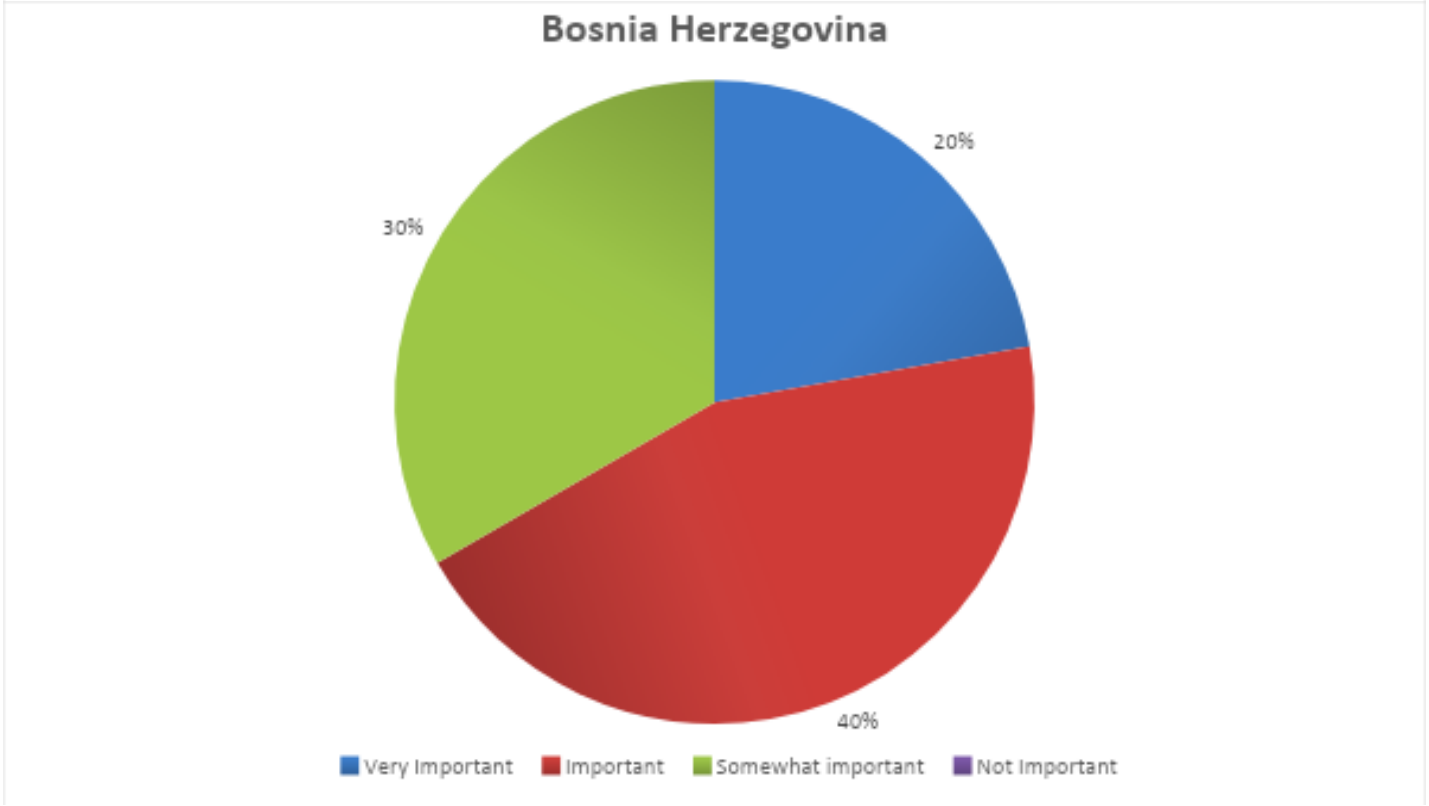
GERMANY : rarely 1, sometimes 3, never 1, regular 2, very regular 1
ALBANIA: regular 4, sometimes 5, rarely 2
ITALY: 2 of youth workers answered rarely, 2 answered sometimes, 2 answered never, 2 answered regular and 2 answered very regular
BOSNIA-H.: 5 of the youth workers answered rarely, 3 answered sometimes, and 2 answered never

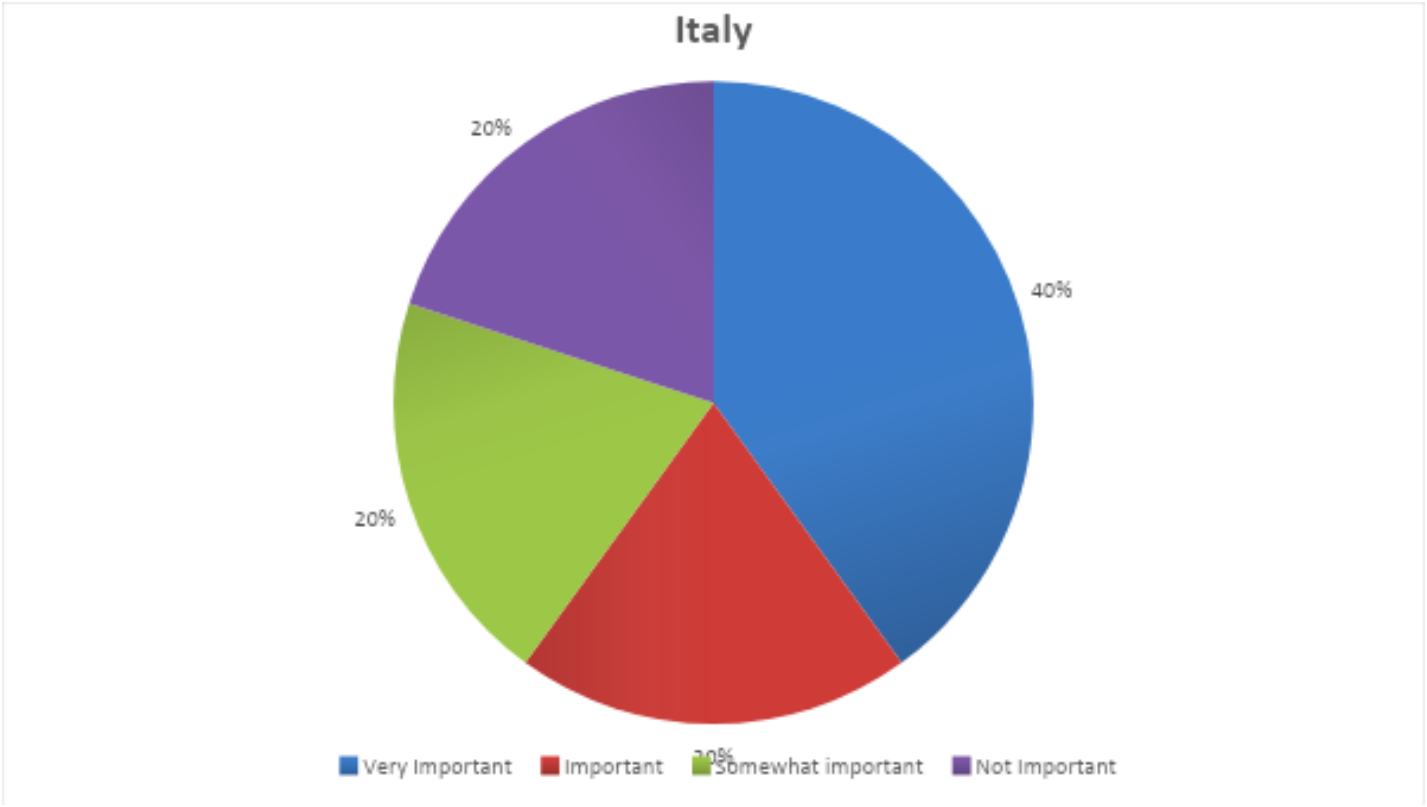
7) HOW IMPORTANT IS FOR YOU NON-FORMAL EDUCATION THROUGH ART?

A) very important
B) important
C) somewhat important
D) little important
E) not important

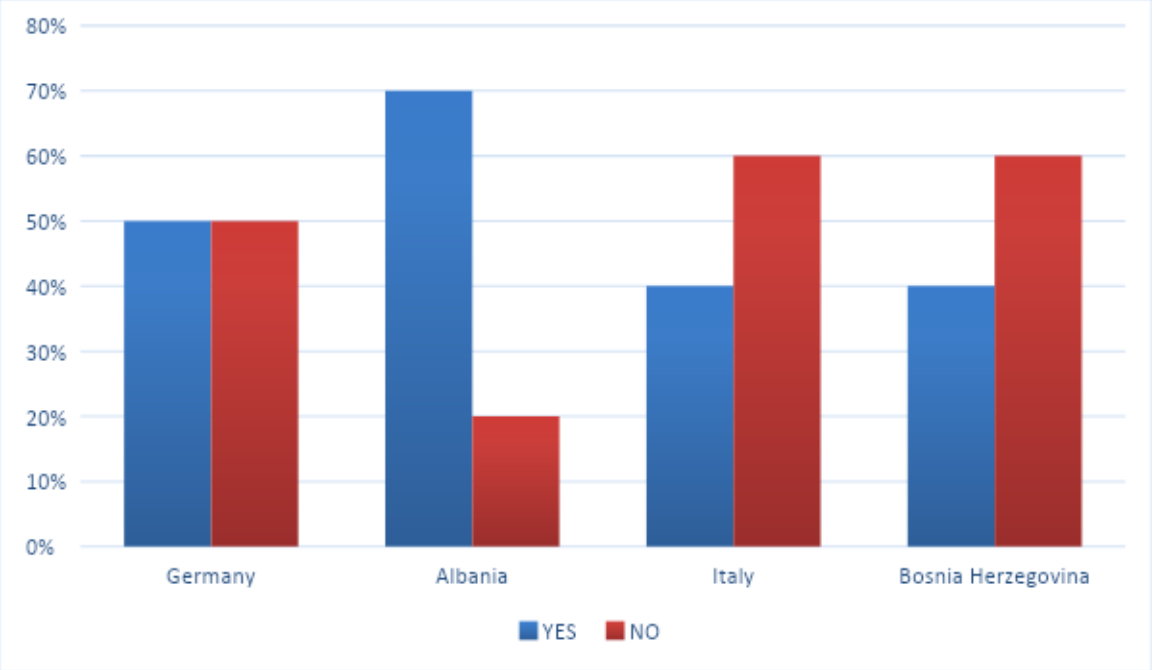



Albania
1
2
7
Very Important
Important
Somewhat important
Not Important


Bosnia Herzegovina
20%
30%
40%
Very Important
Important
Somewhat important
Not Important


Italy
20%
40%
20%
Very Important
Important
Somewhat important
Not Important

8) NOW WHEN YOU THINK OF STREET ARTS IN PARTICULAR – LIKE STREET THEATRE, DANCE, ACROBATICS OR GRAFFITI – DO YOU HAVE EXPERIENCE IN PERFORMING ANY OF THESE ACTIVITIES AS PART OF YOUR WORK WITH YOUTH?



GERMANY : yes 50%, no 50%
ALBANIA: yes 70%, no 20%
ITALY: yes 40%, no 60%
BOSNIA HERZEGOVINA: yes 40%, no 60%

Taking all answers into account, approximately 50% of youth workers we asked apply art for the purpose of NFE in their work.

9) YOU SAID YOU HAVE USED STREET ART (STREET THEATER, STREET DANCE, ACROBATICS OR GRAFFITI OR SIMILAR) IN YOUR WORK WITH YOUTH. WHAT HAVE YOU DONE OR ARE YOU DOING?

A) it's a regular thing for us because we have, for example, a street dance or theatre class in our organization
B) we did a workshop with external groups/artists in our organization
C) we went to a group of artists/art organization to see and learn about street art
D) we participated in an event/festival/show
E) other

GERMANY : we did a workshop with external groups/artists in our organization (5), other (1)

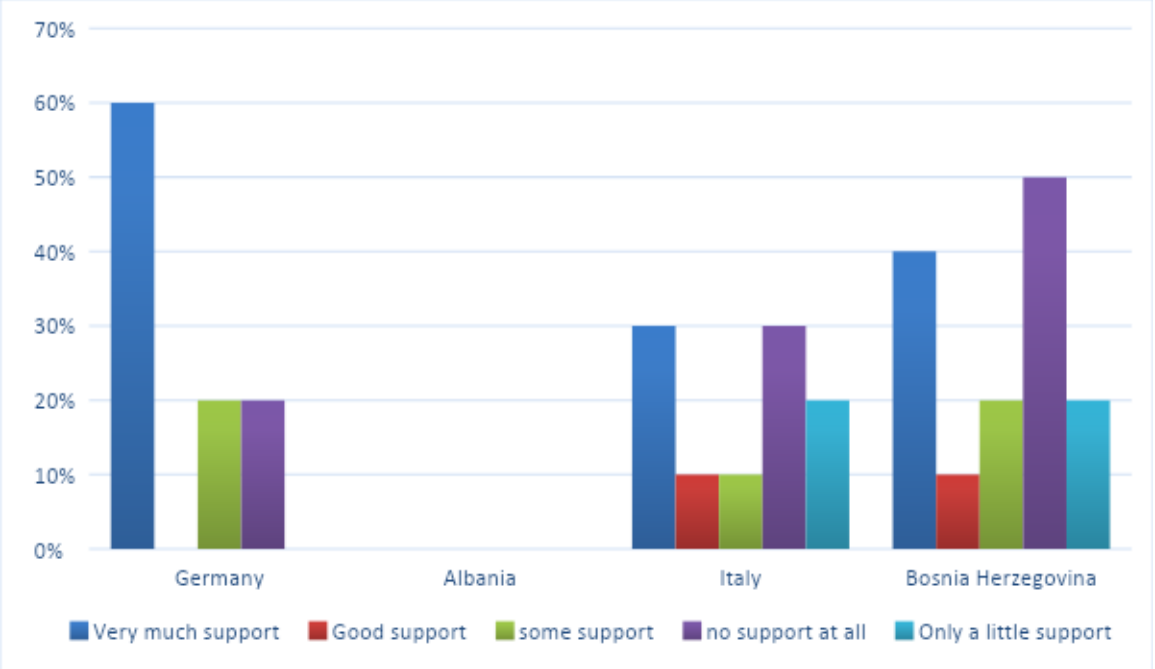
ALBANIA: it's a regular thing for us because we have, for example, a street dance or theatre class in our organization (1), we did a workshop with external groups/artists in our organization (4) , we went to a group of artists/art organization to see and learn about street art (1), we participated in an event/festival/show (2)

ITALY: Among those who answered yes, 70% of youth workers did a – formal or informal - workshop with external groups/artists in our organization, 20% went to a group of artists/art organization to see and learn about street art and only 10% participated in an event/festival/show

BOSNIA HERZEGOVINA: 40% of youth workers that answered yes in the previous question, confirm that the activities related to street art that they participated in, are events/festivals/shows

10) HOW MUCH SUPPORT DO YOU FEEL YOU GET FROM YOUR ORGANIZATION AND OTHER AUTHORITIES FOR MAKING STREET ART ACTIVITIES A PART OF YOUR WORK WITH YOUTH? MEANING FINANCIAL, LOGISTICAL, OR MOTIVATIONAL SUPPORT.

A) very much support
B) good support
C) some support
D) no support at all



GERMANY : Good support (3), some support (2), no support at all (2)

ALBANIA: *no answers*

ITALY: Very much support – 3, Good support – 1, Some support – 1, Only a little support – 2, No support at all – 3

BOSNIA HERZEGOVINA: 50% answered no support at all, 20% answered some support, 20% answered only a little support, and 10% answered good support.

11) IN YOUR OPINION, WHAT IMPROVEMENTS CAN BE MADE TO BOOST THE USAGE OF PERFORMATIVE STREET ART AS PART OF YOUR WORK? HOW COULD PERFORMATIVE STREET ART BE MORE USEFUL AS A TOOL FOR NON-FORMAL EDUCATION AND/OR COMMUNITY BUILDING?

GERMANY

- ➔ Free space for materials is very expensive and fee funds always must be acquired through third-party funds
- ➔ Only in contest and part of other forms of education
- ➔ Available areas for graffiti
- ➔ Public space must be more usable for more people, e.g. spaces such as parking spaces could be rededicated, intergenerational projects initiated, etc.
- ➔ Low threshold offers for educators to further educate themselves theoretically and above all practically on the topic of NFE and to learn methods themselves.
- ➔ A network/a clearly arranged platform in which artists can offer their services, workshops in schools/youth leisure facilities (unbureaucratic)

ALBANIA

- ➔ Creative arts as a core part of non-formal education tool have to set a fine line between the message and the entertaining part.
- ➔ We should be careful to convey the message that the arts as a creative education tool is not a cliché or sole entertaining to have a good time together and leave it there. Of course, we should have fun and enjoy it, but always along with the lesson we get out of it.

ITALY

- ➔ Public funds would be needed to support young artists and to finance training and intercultural exchange workshops between young people from all over Europe and even the world
- ➔ I think street art must remain free of rules and patrons
- ➔ We would like to see more public spaces for young artists on the street, it would be a nice way to take areas that perhaps end up in the hands of criminals instead
- ➔ In my opinion, street art is linked to the places where the artistic interventions take place and I think it would be nice to be helped to get in touch with the residents
- ➔ I think by giving it more value, giving more recognition to the people who are making it, letting people really understand the importance of art in our daily routine and in our learning period in life especially when young

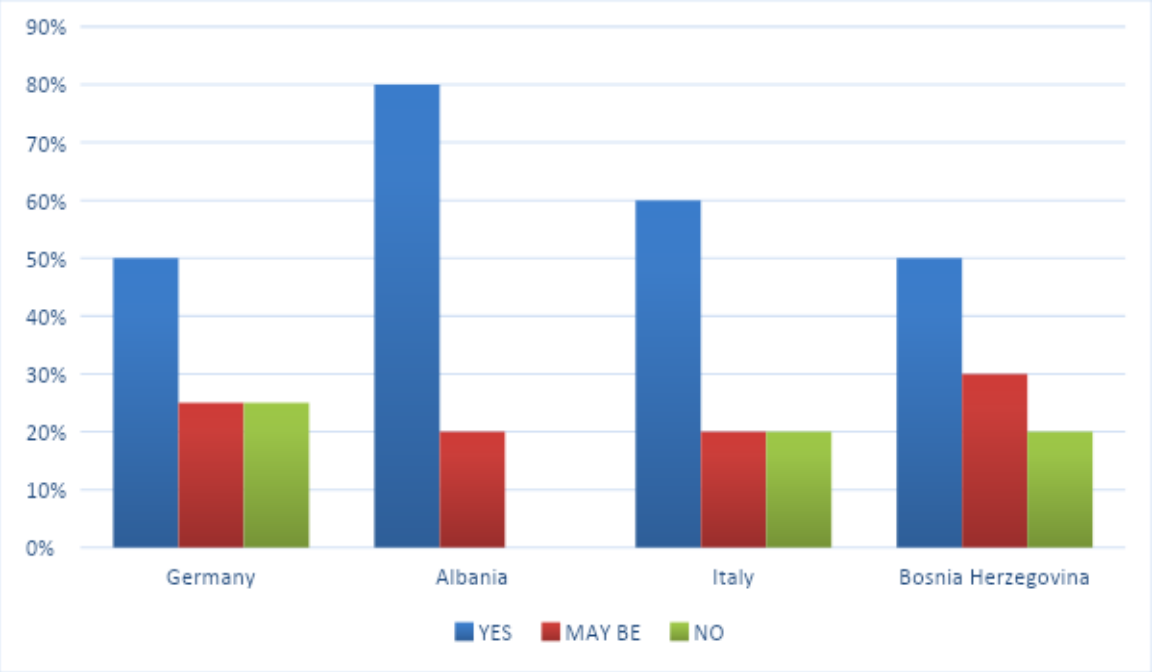
- ➔ I think it should be introduced as early as the school cycle and for my generation we would need free spaces where we could create working groups
- ➔ Free workshops with famous artists should be created
- ➔ I do not believe in groups, I believe in the work of only a small group of people and the others learn by watching the work of others, not by training
- ➔ It would be useful to create organisations of young people who have been involved in street art for a long time to take in those who are starting out and teach them how it can be done well and safely
- ➔ More tools, spaces, time and freedom of experimentation.
- ➔ The most important is to make it part of formal education.

BOSNIA HERZEGOVINA

- ➔ Greater financial support from the state.
- ➔ Awareness of community, breaking down prejudices, building community instead of division, building a sense of beauty, and developing culture.
- ➔ Organizing competitions in all kinds of street art and thus getting to know young people from one or more communities.
- ➔ I think that art should be accessible to all citizens and that it should be promoted better. Also, I believe that formal education should support informal education such as universities, for example.
- ➔ Greater presentation of street art to more young people.
- ➔ Introduce art into educational institutions that will influence the awareness of young people. Involve young people through the work of non-governmental organizations

12) IF YOU HAD THE CHANCE TO PARTICIPATE IN A TRAINING COURSE ON HOW TO WORK WITH STREET ARTS FOR THE PURPOSE OF NON-FORMAL EDUCATION AND/OR COMMUNITY BUILDING, WOULD YOU PARTICIPATE?

A) yes
B) maybe
C) no



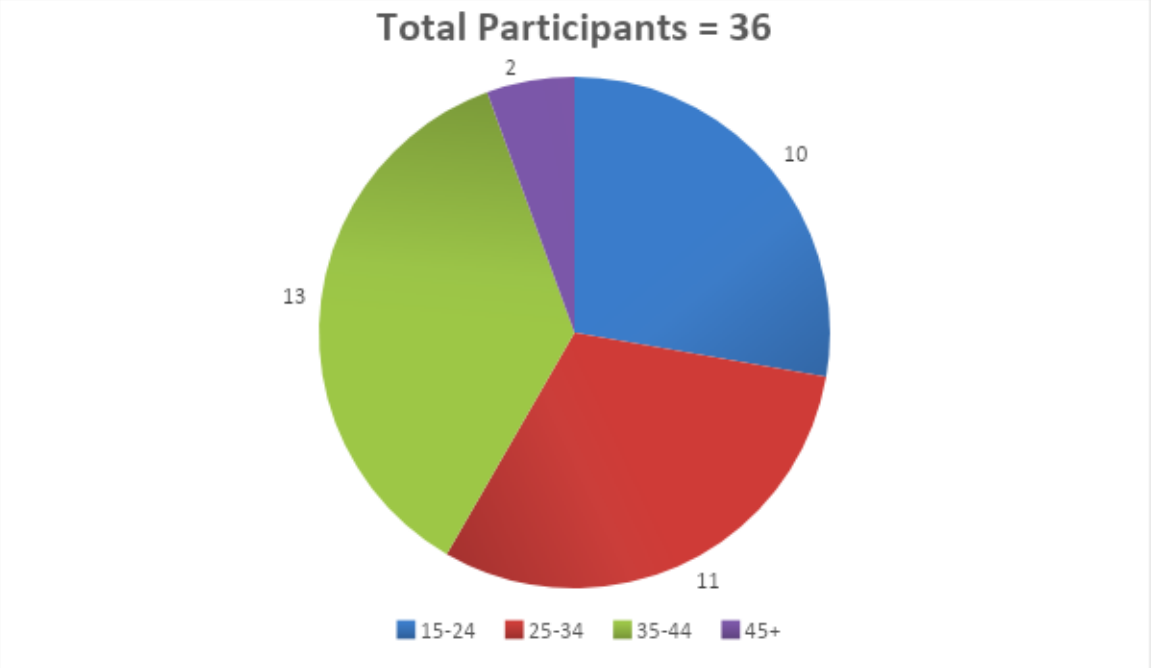
Overall, there is widespread interest among youth workers in participating in a training that will tackle street art as a tool for NFE.

STREET ARTIST SURVEY

(total No. of participants = 36)

1) What is your age?

A) 15-24
B) 25-34
C) 35-44
D) 45+



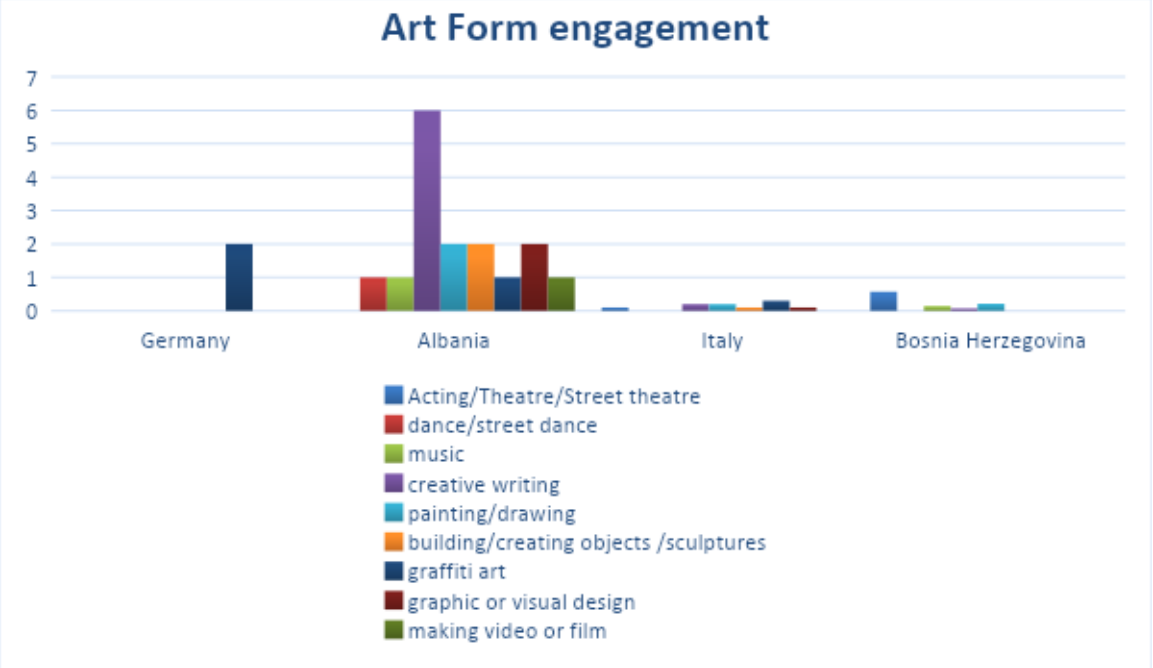
9 of the respondents have been between the ages of 15-24, 11 between 25-34, 13 between 35-44 and 2 have been older than 45.

2) Where do you live?

A) Germany
B) Albania
C) Italy
D) Bosnia Herzegovina

3) What is the main art form you are engaged in?

A) acting / theatre / street theatre
B) dance / street dance
C) music
D) creative writing
E) painting / drawing
F) building / creating objects / sculptures
G) graffiti art
H) graphic or visual design
I) making video or film



GERMANY : graffiti art (2)

ALBANIA: dance / street dance (1), music (1), creative writing (6) painting / drawing (2) , building / creating objects / sculptures (2) , graffiti art (1), graphic or visual design (2), making video or film (1)

ITALY: Based on the 10 answers most street artists are engaged in graffiti art, 30%, in creative writing 20%, in painting / drawing, 20%, 10% in graphic or visual design, 10% in public art and 10% in building / creating objects / sculptures

BOSNIA HERZEGOVINA: Based on the 14 answers most street artists are engaged in acting/theatre/street acting which is around 57.1% of the participants of the questionnaire. Around 21.4% are engaged in painting/drawing, 14.3 % are musicians, and 7.1% are engaged in creative writing.

4) Do you know what non-formal education (NFE) is?

A) yes
B) no

By far most of the artists-respondents from Germany and Bosnia Herzegovina know what NFE is. In contrast, the majority of the artists in Italy and Albania responded not to know about NFE.

5) Do you have experience in using your art as a means/tool for non-formal education?

A) yes
B) no

GERMANY: yes (2)

ALBANIA: yes (3), no (7)

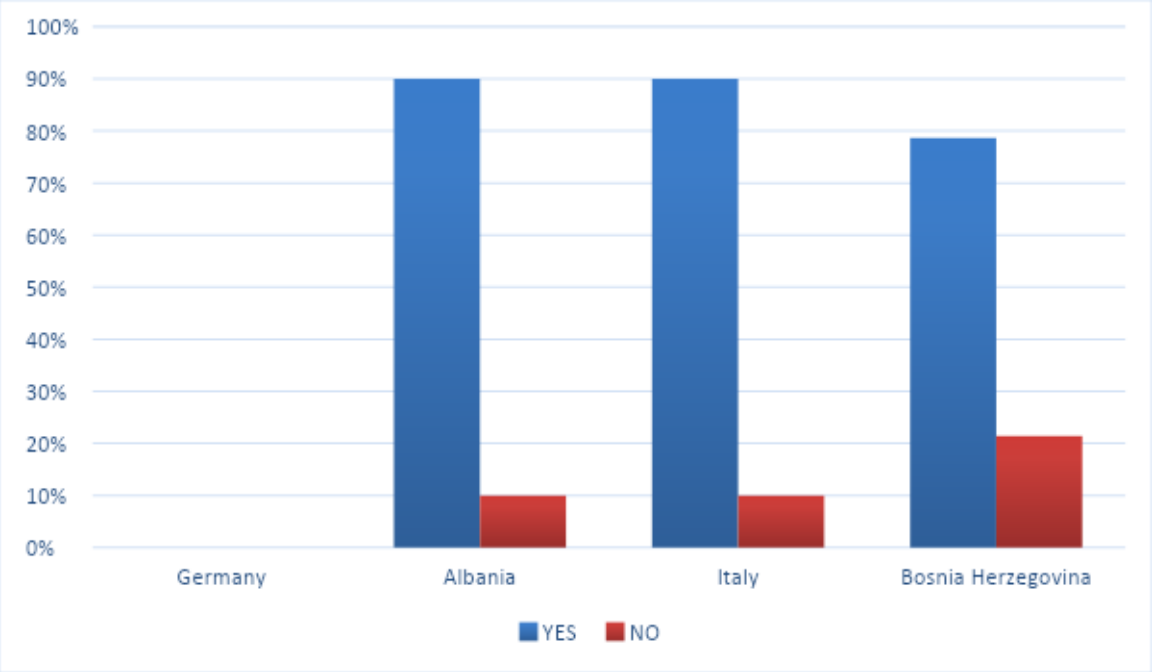
ITALY: **50%** have experience in using art as a tool for non formal education, whereas **50%** do not have experience in it.

BOSNIA HERZEGOVINA: **85.7%** have experience in using art as a tool for non formal education, whereas **14.3%** do not have experience in it.

Consequently, most of the artists-respondents from Germany and Bosnia Herzegovina have experience in applying their art to the means of NFE, whereas a significantly larger number in Italy and Albania stated to have no experience so far

6) **Do you work with young people (doing workshops, supporting them to be an artist/performer, youth are part of your organization/collective etc.)?**

A) yes
B) no

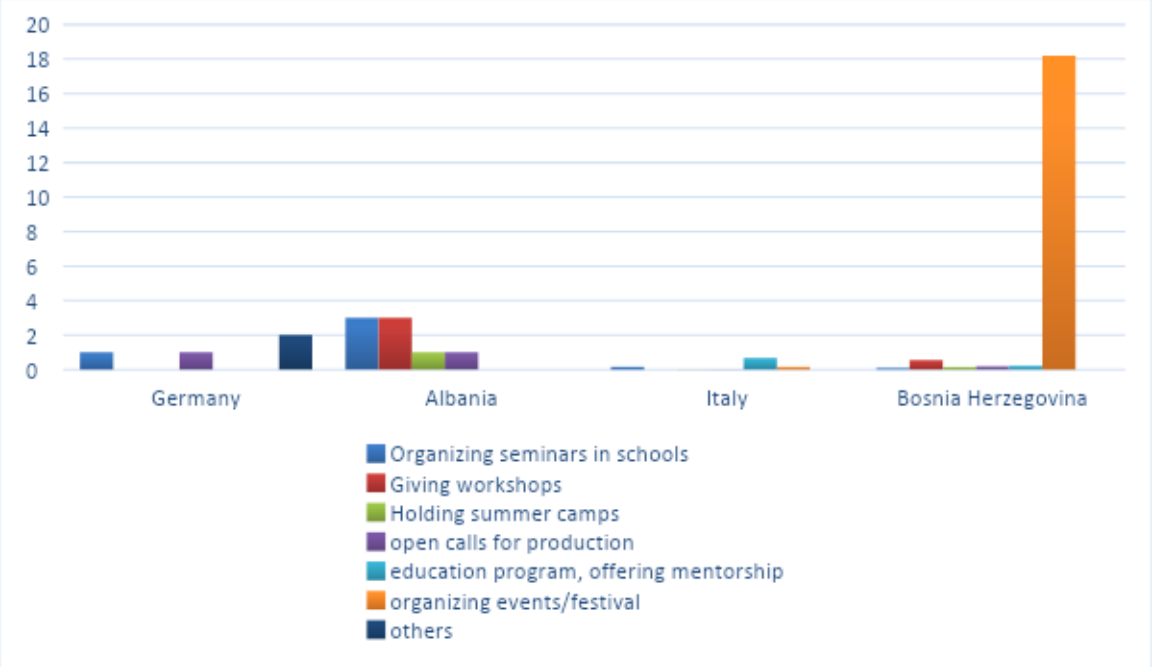


GERMANY: *only 2 respondents but these 2 answered that they do work with young people*
ALBANIA: 90% of the participants said yes, while 10% said no.
ITALY: 90% of the participants said yes, while 10% said no.
BOSNIA HERZEGOVINA: 78.6% of the participants said yes, while 21.4% said no.

A clear majority of the participants is working with young people in the context of practicing their art.

7) If yes, what do you do?

A) Organizing seminars in schools to promote your art and motivate students to try out one or more forms of art
B) Giving workshops
C) Holding summer camps
D) Starting open calls to be part of a production
E) Having an education program, offering mentorship etc.
F) Organizing events/festivals
G) Other



GERMANY: Giving workshop (1), open call to be part of (1)

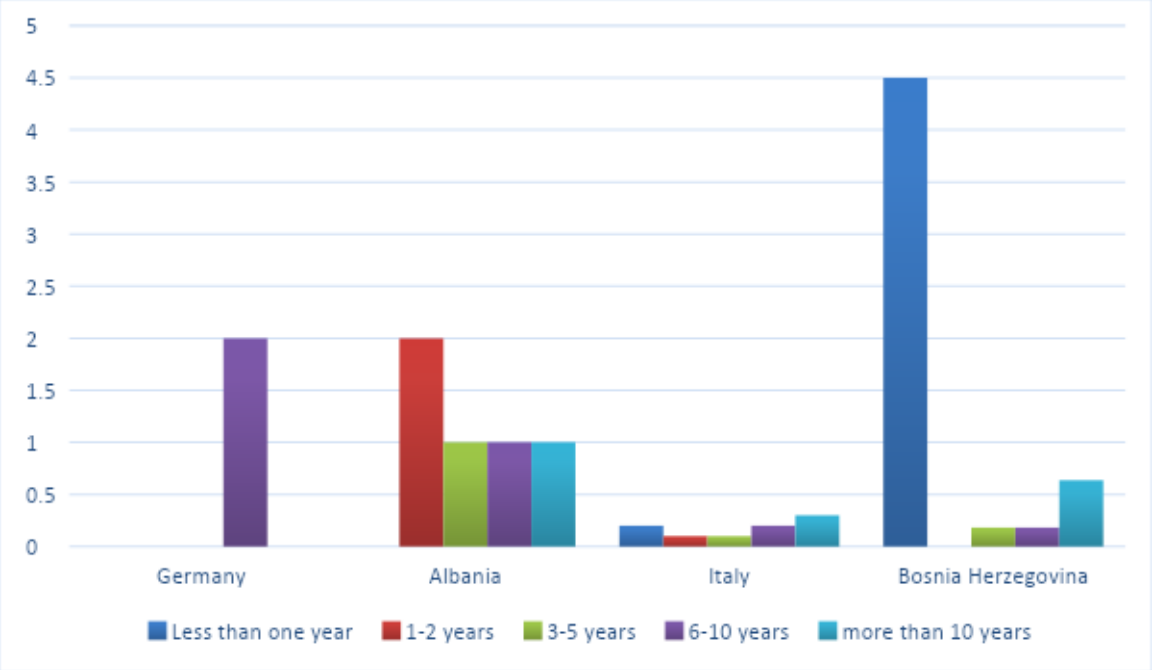
ALBANIA: organizing seminars in schools (3), giving workshops (3), holding summer camps (1) starting open call to be part of (1).

ITALY: 67% are organizing educational workshops, 15% are organizing events/festivals, and 15% are organizing seminars in schools to promote your art and motivate students to try out one or more forms of art, just 1% use informal meetings, open call or summer camps.

BOSNIA HERZEGOVINA: 54.5% are organizing educational workshops, 18.2% are having an education program, offering mentorship, etc., 18.2% are organizing events/festivals, and 9.1% are organizing seminars in schools to promote your art and motivate students to try out one or more forms of art.

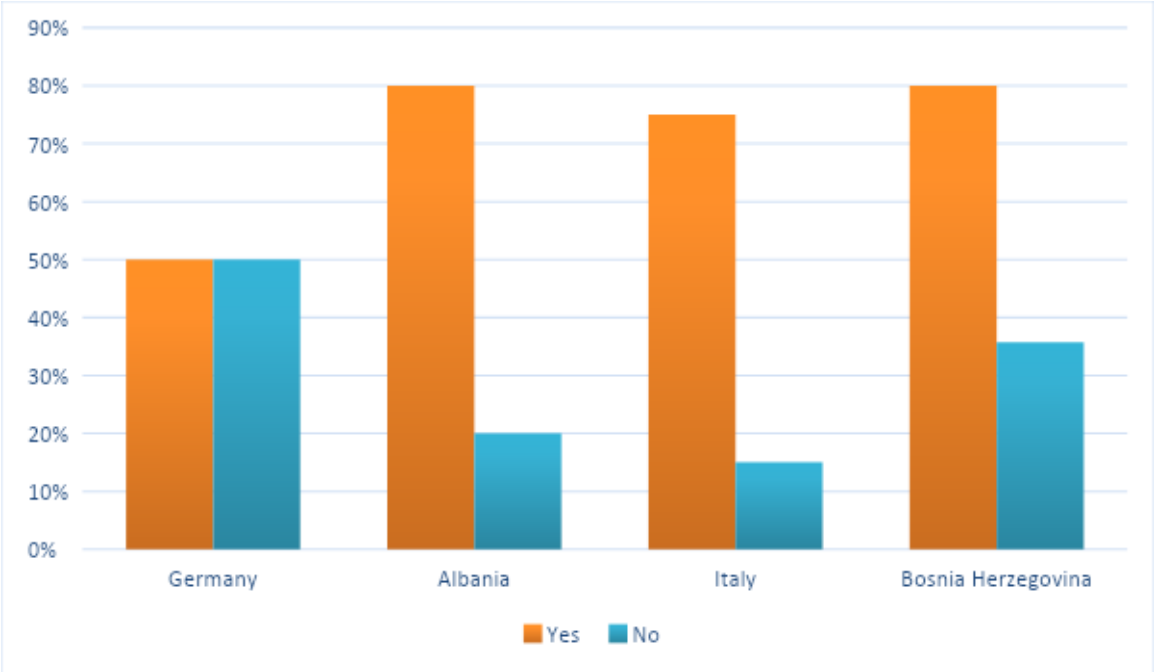
8) Since when do you use art as a tool for education?

A) less than one year
B) 1-2 years
C) 3-5 years
D) 6-10 years
E) more than 10 years



9) Do you know of possible funding or other supporting systems in your country/region, meaning support for using art as a tool for non-formal-education of youth and/or community building?

10) Did you receive special support and/or funding for working in non-formal education and/or community building through arts?



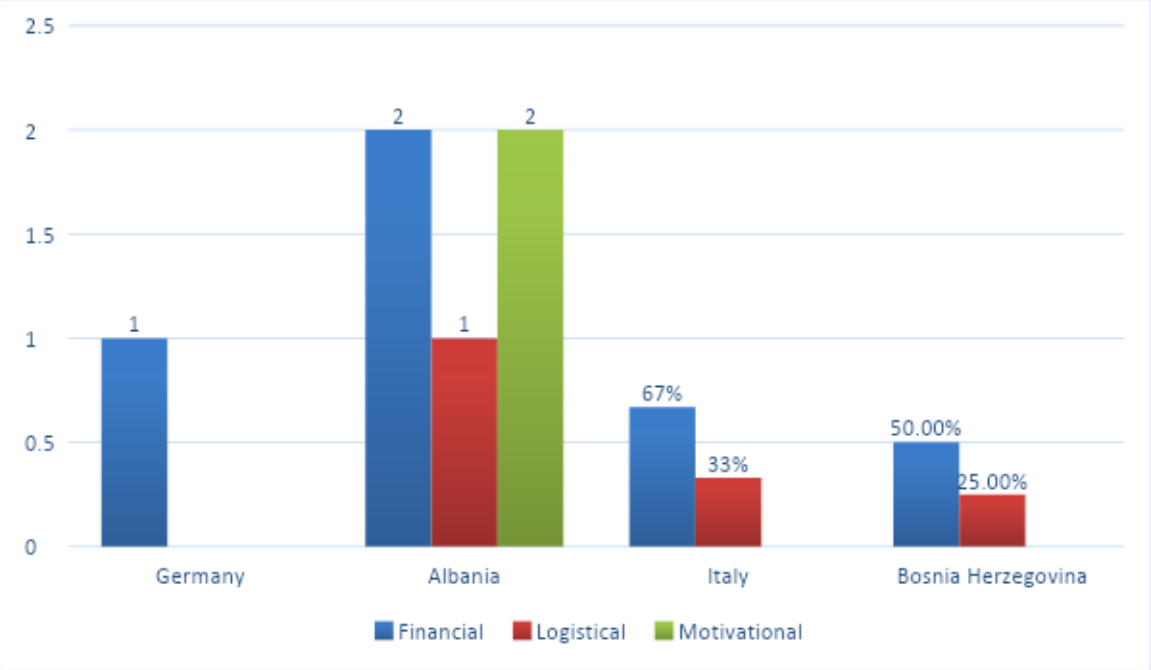
Of the respondents who said they knew about funding possibilities in their country, a clear majority also made use of these funding sources. They received in more than half the cases financial support, some logistical support and some motivational support, that is, a general positive attitude towards their activities but not any substantial support or means.

11) What kind of support did you receive?

A) Financial
B) Logistical
C) Motivational

GERMANY: Financial support (1)
ALBANIA: Financial support (2), logistical support (1), motivational support (2)
ITALY: Of the three who responded, 67% of artists answered financial support, 33% answered logistical support.

BOSNIA-H.: 50% of artists answered financial support, 25% answered logistical support, and 25% answered that they received motivational support.



12) Let's be a bit more precise… what support did you get?

GERMANY:

We often implement projects on a local and international level using art as a means of communication. This ranges from daily work with young people in open youth work with graffiti to international seminars, trainings and youth meetings where young people come together to make urban art.

ALBANIA:

Answer 1: I got support for creating and publishing my first graphic novel. Also, I received support from another donor to translate and publish in audiobook an illustrated book I had written.

Answer 2: Informational

Answer 3: Financial (for traveling and buying tools for seminars)

ITALY:

In all three cases of artists receiving funding, it came as part of urban regeneration projects, with financial support from local institutions managing European funds or from private foundations.

BOSNIA HERZEGOVINA:

Participants answered that they received the following support:

Answer 1: Space, capacities, necessary equipment for use, marketing for that specific type of activity, help in planning, involvement in some unknown projects/seminars for young people, etc.

Answer 2: Based on the previously completed activities, I got a job at the Rock School Mostar Association, which creates a healthier environment through art and creative expression and works in the community with such goals of connecting, activating, and connecting. Within that collective, I had the opportunity to work as an administrator on activities that received financial support. Individually, as a musician, I have no financial support, but I release and record my own material.

Answer 3: Financial support in the implementation of cultural and educational projects for young people.

Answer 4: I have the opportunity to act in plays as an amateur without paying for it.

13) What needs to be improved, in your opinion, to make or foster performative street arts as a tool for educating young people? how could performative street arts be more useful as a tool for non-formal education and/or community building?

GERMANY :

More and higher appreciation of the potential of street art by the official bodies in the city and senate (local government). There are also too few legal spaces.

If the interest is there, a foundation needs to be laid and the community will change and embrace the project.

ALBANIA:

More financial means for this genre of non-formal education tool. Performative arts are less or little under the attention lenses of the public and donors. These type of activities play an important role too and require boosting.

In my opinion, what is important to strengthen street art are workshops.

First of all we need information, so what path should we follow to realize our art. then we also need a space where we can show our art and the qualities we have

To create groups with Youngs and organize different activities with one purpose. This can helps for stronger coordination and sharing of everybody's ideas.

If this art gives a message to others, it will be useful

It is a way that people like more than usual trainings and in that way they are more inclined to listen and learn about wagt are you doing

ITALY:

Answer 1: In my opinion, what is important to strengthen street art are workshops. First of all we need information, so what path should we follow to realize our art. then we also need a space where we can show our art and the qualities we have.

Answer 2: In my opinion there is not enough information about programs for artists in the educational field. The artist alone can not find support for his activity. Nowadays it is more common to call artists to implement some educational programmes for youth but very often there is not enough financing.

Answer 3: In my opinion, the street art with its universal language should be a subject of study in lower schools, thus providing the basis for the tools. The comparison with realities of the art world, the construction of workshops and guided tours could increase the functionality and use of this tool

Answer 4: Spaces, funds, workshops

Answer 5: Street Art needs 360° support, services must be provided to ensure that thay develop as spaces, targeted funding and education for a new use of public space

Answer 6: To date, street art is considered for its decorative aspect and not as a political tool for the community. If it is to be used in this way, it had better be discouraged. It is more useful for the kids to go to the basketball court or play football at the oratory.

Answer 7: I think art cannot be taught and that you should not ask anyone's permission to draw a wall

Answer 8: I do not have a specific idea, because before the technical part comes the message. If you don't have something to say, it's hard to think you can only explain a technique to these guys. Here, I would work on the fact that street art is first and foremost a message, social and political

Two of them preferred not to give an opinion.

BOSNIA HERZEGOVINA:

Answer 1: In Bosnia and Herzegovina? Everything. Art does not belong to politics. Art is to ennoble, educate, create and develop society. Closed spaces should be built for the use of artists at reasonable prices. Invest in artists so they don't starve. When an artist is not engaged in the creation, he withers and that is a fact. The audience should be educated on how to behave at cultural and artistic events. Art should be promoted, so invest in marketing to promote the artist and his creativity. First, do all that. The second thing, should think about street art in general and use any artistic medium to stop talking about war, misery, hell, nation, and religion, but create on the other side of the creative spectrum. Symbols are no longer of great importance. A concrete, clear and loud message is what people apparently "have time" to see. Look at the artworks of younger artists, and explore the psychology of that material and the way the work was created, only then will you see the chronic misery and depression of that youth, which should not and should not be like that.

Answer 2: Starting with the system, the entire human mentality and petty bourgeoisie that stand in the way of everything that is not their everyday life. Street art already exists in Mostar and influences the citizens, more precisely it has become their daily routine and something they have accepted as such. Street art can be used as a tool of informal education by sending content in the form of complete freedom of expression through murals, performances, sculpture, music, and even film. This is where the petty bourgeoisie shows its teeth.

Answer 3: As many performances as possible in Bosnia and Herzegovina. That improved in the last year after covid. Young people should be given more opportunities to organize workshops themselves and make acting/drama/dance/art forms that they will perform in their schools, for example, communities, etc. There is a lack of incentives for young people to do something in that field themselves, to brainstorm and see what they are interested in and organize it for other young people as a transfer of knowledge, and not to just copy older initiatives that are already outdated and are being implemented for the sake of order.

Answer 4: More opportunities and space for young people who have an interest in working and acting in street art.

Answer 5: In any case, to interest young people and educate them through workshops, seminars, festivals...

Answer 6: Allow and invite young artists to decorate the buildings of all cities with or without material support, cleaning provocative graffiti by collective painting with or without a group of children/people.

Answer 7: I don't see any problem in that sphere at all. Today's young people are generally more open, and more active than before, aware that they can explore for themselves what kind of activities they want to do. They are aware. The problem is above, in those spheres of power that do not talk about things that unite, in which divisions do not matter. It is not desirable for the authorities to see that society is developing together, because then the disorder is reduced, so you can see more of those other things behind the scenes.

Answer 8: To not use people's personal expenses for the activities and art implementation.

Answer 9: Greater financial support from the city is needed for local organizations that organize cultural and educational content for young people.

Answer 10: The City should be more active for culture in general.

Answer 11: I think it is difficult to find a capable person and for the right reasons (I don't mean monetary motivation) ready to change the environment, to teach others and through learning to learn yourself... To find the right people with the right ideas that will work positively on young people, on their environment...using art...meaning, I guess...you would focus on creating some "organization" (like clown doctors) that will bring together real people...with real ideas and through art make your environment better for life... ?!

Answer 12: The Budget.

Answer 13: Represent performative arts more and organize more events.

Answer 14: Artists should be appreciated and respected by this community, unfortunately, we are witnessing that professional actors who have years of work experience behind them go to do various jobs abroad in order to survive. Since I was 17 years old, I have tried to make extra money

for myself in various ways, I use my acting knowledge and experience to organize workshops with various age groups (children who are marginalized in society, refugees, elementary school

children, kindergartens, dance groups, children from cities that don't have cultural institutions, etc.) It would be great if we could get in touch so that he could explain in a little more detail what all of us are organizing, at least when it comes to the region of Herzegovina, and how we can and must improve it. One of the examples is that, together with my colleagues, I listened to the painful confessions of refugees during those workshops while they relaxed in acting and opened their souls.

14) If you had the chance to participate in a training course on how to work with street arts for the purpose of non-formal education and/or community building, would you participate?

A) Yes
B) No
C) Maybe

GERMANY: yes (**2**)
ALBANIA: yes (**8**), maybe (**1**)
ITALY: **40%** of the participants answered maybe, **30%** answered yes, and **30%** answered no.
BOSNIA-H.: **42.9%** of the participants answered maybe, **35.7%** answered yes, and **21.4%** answered no.

NATIONAL BEST PRACTICES

National best practices of existing programmes and resources related to the promotion of performative street art to foster social and civic engagement of youth

BOSNIA AND HERZEGOVINA

UDRUZENJE AGENCIJA LOKALNE DEMOKRATIJE IZ MOSTARA - BA

1. STREET ART FESTIVAL MOSTAR

Project/Programme Title	Street Art Festival Mostar
When the project/programme was implemented (please specify if the project/programme is still ongoing)	The SAFMO is being implemented every year, and it will continue in the future.
Where the project/programme is/was held (city, urban/rural area)	City, urban area
Coordinating Entity	
General and Specific Project Objectives	Street Arts Festival revitalises abandoned spaces and ruins into art, giving a fresh visual identity to the city.
Stakeholders contributing to the implementation of the project/programme	Worldwide famous artists and different sponsors.
Beneficiaries: Which target group was involved (please specify the legal status and how many people were reached)	Citizens of the city of Mostar
Detailed description of the project/programme (please specify the activities/sessions/modules and methodologies implemented)	Street Arts Festival brings new dynamics to the streets of the city, refines the public space, and networking artists from all over the world to create the biggest open-air gallery in this region. Street Arts Festival Mostar brings new

	talent and art to the streets of the post-war city, redefines public space, and network artist from all over the world. The festival exist since 2012. Everything starts trough the activism of youth from Mostar who wants to bring more positivity to the divided city. Street Arts Festival revitalize abandoned spaces and ruins into art and gives a universal visual identity to the city. Also, the festival affirms artists from Bosnia and Herzegovina and connects them with famous street artist from all over the world. So many people have worked together as volunteers to make the festival possible, and they are working for a better future in Mostar. The Street Arts Festival is welcomed by the citizens of Mostar, which is evident by the offering of their own houses and buildings to serve as the artist's canvas. For ten days each year, the festival was and is a co-creative machine where all who participate share moments of true artistry while bystanders are supported in uncovering their own creative skills and talents through various workshops. In the context of the specific case of the city of Mostar, through eleven years of operation, we managed to fight for space in the problem of artistic expression and cultural issues, but ultimately communication solution, which certainly contributes to the healing process of the community.
Describe the quantitative and qualitative results achieved	Many public and private spaces were rejuvenated, especially the public ones that are damaged by the war.
Describe the specific impact generated by the project/programme in terms of empowerment	The biggest impact left by the SAFMO is that the people and citizens of Mostar saw these art as a process to heal past traumas.

Web link of the project/programme (if available)	https://safmo.org/
Contacts (if available)	streetartsfestival@gmail.com

2. STAR – Treet Art Project

Project/Programme Title	STAR – STreet Art
When the project/programme was implemented (please specify if the project/programme is still ongoing)	Timespan: 01/11/2019 – 30/06/2022
Where the project/programme is/was held (city, urban/rural area)	City, urban area
Coordinating Entity	Municipality of Arcugnano (Italy)
General and Specific Project Objectives	Tackling the regeneration of depressed and abandoned areas of European cities, by using the power of community street art in order to generate local identity, social inclusion, and active citizenship; building a strong network of towns, committed to exchanging positive results of using the street art as a way to involve communities and regenerate public spaces, by creating a multiplier impact.

Stakeholders contributing to the implementation of the project/programme	European Commission (Europe for Citizens – Network of Towns) Parish Council of Beato – Lisbon (Portugal); Directorate for Culture, Youth and Sport of Peja Municipality (*Kosovo); Stichting Street Art Museum – Amsterdam (Netherlands); Municipality of Trebnje (Slovenia); Pargaujas novada pasvaldiba (Latvia); Municipality of Vlore (Albania); Municipality of Mioveni (Romania); AGENTURA PRO EVROPSKE PROJEKTY & MANAGEMENT SDRUZENI – Praha (Czech Republic); Municipality of Bydgoszcz (Poland); City of Mostar (Bosnia and

	Herzegovina); kitev – Kultur im Turm – Oberhausen (Germany); City of Zajecar (Serbia); Municipality of Reggio Emilia (Italy); ALDA (France)
Beneficiaries: *Which target group was involved (please specify the legal status and how many people were reached)*	Youth involved and reached 200 or more.
Detailed description of the project/programme (please specify the activities/sessions/modules and methodologies implemented)	In the last years, the increase of migration fluxes made Europe more and more intercultural and multi-ethnic. As a consequence, cities changed their urbanization and profile, suburbs increased generating fragmentation and marginalization. Furthermore, the situation of crisis of the past years (f.e. financial crisis of 2008 or the refugee crisis), exacerbates this urban stratification and opposition between areas, producing stigmatization and socio-spatial exclusion. The project intends to create a network of towns with a common strategy to promote social inclusion and decrease marginalization by rehabilitation of depressed and abandoned areas of European cities through street art. The project involves participants from 14 countries: Albania, Bosnia and Herzegovina, Czech Republic, France, Italy, *Kosovo, Latvia, Portugal, Poland, Romania, Serbia, Slovenia, Germany and the Netherlands. - 3 events have been carried out within this project: Event 1 – Local Path – phase 1 research - citizens' investigation for the selection of a place where to realize the mural Participation: The event involved 28 citizens, including 28

	participants from the city of Mostar (Bosnia and Herzegovina). Location / Dates: The event took place online targeting Mostar, Bosnia and Herzegovina area, from 24/06/2020 to 30/062022 Short description: The aim of the event was collecting the opinions of the citizens and art expert in the city of Mostar on which location within the city mural should be created as well as how they see the street art. Three locations in Mostar were suggested. All 3 of them are located on the main boulevard of the city because that street was former front line in the War during 90's. This street is still full of ruins and scars from the War and the premise was it should be regenerated with street art murals. This street is located in the central city area, but still dividing two sides of divided city, and serves as periphery for both sides. Almost all of the responses were affirmative. Experts concluded that street art is strong and effective tool for bringing back a life to abandoned places, it promotes unknown artists and it can be used as a way of communication between citizens in a way of sharing common ideas. Most of the citizens concludes that the street art is a form of art, while small think of the street art as an act of rebellion. Event 2 – Local Path – phase 2 awareness raising workshop Participation: The event involved 25 citizens, including 25 participants from the city of Mostar (Bosnia and Herzegovina). Location / Dates: The event took place in City of Mostar premisses, Department for civil

	affairs (Mostar, Bosnia and Herzegovina), on 27/01/2022 Short description: The aim of the event was to raise awareness among students on social inclusion and the power of art for promoting it. Workshop was organised in the premises of the City of Mostar Department for civil affairs. The youth leader representative of the Youth Council of Mostar Melissa Memic and the young artist Medina Đukić prepared presentations and led the workshop. The students sketched pictures on this topic, to be chosen for implementation as a mural during local path – phase 3. In order to prepare this workshop, the representative of the City of Mostar Ms Sabina Memić and the representative of the Local Democracy Agency Ms Dženana Dedić organised the preparatory session with the workshop leaders in order to introduce the project and the activity objectives and to give the inputs for preparation of the presentations. Event 3 – Local Path – phase 3 – workshop for the Mural realization Participation: The event involved 25 citizens, including 25 participants from the city of Mostar (Bosnia and Herzegovina). Location / Dates: The event took place in City of Mostar premisses, Department for Civil Affairs (Mostar, Bosnia and Herzegovina), on 03/06/2022 Short description: Within the Local path – phase 3 and according to the results of phase 1 and 2 of the local path the workshop was organised to choose the idea for mural that will be realised involving artists and local citizens (and students) to regenerate targeted areas and promote intercultural

	understanding and social inclusion. The location selected during the Local path – phase 1: together with citizens using the online surveys, had to be changed due to the issue with the ownership that happened after the selection of the location. The original owner was the City of Mostar, but the building was returned to the previous owner, the Franciscan Church. We are now finalising the process of getting approval for the new selected and location, owned by the City of Mostar, so the Mural can be realised. All the events will employ various working methods and activities: group working sessions, workshops, discussion groups, presentations of local and international activities, etc. Close cooperation and knowledge-sharing among project partners will facilitate intercultural dialogue, bring a common project strategy and methodology for addressing the above-mentioned issues at both local and international level, ensuring coherence and comparability of the activities. The actions will also show the potential of abandoned and depressed areas to be connected and integrated to other parts of the cities, become more sustainable, peaceful, and respectable places to live.
Describe the quantitative and qualitative results achieved	Expected outcomes: networking among European towns that use community street art to maximise active citizenship and social inclusion is promoted; best practices among the partners for promoting active citizenship, social inclusion and urban regeneration in a sustainable way are exchanged; sense of belonging and local

	identity among citizens is increased; cohabitation and solidarity between citizens is improved; citizens' engagement in local and social issues is increased; citizens' awareness on European values is increased.
Describe the specific impact generated by the project/programme in terms of empowerment	Citizens and youth engagement in local and social issues.
Web link of the project/programme (if available)	https://www.ldamostar.org/en/portfolio/star-street-art-en/
Contacts (if available)	ldamostar@aldaintranet.org

3. IMPACT – Inclusion Matters! Using Performing Arts towards Cohesion and Tolerance

Project/Programme Title	IMPACT – Inclusion Matters! Using Performing Arts towards Cohesion and Tolerance
When the project/programme was implemented (please specify if the project/programme is still ongoing)	Timespan: 01/03/2019 – 01/10/2021
Where the project/programme is/was held (city, urban/rural area)	City, urban area and rural
Coordinating Entity	Applicant: VidensCenter for Integration – VIFIN (Vejle / Denmark)
General and Specific Project Objectives	The main objective is to bring together Balkan's refugees with local communities by fostering cohesion and tolerance. Participants shall understand that people are stronger together and that they can learn from one another. Specific Objectives: exchange best practices on how to use art strategies to integrate refugees and how to bring together refugees with local communities; develop a new social inclusion

	strategy and methodology; enable intercultural meetings by showing that diversity is an enrichment; prevent and fight against prejudices and stereotypes; foster personal development and social inclusion; show that theater and other kind of performing arts can form a methodology to overcome the gap between refugees and local citizens and to bring them closer; provide formal and non-formal education on theater, migration etc.; promote theater as self-help-initiatives.
Stakeholders contributing to the implementation of the project/programme	Donor: European Commission (Erasmus+ KA 2 strategic partnerships in the field of youth/innovation) Partners: LDA Mostar (Mostar / Bosnia and Herzegovina); LDA Nikšić (Nikšić / Montenegro); Association of Local Democracy Agencies (ALDA) (Strasbourg / France); Društvo za razvijanje prostovoljnega dela Novo Mesto (Novo Mesto / Slovenia); La Piccionaia i Carrara Soc. Coop. (Vicenza / Italy); Coalition of youth organizations SEGA Association (Kavadarci / North Macedonia); Association Urban Development Centre (Belgrade / Serbia).
Beneficiaries: Which target group was involved (please specify the legal status and how many people were reached)	Youth of Mostar, refugees and immigrants, artists- young actors (performers), local citizens, audiences, local authorities and other CSOs, participating organizations.
Detailed description of the project/programme (please specify the activities/sessions/modules and methodologies implemented)	The core idea of the project is to offer Western Balkans' refugees' amusement and social inclusion opportunities, by using theater and art strategies. During phase 1, the project will promote collaboration and an exchange of best practices among European theater companies with previous experience in working with refugees and Balkan arts groups. During this phase a social inclusion strategy will be

	developed. During phase 2 Balkans arts groups will implement the above-developed strategies through art workshops with Western Balkan's refugees and local communities, and eventually will implement final performances. Phase 3 is dedicated to a massive communication and dissemination campaign by publishing guidelines on how to use performing art strategies for social inclusion, a promotional video and surveys. Activities: Phase 1: Training of Trainers (ToT), duration: 5 days, venue: Italy During the first phase experts and artists of the Balkans and the EU will exchange best practices in order to develop social amusing and inclusion strategies to work with refugees. Therefore, artists from Europe with previous experience shall work with artists from the Balkans. The exchange of best practices shall provide for e.g.: new knowledge and skills on performing arts; methods to get in touch with refugees and local citizens; knowledge on how to overcome the gap between refugees and local citizens; techniques on social inclusion through theater; Phase 2: Artistic workshops and final performances, duration:7 months, venue Western Balkans' countries In the second phase Western Balkan artists will implements artistic workshop with refugees and local citizens in their home countries. The main goal of the artistic workshops is to bring refugees and local citizens closer, to build the sense of belonging by using the exchange of best practices' outcomes, in particular self-director strategies and to develop performances. Different forms of performing arts (pantomimic theaters, improvisational theaters, music, dance etc.) shall be used as the main

	activity to achieve that objectives. At the end of phase 2, each local group will perform the rehearsed shows in front of a large audience. Phase 3: Communication and Dissemination Campaign, duration: 1-18 months, massively towards the end of the project Development and publication of guidelines: on social inclusion strategies of refugees in the Western Balkans. This practice guideline will gather the description of the developed methodology and inputs of the activities that can be implemented to promote social inclusion of the refugees within local communities, by using performing arts strategies. It will be published online and widely disseminated in the Balkans and Europe. Recording and editing of promotional video: consisting of local level activities, final performances and interviews of the participants with the aim to distribute the message of IMPACT to a larger audience by using different ICT channels. The key messages are: cohesion, tolerance, solidarity and sense-of-belonging. Evaluating and publishing the surveys (questionnaires and interviews): which will be implemented at the very beginning and at the very end of IMPACT. The aim is to evaluate the subjective feelings of the direct beneficiaries (artists, refugees, local citizens and audiences) and to see if there are any changes with regard to the way of thinking and feelings towards different ethnicity. Steering Committee Meetings Three Transnational Meetings: 1st transnational meeting – kick-off meeting: month 2 2nd transnational meeting – ToT meeting: month 5 3rd transnational meeting – midterm evaluation: month 9 Two Virtual Meetings: 1st virtual

	meeting – presentation of project and project consortium: month 1 2nd virtual meeting – midterm evaluation: month 9
Describe the quantitative and qualitative results achieved	In order to reach the goal, IMPACT will: 1) Co-design a new methodology that uses arts (drama, dance, music, circus, video production etc.) to foster social inclusion of refugees; 2) Engage 14 artists (2 per partner, except ALDA) in an intensive training about how to implement the mentioned developed methodologies, so that they will then become multipliers of these strategies within their communities. 3) Form multidisciplinary groups of experts who will develop the IMPACT Guidelines, the videos and the surveys; 4) Implement 21 local workshops in total, targeted to refugees and citizens at project partners local levels; Focus on participatory approaches: self- directed strategies to involve refugees and local citizens; Combine the concept of asylum seekers welcoming with social inclusion, amusement by using performing arts; Strengthen active participation in society of all target groups; 5) Implement 7 final performances (1 per partner, except ALDA) in front of larger audiences and 1 international event in Vejle/Denmark. 6) Promote cohesion, dialogue and mutual understanding between refugees and citizens; 7) Foster transnational cooperation of municipalities, CSOs, refugee camps and artists to combat prejudices, stereotypes and marginalization of groups or social exclusion; 8) Disseminate the outputs and results of the project. IMPACT project will contribute to foster social inclusion by promoting active participation, cohesion, tolerance and the

	respect of human rights. Within this project, by training 20 artists who will develop new tools and methodologies on performing arts to work with refugees and citizens, at least 420 other youth, local, regional and international stakeholders will become multipliers of this project outputs, ideas and methodology. This will ensure the long-term sustainability of the project.
Describe the specific impact generated by the project/programme in terms of empowerment	Since the project deals with social inclusion and empowerment of refugees at the local levels, the project is particularly focused to have an impact at local and national levels.
Web link of the project/programme (if available)	https://www.ldamostar.org/en/portfolio/impact-en/
Contacts (if available)	ldamostar@aldaintranet.org

ITALY BEST PRACTICE

1) M.A.N.I. – Milano Arte Natura Inclusione, progetto biennale di arte urbana

Project/Programme Title	M.A.N.I.

When the project/programme was implemented (please specify if the project/programme is still ongoing)	biennial urban art project
Where the project/programme is/was held (city, urban/rural area)	Milano, in neighbourhoods with the highest density of economically disadvantaged people
Coordinating Entity	*Fondazione Arrigo*
General and Specific Project Objectives	Participatory mode involving passers-by, neighbourhood residents, and students, who give their support either in the design phase or often in the practical phase of realising the work. In recent years, projects combining urban art and social inclusion have multiplied in Milan. These are often interventions of great visual impact that aim to vitalise and enhance anonymous streets, neighbourhoods or buildings and at the same time improve the lives of those who live in them by making them feel like protagonists.
Stakeholders contributing to the implementation of the project/programme	Comune di Milano
Beneficiaries: *Which target group was involved (please specify the legal status and how many people were reached)*	Citizens of Milano neighbourhoods with the highest density of economically disadvantaged people

Detailed description of the project/programme (please specify the activities/sessions/modules and methodologies implemented)	The project led to the realisation of six works in some locations in Milan that work with people with disabilities, chronic pathologies and social vulnerability. Not only murals but also artistic interventions on street furniture, such as electrical cabinets, benches, etc. The works involved six artists from the Italian and international scene: Orticanoodles, PAO, Lucamaleonte, Gio Pistone, Pantonio and Fabio Petani. Most of the works are realised in a participatory manner involving people, mostly young people, who frequent the places a□ected by the redevelopment. Previously degraded and neglected suburban places become elements of pride for the people who live there and for all the inhabitants of the neighbourhood, they create a sense of belonging in the young people involved in the realisation and allow them to experience these places as protagonists. In addition, they allow them to try out a new and certainly unforgettable experience, that of creating beautiful
	works of art with their own hands and under the supervision of artists.
Describe the quantitative and qualitative results achieved	There was a large participation of residents, many of them with a migration process behind them, which allowed residents to meet and get to know each other, to compare their idea of the city and beauty, finding a shared imagery that did not o□end anyone's sensibilities.
Describe the specific impact generated by the project/programme in terms of empowerment	The residents of the neighbourhood are the first to take care of the installations, which, by attracting many visitors from the city centre, have led them to tell their neighbourhood in a new way, outside the news reports that often only focus on crime
Web link of the project/programme (if available)	https://nonriservato.it/project/mani/
Contacts (if available)	info@nonriservato.net

2) Lunathica

Project/Programme Title	Lunathica – festival teatro di strada
When the project/programme was implemented (please specify if the project/programme is still ongoing)	7-10 july 2023
Where the project/programme is/was held (city, urban/rural area)	Eight small towns around Turin: Mathi, Fiano, San Francesco al Campo, Lanzo, San Maurizio Canavese, Balangero, Nole e Ciriè
Coordinating Entity	Associazione culturale Lunathica
General and Specific Project Objectives	Involving the entire community of eight small towns, and the surrounding valleys, for a festival that for more than twenty years has brought over 70 street theatre performances and training workshops
Stakeholders contributing to the implementation of the project/programme	Regione Piemonte, Fondazione CRT, Unione dei Comuni del Ciriacese e del Basso Canavese.
Beneficiaries: *Which target group was involved (please specify the legal status and how many people were reached)*	Thousands of residents, adults and young people, are involved throughout the year in the preparation and running of the festival as well as hosting many theatre Companies
Detailed description of the project/programme (please specify the	In addition to all the shows that are o□ered, free of charge, to the community each year, Mobile Theatres

activities/sessions/modules and methodologies implemented)	are in action, reaching even the most isolated villages in the valley with performances. The theatre courses, which do not overlap with the festival, are designed for adults and children. The course for children and young people focuses on relationships and confrontation with others, with the group, with objects, with one's own imagination, with other children 'actors' and in the creative phase with one's own body and voice. For children who want to have fun with the 'game' of theatre and try to step into a character, into another self. Theatre is an important collective experience, a stimulating group game with a common goal: the performance. The course for adults is aimed at acquiring confidence and 'credibility'; through natural and fluid acting it is important to be able to combine speech and movement. The workshop focuses on movement and vocal techniques, character study and text analysis. The expressive potential of the voice and body and theatrical techniques will be analysed, and concentration and relaxation exercises will be tried out.
Describe the quantitative and qualitative results achieved	Expected outcomes: networking among European towns that use community street art to maximise active citizenship and social inclusion is promoted; best practices among the partners for promoting active citizenship, social inclusion and urban regeneration in a sustainable way are exchanged; sense of belonging and local identity among citizens is increased; cohabitation and solidarity between citizens is improved; citizens' engagement in local and social issues is increased; citizens' awareness on European values is increased.
Describe the specific impact generated by the project/programme in terms of empowerment	Citizens and youth engagement in local and social issues.
Web link of the project/programme (if available)	https://www.lunathica.it/
Contacts (if available)	organizzazione@lunathica.it

3) EDUCATIVA DI STRADA

Project/Programme Title	**Street education with the circus**
When the project/programme was implemented (please specify if the project/programme is still ongoing)	9 - 10 - 11 june 2023
Where the project/programme is/was held (city, urban/rural area)	Urban area
Coordinating Entity	Fondazione Uniti per Crescere Insieme
General and Specific Project Objectives	
Stakeholders contributing to the implementation of the project/programme	Ministero Politiche Sociale, Ministero Pubblica Istruzione, Regione Piemonte, private donors
Beneficiaries: *Which target group was involved (please specify the legal status and how many people were reached)*	They work in an 'at-risk' neighbourhood in the Turin suburbs (Barriera di Milano) and with their Circo Sociale projects they do prevention, preventing young people from staying on the streets and giving them opportunities to be protagonists.
Detailed description of the project/programme (please specify the activities/sessions/modules and methodologies implemented)	Circus-art-education activities designed for young people cannot do without the continuous presence of the operator-educator on the street. This presence is essential to establish relationships, detect changes, register new needs and decide on suitable intervention strategies accordingly, especially in the areas of prevention and social inclusion. Meeting young people in the spaces where they meet means to create with them a relationship based on relationship, trust, dialogue and constant presence in contexts where they are protagonists. Street education with the social circus particularly involves young people, in fact, circus disciplines foster social relations and the street thus becomes a protected place in which to find answers to that search for positive and purposeful stimuli that young people more or less explicitly seek. The social worker will learn the approach methods and techniques of social circus in the street.

	promote their participation while respecting their dignity and differences. Objectives of the CircoMobile - To educate in sociality and peaceful coexistence; - To foster the social integration of children, adolescents and young adults; – To foster youth autonomy, participation and protagonism. The group uses the circus tool for specific targets: disabled people, children with learning disabilities, juvenile prisoners, migrants
Describe the specific impact generated by the project/programme in terms of empowerment	Through Social Circus and Art-Education we foster socialisation, active leadership, integration and resilience of children, adolescents, young adults and people with disabilities. in eleven years of activity, more than 5000 beneficiaries have been reached
Web link of the project/programme (if available)	https://www.unitipercrescereinsieme.it/
Contacts (if available)	segreteria@unitipercrescereinsieme.it

4) R.U.S.C.O.

Project/Programme Title	**R.U.S.C.O. (Recupero Urbano Spazi Comuni)**
When the project/programme was implemented (please specify if the project/programme is still ongoing)	From 2018
Where the project/programme is/was held (city, urban/rural area)	Bologna
Coordinating Entity	Associazione Serendippo

General and Specific Project Objectives	- To contribute, through artistic interventions, to the redevelopment of the market and Piazza Aldrovandi. - To recover the disused factory "Zincaturificio" and spreading art and beauty for free
Stakeholders contributing to the implementation of the project/programme	Market operators and citizens

Beneficiaries: *Which target group was involved (please specify the legal status and how many people were reached)*	All the citizens
Detailed description of the project/programme (please specify the activities/sessions/modules and methodologies implemented)	R.U.S.C.O. a term that plays with the meaning of rusco, rubbish, in the Bolognese dialect, is an atypical museum, for which creation market operators and citizens have been involved and consulted beforehand. The artists, all students of the Academy of Fine Arts, are call to rework the image of the square, and create a series of panels to be displayed on the market stalls. Every year artists are call to contribute with their work and there is a an annual winner.
Describe the quantitative and qualitative results achieved	Snem, Dissenso Cognitivo, Exit Enter, Carlos Atoche and Hopnn, among others, have taken part, creating one of the best places to find some street art in Bologna.
Describe the specific impact generated by the project/programme in terms of empowerment	The space has been reinvented and given back back to the community, available and enjoyed by all.
Web link of the project/programme (if available)	https://www.bibliotecasalaborsa.it/bolognaonline/cron ologia-di-bologna/2018/rusco_aldrovandi
Contacts (if available)	

GERMANY BEST PRACTICE

Cabuwazi - Circus

Project/Programme Title	Cabuwazi - Circus
When the project/programme was implemented (please specify if the project/programme is still ongoing)	26 years ago
Where the project/programme is/was held (city, urban/rural area)	Urban: Berlin
Coordinating Entity	Cabuwazi
General and Specific Project Objectives	Space for circus, dance, theatre, music and language. In afternoon classes, school project weeks, holiday workshops and in special inclusive and mobile training offers, CABUWAZI promotes individual forms of expression, social skills and creative abilities of children and young people between the ages of four and 19.
Stakeholders contributing to the implementation of the project/programme	Berlin Senate Department for Education, Youth and Family; Asylum, Migration and Integration Fund;District Office Lichtenberg; Marzahn-Hellersdorf District Office; Tempelhof-Schöneberg District Office; Treptow-Köpenick District Office; Erasmus+; Federal Office for Migration and Refugees; Federal Office for Migration and Refugees - Europe supports; Federal Association for Cultural Education for Children and Young People; Der Paritätische Berlin; Der paritätische Gesamtverband; European Regional Development Fund; Future Initiative for Urban Districts - Senate Department for Urban Development and Housing; Berlin Brandenburg Airport; Berlin against Nazis; Federal Ministry for Family Affairs, Senior Citizens, Women and Youth; European Solidarity Corps; Werner Coenen Stiftung; German Postcode

	Lottery; Spreequell; Stark gemacht!; Berliner Sparkasse; Stiftung Berliner Sparkasse; Neustart Kultur; Federal Association of Socioculture e.V.; Aktion Mensch; The Federal Government Commissioner for Culture and the Media
Beneficiaries:	Children and youth between the ages of four and 19.

Which target group was involved (please specify the legal status and how many people were reached)	Particular emphasis on working with refugees, international encounters and exchanges among children, young people and young adults.
Detailed description of the project/programme (please specify the activities/sessions/modules and methodologies implemented)	Part of the European Voluntary Service CABUWAZI Beyond Borders, International youth exchange programme, Alegria - Institute for Circus Therapy
Describe the quantitative and qualitative results achieved	10000 Children and young people training in the year; 6 Locations in Berlin; 100 employees
Describe the specific impact generated by the project/programme in terms of empowerment	They see it as their task to recognize the individual potential of the children entrusted to their care and to support them in their personal development and expressiveness with the help of our circus pedagogical offers. They see themselves as a place of learning for all, where every child finds a place regardless of origin, financial and physical possibilities or sexual orientation.
Web link of the project/programme (if available)	https://cabuwazi.de
Contacts (if available)	Director - Anne Kirschneck: anne.kirschneck@cabuwazi.de

Protagon e. V. children and youth work: cultural education

Project/Programme Title	Protagon e. V. children and youth work: cultural education
When the project/programme was implemented (please specify if the project/programme is still ongoing)	since 2019
Where the project/programme is/was held (city, urban/rural area)	Frankfurt, Germany
Coordinating Entity	Protagon e. V.
General and Specific Project Objectives	Motto: One thing is for certain: theater can change the world. If not as a whole, then at least the world of each and every individual, towards empowerment, awareness and growth.

	Socio-cultural education projects as grassroots movements towards a larger transformation. The cultural association protagon e. V. has made the organization, implementation and promotion of cultural offerings, especially in the field of performing arts, its first concern. With this approach, the association pursues the goal of creating cultural meeting spaces for a diverse urban society and facilitating overall participation in cultural life through accessibility without barriers.
Stakeholders contributing to the implementation of the project/programme	Funded by the Federal Government Commissioner for Culture and the Media, among others in the program NEUSTART KULTUR, [aid program DIS-TANZEN/ tanz:digital/ DIS-TANZ-START] of the Dachverband Dance Germany. GERMAN THEATRICAL SOCIETY; Erasmus+; Staatsministerin für Kultur und Medien

Beneficiaries: Which target group was involved (please specify the legal status and how many people were reached)	Children and youth Emphasis on inclusion of wom*n, refugees, children and young people, the elderly and people with disabilities
Detailed description of the project/programme (please specify the activities/sessions/modules and methodologies implemented)	TUSCH (Theater und School) Projects 2014-2019 „Land in Sicht“ (2015) Frankfurter Stadtgeschichten worked together with the AWO with separated minor refugees Since 2021, a separate stage specifically for productions aimed at young audiences. The partnership with the Frankfurt Theaterhaus Ensemble makes this focus possible. Accompanying and in addition, there is a permanently open children's area, which functions as a meeting and exchange space for children and parents and offers a variety of opportunities for learning and trying things out with almost daily workshops.
Describe the quantitative and qualitative results achieved	N/A

Describe the specific impact generated by the project/programme in terms of empowerment	Culturan and artistic empowerment of youth and children, as well as with emphasis on incluisvity and community development. Leadership, guidance and spaces for artistic and cultural expression in form of acting, theather engagement. Specific N/A.
Web link of the project/programme (if available)	https://protagon.net/kinderundjugend/
Contacts (if available)	Orber Str. 57, 60386 Frankfurt am Main office@protagon.net

Art and integration project Der Flug des Stiftes (The flight of the pen)

Project/Programme Title	Art and integration project Der Flug des Stiftes (The flight of the pen)
When the project/programme was implemented (please specify if the project/programme is still ongoing)	since 2015
Where the project/programme is/was held (city, urban/rural area)	Bremen, Germany
Coordinating Entity	Diakonie Bremen e.V.
General and Specific Project Objectives	The project gives young refugees a rare opportunity for cultural education: they learn to express themselves artistically, discover skills and talents, and are challenged and encouraged. Alongside the aspect of artistic education is the support of arriving in order to gain confidence and stability.
Stakeholders contributing to the implementation of the project/programme	Atelier „ Jules-Art“ Artists Jule Stegemann-Trede, Silke Behrens The project is funded by the Senator for Social Affairs, Youth, Integration and Sports as well as the Hollweg Foundation and Kultur vor Ort

Beneficiaries: Which target group was involved (please specify the legal status and how many people were reached)	Refugee children and youth, e.g from Afghanistan and Syria
Detailed description of the project/programme (please specify the activities/sessions/modules and methodologies implemented)	Painting activities in the studio, regular sessions, support of professionals. The artists and art therapist also gives craft tips and teaches painting techniques.
Describe the quantitative and qualitative results achieved	more than 40 participants - young men and women from Bremen as well as from Afghanistan, Syria or other countries who have arrived in Bremen since 2015.
Describe the specific impact generated by the project/programme in terms of empowerment	Cultural and artistic empowerment refugee of youth, integration support, artistic education. Alongside the aspect of artistic education is the support of arriving in order to gain confidence and stability. Speaking German and communicating with each other were emphasized from the beginning and were important motivators for many to participate in the project and to stay with it until today.In addition, the regularly organized exhibitions offer the young refugees the opportunity to present their personalities and individual skills to the public. Specific N/A
Web link of the project/programme (if available)	https://www.diakonie-bremen.de/projekte/der-flug-des-stiftes
Contacts (if available)	Diakonisches Werk Bremen e.V. Contrescarpe 101 (Seiteneingang Birkenstraße 34, 5. OG) 28195 Bremen Tel. 0421-16 38 40 info@diakonie-bremen.de

Refugio Munich. Art workshop for refugee children and young people

Project/Programme Title	Refugio Munich. Art workshop for refugee children and young people
When the project/programme was implemented (please specify if the project/programme is still ongoing)	since 1993
Where the project/programme is/was held (city, urban/rural area)	Munich, Germany
Coordinating Entity	REFUGIO Munich
General and Specific Project Objectives	REFUGIO Munich is a counseling and treatment center for refugees and victims of torture. It invites refugee children and young people to artistic and creative work on its own premises. The workshop leaders often also take a therapeutic approach to working through traumas experienced by the young refugees. The art workshop also visits shared accommodations and container camps for refugees.
Stakeholders contributing to the implementation of the project/programme	City of Munich (for residents of the city of Munich) Office for Housing and Migration (Social Department) for psychotherapeutic treatment and counseling of refugees and the Refugio transfer training academy Stadtjugendamt (Social Department) for the art workshop for refugee children and young people Stadtjugendamt (Sozialreferat) for themother- tongue training for parents Department of Health and the Environment for expert opinions and medical advice for refugees
Beneficiaries: *Which target group was involved (please specify the legal*	Refugee children and youth

status and how many people were reached)	
Detailed description of the project/programme (please specify the activities/sessions/modules and methodologies implemented)	Art education groups for children and young people with refugee experience. Art, whether painting, music, dance or theater, offers the unique opportunity to express oneself in a global language and to tell one's own story. In the Refugio art workshop, children and young people can express their strengths and abilities, their courage and imagination, their ideas about life and their view of the future.

Describe the quantitative and qualitative results achieved	Currently, Refugio Kunstwerkstatt cares for about 600 children and young people in shelters and our own rooms
Describe the specific impact generated by the project/programme in terms of empowerment	Cultural and artistic empowerment refugee of youth, integration support, artistic education. Specific N/A
Web link of the project/programme (if available)	https://www.refugio-muenchen.de/angebote-fuer -menschen-mit-fluchterfahrung-und-migrationshin tergrund/kunstwerkstatt/
Contacts (if available)	Head of Department Verena Wilkesmann verena.wilkesmann@refugio-muenchen.de 0176 20776407

ALBANIA BEST PRACTICE

Project Kult-Ura (It was a metaphorical subtitle of the project that means The Cult of the Ura Vajgurore - this cult was the Culture of Ura Vajgurore).
The main goal was to improve local governance in the field of culture and youth in the municipality of Ura Vajgurore, enabling the creation of public spaces for cultural and educational activities and increasing funding for youth and culture space.
The local government was faced with various problems, which often remained without solutions due to the lack of will of the responsible institutions. Lack of budget, low pressure from the community, low evaluation by institutions as priority areas, make it possible for areas such as culture and youth to remain non-priority and the budget and investments to be oriented in other directions. The situation could not be improved if young people and sensitive citizens were not actively engaged to voice the problem and push the responsible institutions to offer solutions. Indifference to culture was voted unanimously in the City Council and there is no voice to represent the needs that the city articulates every day. This great gap between the citizen, community life and decision-making deepens as more comes from the culture of indifference. The project will bring into focus the need to support young people with policies and more budget for youth and culture in their favour.

How did we act to achieve one of the goals, which was the growth of the budget for culture. First of all, I requested that the city council of that time review the culture budget and cultural events and bring them back to the centre of attention so that they are not neglected with a reduced budget. Situations drag on for a period of time, things that are not taken into account. Step 2: We decided to send a request to the municipality as an institution, with the aim of restoring the current budget increases or in the following year, but again they did not respond to us.
Then we decided to jump into action on the ground and in social media. Where many young people from their home, from their neighbourhood, from their school, where they were, shoot videos, photos, writings, etc., where they were directed together with the specific request to increase the budget for culture and youth, then these videos were posted on social networks and the page of the NGO and stories were made on them, etc. After this step, they called us for a meeting to revise the budget to put it on the agenda of the municipality, but they delayed again.
We had a secret plan, it was also a challenge in a small municipality for 30 years no petition had been made for any economic, cultural, political issue.

We decided to collect the signatures of young citizens and residents in the form of a petition and then all of these should be submitted to the municipality together with the request and sending by post . It was difficult because there were attempts to disrupt the process of collecting signatures, but without success. In the end, over 1000 signatures gathered in a place that has not seen anything like it for 30 years. We sent the official request, signed, sealed, and by mail. We also

immediately made a media appearance in the local media and not only after we handed over the firms with the aim of maximizing the issue and creating some kind of protective barrier. In the end, they accepted and increased the budget for Culture and youth for next budget year.

Useful links and pics of the project!
https://www.youtube.com/watch?v=8Hl95xQZyeM&t=12s
https://www.youtube.com/watch?v=T7EYTbHvkBM
https://hu-hu.facebook.com/NGOUraVajgurore/videos/te-rinjet-qe-kerkojn-rritjen-e-buxhetit-nga-bashkia-per-kulturen-dhe-rinintheyou/389935331548983/

More projects

ARTIVIST STAFETË PROJECT implemented by OMSA and Act for Society Center, financed by the European Union.

BERAT, CYCLE PROJECT "Act through Art!"
Sub-granting implemented by "The Youth of Ura" Berat Cycle Project.
'Act through Art!' is an innovative project that will reach out to youth in 5 municipalities (Berat, Skrapar, Polican, Dimal and Kucove) and has the purpose to educate the youth about human rights and how to promote them using any kind of art, in order to reach more to the public. The project combines art and non-formal education, in order to empower, raise awareness and increase the capacities of young people and activists and develop creative youth to counter daily problems in their own communities. Artistic activities will be used to offer entertainment for the youth, but most importantly to address the nowadays' problems regarding human rights, convey messages and possible solutions. Innovative activities and tools, such as bootcamps, femme salons, podcasts, short movies and walls of connection will be used in order to inspire, empower and help the youth engage, connect and address certain social, economic, political concerns and ideas. The project will also work in increasing cooperation between local government and grassroots organization by providing opportunities of using art as a tool of connection. The project will be organized in collaboration with educational institution in each city and youth will be involved through the all project lifecycle.>

YOUTH ZONE i **ARTIVIST STAFETË PROJECT i**mplemented by " The youth of Ura" founded by National Youth Congress, Tirana European Youth Capital, Tirana Municipality.

The "Youth Zone" project is an innovative intervention that will bring about the development of extracurricular activities, as an innovative approach to enliven the lives of young people in the local community.

The goal of the project was: Providing development opportunities for the youth of Lushnjë municipality.

This goal was achieved through specific objectives:

SO 1: Development of activities to promote the education and participation of young people

SO 2: Promoting positive examples as a way of alternative education for young people

The project is in line with the objectives and goals of the center 'The youth of Ura' which operates in the counties of Berat and Fier (supporting the young generation in the field of education and non-formal education through art), as one of the basic human rights.

Social - Cultural - Artistic Activities with Lushnje Municipality History Museum and Art Center (Vace Zela) Lushnje.

Drafting and implementation of a program of social-cultural-educational activities for the community of Lushnje Municipality with priority for young people aged 12-29 years.

CONCLUSION

As shown by the comparison of the results of the questionnaires in Italy, Albania, Bosnia and Herzegovina and Germany for the younger generations, street art is increasingly associated with the idea of artistic intervention in cities, mainly with graffiti and artistic creations on walls. For the previous generation, there is a more complex idea of street art, which also integrated other disciplines, such as music, theater and dance. Participants have common knowledge of non-formal education and use art as a tool to mostly organize workshops, education programs, mentorships, festivals, and events. In Bosnia and Herzegovina and in Albania, too, art is considered not a common and "serious" skill for work, often not considered a proper means to provide household income. Street art here is not well funded and artists lack space to spread, show and create their art.

Regarding the impact of street art on the quality of life in cities, all interviewees agree, regardless of age and gender, that street art contributes to improving the lives of citizens, but a minority of them complain that local communities should be more involved.

The situation in Italy is very lively, with many activity centers involved, with a good network among artists that generate many exchanges, in the form of workshops, events, festivals or laboratories. What stands out is the demand from young people for spaces to meet and train their craft. This is a comparable need in Albania. Many of the young people here are interested in gathering places and training facilities, but small communities regrettably do not have these options. In Tirana, as the European Capital of Youth this year, there has been a lot of activity but this occurs only and mainly in the capital and there is very little distribution into other regions and cities.

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