



CREacting in EU

The project produces the following outcomes

The young participants:

- improve the knowledge, skills and competences which enhance employability and career prospects in the Audiovisual and Arts sector
- increase their sense of initiative and entrepreneurship
- enhance their intercultural awareness and their more active participation in society, in intercultural dialogue, social inclusion and solidarity activities
- increase their awareness of the European project and the EU values and their active citizenship and participation in democratic rituals within Europe
- increase their motivation for taking part in future relevant mobility projects

Partners:



GREECE: THE GOOD HOUSE – Beneficiary organization



SPAIN: AYUNTAMIENTO DE VILLABILLA / Municipality



PORTUGAL: ASSOCIAÇÃO NÓ GÓRDIO / Association and The PRSD /
Providers of Social Responses to the Development, a network of non-profit organizations



CYPRUS: CULTURAL ASSOCIATION NOSTOS PISSOURIOU
with support



Poland: INSTITUTE OF JOURNALISM AND SOCIAL
COMMUNICATION, University of Lublin



Funded by the
Erasmus+ Programme
of the European Union



1ST UNIT OF LEARNING : 23.05.2019
11.00 – 16.00, The Good House Headquarters

ERASMUS+

2014 - 2020 programme for Education,
Training, Youth, and Sport

- **Erasmus+ program** (responsible for the presentation: Cyprus), 15'



- **Erasmus+ app** (responsible for the presentation: Spain), 15'



- **European Solidarity Corps** (responsible for the presentation: Portugal), 15'



- Awareness and reflection of the participants on **informal learning** (responsible for the presentation: Greece), 30'

The young group from the beneficiary organization presents the following subtopics:

- **Informal learning and its link** to a) labour market and youth unemployment, b) society and the increase of civic citizenship of young people and c) youth policy reforms in the youth field itself and the European economic and societal sectors at large

- Validation and recognition of the informal learning outcomes of participants through the certificates **Europass and Youthpass**. Presentation of filling of these instruments/ certificates with competences developed in this project. Sharing of samples.

**Dux
ACTIVITIES**

- **The project "CREacting in EU"**, (responsible for the presentation: Greece)
-Presentation of project's context, tasks, objectives and methods used, as well as of the evaluation of the project and the dissemination of its results, 15'



- “Knowing us better”, 1h
- The organizations’/partners’ general activation (responsible for the presentation: the leaders of the groups, 10’ each group)

Light meal - break 30’

- “Knowing us better”, 2h
- The profile of young participants (responsible for the presentation: individually the young persons involved fully in this project)

METHODS USED

Lectures, dialogue and discussion, expressing and exchange of personal ideas and experiences, screenings, use of Internet and social media

Self-presentations, both of national groups and young participants, include:

- a) references on the Audio-visual media and Art sector to inform about the interests, aspirations and needs for employment in the field of image, sound, production of audio-visual material, digital photography, filming, video editing, etc., as well as about the reasons for the choice to search a job in this specific labour market and,
- b) thoughts about the needed knowledge and skills for a successful access and development within these professions as well as for an increased sense of initiative and entrepreneurship, and which is the dream job of the young participants.

Additionally, the presentations include: c) suggestions that motivate the peers to engage in this work field, due to indices that prove that the relevant sector in their country or/and beyond, in Europe as a whole, is a lucrative and promising sector for the new generation, and d) general opinions and critical thoughts of young persons and their groups on Artistry (painting, decoration, and handicrafts/DIY) as well as on the Art Therapy and the Body Theatre-Body music techniques and information about relevant hobbies, participations in relevant workshops, etc

17.00 – 20.00

1. "Start uppers in the Audiovisual and Arts sector". Presentation of innovative entrepreneurial ideas and products

METHODS USED

Lectures, dialogue and discussion, expressing, exchange and sharing of personal ideas and experiences, visual and audio-visual projected material, use of the Internet and social media, role-playing games and simulations for study, work and comprehension, interactive tables and e-manuals for innovative initiatives.



We solomon. We are from Athens. We are from Damascus. We are from anywhere around the world. We report. We narrate. We create.

The young participants learn about the **Solomon**, a non-profit organization based in Greece <https://wesolomon.com/about/>, one of those favoured by Impact Hub Athens <https://athens.impacthub.net/>, part of an International Network of social driven professionals and a variety of high impact creative professionals that are dedicated into prototyping the future of business. From social inclusion and social integration to environment and fair trade, the Impact Hub Athens is engaging expertise from its worldwide presence and creating a net of intercultural, high impact community that acts locally and internationally.

Solomon teaches the young people how media can be used as a tool for social inclusion, particularly for the empowerment of vulnerable groups to take part in public dialogue through community training and media content production, while they are familiarised with methods of job opportunities' creation in the creative and media field.



2. Visit to Movie and Television Production Company **KAPA STUDIOS** in Spata, Attica, <http://www.kapastudios.com/v2/home.html?id=6>,

METHODS USED

Tour and discussion, expressing, exchange and sharing of ideas and experiences in an outstanding workplace of the largest modern Studio-Plato in Greece, which spreads over 12,500 square meters in an area of 30 acres, built to international standards. The young participants become familiar with the way of providing high quality services to television stations, TV and film producers, advertising companies, companies producing music video clips and generally to people working in the audiovisual sector in Greece and abroad.

Dinner

2ND UNIT OF LEARNING : 24.05.2019

12.00 – 16.00, in Nautical and athletic association of Mati village



“Do it yourself art ideas”

Nowadays, when computers, laptops, tablets and mobile phones dominate and also facebook and viber emoticons, iMessages and whatsapps have degraded communication quality in interpersonal contacts, a non-verbal expression and communication is sought through arts (**Art Therapy**).

Thus, in the framework of Art Therapy the young participants externalize aspects of their self, thoughts and confrontational feelings, experiences, memories and visions about the future. However, their artistic creative actions and the produced works can be emerged as actions of offering to the social surrounding too and lastly as self-realization acts and for a substantial quality life - Acts of empathy and of solidarity. The contemporary, active, thoughtful young person expresses all the above-mentioned through the artistic creation. He communicates and sets the bases of a relevant dialogue in a wide social field.

METHODS USED

Lectures, dialogue and discussion, exchange of ideas, audio-visual projected material, simulationç, play-roles, use of the internet and social media, interactive tables and e-books.



“Art Therapy”

Initially, a young participant from each group presents the subject entitled: "Art Therapy – The therapy through visual arts". The presentation allows the use of any instrument, i.e. text readings or video projections concerning the use of all the forms and aspects of visual arts such as ceramics, painting, sculpture, printmaking, drawing, crafts, photography, video, filmmaking, performing and conceptual arts, installations, use of plants and plastic objects, applied arts such as industrial design, graphic design, fashion design, interior design, decoration, in general the fine arts for people's communication but also for therapeutic purposes. [1 h](#)

A Workshop of experiential learning and expression, interactivity, social experiments and educational play-roles follows, in order the young participants to:

- a) express their talent, imagination and creativity,
- b) promote their patience, persistence, cooperation, teamwork and communication in an intercultural environment,
- c) disseminate messages of eco-awareness and saving, in processing and reuse of materials, etc., in times of environmental and financial crisis,
- d) share concerns, worries, reflections, thoughts, feelings and suggestions for tackling the scourge of youth unemployment which affects most those with fewer opportunities,
- e) communicate the reasons of young people's apathy or/and alienation from society and the democratic rituals, and
- f) highlight phenomena of marginalization and racism.

Final product: the “Do it yourself art ideas” - DIY/ manufactures of handmade small items - personal creations of young people as means of expression and presentation of their individual and collective self in face of modern challenges.

For the DIY products the participants **use a variety of materials:** marker pens, coloured pencils and crayons, recycled and natural eco-materials, cartons used in supermarkets and stores of commercial goods (i.e. shoe boxes), newspapers, burned stumps and branches of trees, roots as ropes, damaged products, etc.

They use also a **variety of modern and traditional techniques:** decoration to mugs, shelves and mirrors, fixing, repairing and patching of damaged or stained old clothes and carpets, painting of doors, walls, windows, utilization of collage, frottage, mixed media constructions etc.

Young people interact in this workshop participating in **two (2) mixed groups**.

In the first group, they wear a white shirt and for making their DIY projects and crafts, they use computers, laptops, tablets and mobile phones, they search on internet, they visit sites, blogs, YouTube, they use the social networks such Facebook and Instagram as well as their viber, I Messages, WhatsApp etc.

Doing so, their DIY ideas are made faster, maybe even nicer.

For this reason and as an award, they receive a richer and tastier sandwich for lunch, juice and coffee, products that are not given to the **second group** of young people whose members wear colorful shirts while they do not have access to the internet or digital media.

Before the event, one young person from each national group is the leader, and all of them form **the leadership group**.

These people constantly reward the young people who use modern technology for their DIY projects while criticize and underestimate the youngsters who have lack access to relevant technological equipment.

By underestimating them, they do highlight the primacy of their peers because of the opportunities to access new technology. They encourage the first group being indifferent to the second one whose members have only the power of personal contacts to showcase their talent, imagination and creativity and to make their inspiration real and complete their DIY constructions.

The event takes place with **roles' reversal**. 1 h of teamwork in each event

Light meal - break 30'

At the end of this social experiment the young participants:

- a) discuss the feelings that are generated before and after the reversal of roles, about the demonstration of intrapersonal conflicts and the emotions of moving out of their own position or roles into the other's position
- b) observe and learn how to play various roles and help each other get more insight of a specific role and learn more about it but also the auxiliary egos
- c) make comparisons with the presenting reality outside of experiment's reality
- d) deepen in ways for addressing the needs of those with fewer opportunities and
- e) exchange messages, thoughts, expectations and suggestions about attitudes and behaviours towards disadvantaged and marginalized people. 30'

The total thematic entitled "Do it yourself art ideas" provide young people basic knowledge of art, history of art, psychology, language of reading and interpretation of symbolisms, and psychoanalysis skills.

They are trying to deepen their understanding of "therapy" through the visual arts by implementing relevant techniques in an individual and collective framework.

Also, they acquire basic knowledge and skills for economy and saving, processing and ecological reuse and become able in use of improvised constructions and handmade small items in volunteerism and solidarity actions highlighting their talent, imagination and creativity for good purposes.

They are exercised in the patience, persistence, cooperation, teamwork and communication and they increase their self-empowerment and self-esteem.

16.00 – 17.00, leisure time

17.00 – 21.00

Solidarity and volunteerism in Practice

METHODS USED



17.00 – 19.00, Walking in the devastated town of Mati due to the deadliest fire in the Greece history (in July 2018) and **relevant information** about the catastrophic fires by using paper printed and digital material, projections of photos and videos as well as with **discussion with the residents** of area about the history of the village and the way of living before and after the big destruction and the death of 100 people and on the solidarity and volunteerism activities taken place during that period and the results since then until today.

The goal is the reflection of young participants and by **sharing their ideas** and critical thoughts to better understand the size of the deadliest fire in this amazing environment in Mati but first of all, in the souls of people, to deepen in the glory of volunteerism and of solidarity beyond any differences in order to heal all the wounds but also in the need for the young generation to participate actively in society, particularly in times of crisis and for “restoring” the flow of daily life without the memory get lost (lessons learned). Additionally, the perspective outcome for the DIY products of youngsters is to disseminate messages of environmental sensitivity and of necessary motivation for participation in social and democratic rituals according to the founding principles of EU and the solidarity and volunteerism values when social goods are found under threat.



19.00 – 21.00, Visit in the devastated township of Mandra because of the deadly flash flooding in this area of western Attica (in November 2017).

The young participants are informed about the catastrophic floods by using printed and digital material, projections of photos and videos and by visiting the destroyed places they try to contribute to the bridge of support by offering some of their own DIY constructions and amateur handmade products of painting and decorating to merchants and residents (homes, shops, kindergartens, schools, etc). At the same time, they externalise inspiration, imagination, creativity, self-realization, empathy, awakening and solidarity, but also they express through their produced DIY works, objections, needs and worries, messages and suggestions, positions and distractions, emotions, joy, sadness, anger, fear, dislike, etc., all for a better future in a healthy sustainable environment and in a coherent and solidarity society.

The desired outcome is the DIY products of the young participants to be understood finally as therapy means (therapy by visual arts/Art Therapy) in face of ills to our era, as channels for cultivation of critical thought and for a responsible activation and behaviors, for smooth communication, cooperation and team working, for taking of initiatives, for an effortless and non-arrogant way of expressing personal views with arguments, for integration of the values of kind rivalry, respect the others and of the duties caused from the identity of the considerate, conscious, democratic and active citizen and ultimately for the respond to the needs of modern intercultural and sensitive environmental societies.

Dinner

3RD UNIT OF LEARNING : 25 - 26.05.2019



AS INTRODUCTION

Traditional materials of 20th century visual arts, such drawing, painting, sculpture, and collage and mixed media, as well as multimedia art which combines visual art with non-visual elements, such as recorded sound, literature, drama, dance, motion graphics, music, photography and video making, etc, or/and interactivity, have defined the field of art therapy for the past 50 years. In fact, most educational programs that offer art therapy coursework or related certificates in formal, non formal and informal learning require applicants to demonstrate knowledge, skills and more or less proficiency competences in mentioned above visual arts and multimedia art as part of prerequisites.

But as digital technology has become more accessible and straight-forward, practitioners of art therapy are gradually including digital media, Fine-art photography and Video art as methods and means for people self-expression.

Well, maybe ... because photography art and Video art are shots and clips respectively that are created in accordance with the vision of the artists, photographers and video makers, using photography and video as a medium to bring something to life that only lives in their own mind.

Simply photo-capturing or video-shooting what one sees in an artistic way, is the art of photography and videoing and not creating fine art.

The goal is to express an idea, a message, a proposal or an emotion.

This stands in contrast to representational photography and videos, such as photojournalism, videographing, video editing and video composition, which provides a documentary visual account of specific subjects and events, literally representing objective reality rather than the subjective intent of the photographer or video maker; and commercial photography and video clip, the primary focus of which is to advertise products or services.

Daily 10.30 – 15.30, The Good House Headquarters

Digital Arts - Photography as Art and as a means of ART THERAPY

History of Photography

A brief timeline of the historical and technological evolution of photography from its beginnings to the present

Presentation and analysis of important photographers and of their work

Since Film photography to modern technology and digital formats – A comparison of advantages and disadvantages

The basics of photographing practice:

Different types of camera, different camera parts, special cameras, different kinds of genres

Basic camera functions (shutter speed, aperture / photosensitivity and metering, focus, EV-exposure values)

Basic rules of photo composition and aesthetic perception of images/ Optical frame

The wide range of camera lenses that can be used into photography territory

Control when shooting something in motion (an animal) and control depth of field

The physiology of human vision:

Discovering the power of Artificial Light and Shooting in Natural Light - Taking pictures of everyday life in the city (traces of the historical past and culture VS the poverty and misery of the people due to the economic crisis and depressions, unemployment and the migratory phenomenon)

Reading and using of Histograms, correct exposure and over-exposure, Iso, white balance

Using Flashlight

Editing and archiving of digital photos

Format of memory cards with a RAW file system

Photoshop workspace basics:

A visual introduction to key tools in Photoshop concept, workflow, tips, and tricks

Different brightness levels, sharpening, corrections of images' distortion, noise reduction, converting of RAW files to JPEG

Photography as a means of deepening into the storytelling beyond words

Cultivating a photographic eye and developing a visual perception in order for the photography to work as a tool for the interpretation of the world around us and for its re-creation and its reconstitution for the better

The literal and symbolic messages within visual communication: photography

- The photo-depiction of artistic and historical masterpieces of the landscape in the city (urban photography)
- Photo-documenting people in their daily life (street photography)

Photos of young persons as personal, aesthetic, social, cultural proposals

Building of impressive Photographic Portfolios

Presentation and Installation

METHODS USED

Workshop of experiential informal education on the use of camera and photography - The capture of the history and culture of a city as well as of its modern aspects of daily life through photography.

In the framework of the workshop are taken place **lectures, dialogue and discussion, expression and exchange of personal ideas and experiences, projection of visual and audio-visual material, field exercises** on photography as a means of Art therapy, **use of the Internet, interactive tables and e-books and simulations** for study, work and comprehension of thematic topics.

Thus, the young people acquire the necessary technical knowledge and stimuli to create their own cultural - **historic and street photography projects/portfolios**, and/or understand and support in front of others, after the development of **critical thinking**, the work of various famous photographers in artistic-historical and street photography, who are recognized as influential artists in the modern age of photography.

The participants present for comments and evaluation their photos taken during the project with the aim of improvement of their skills.

Light meal - break 30'

16.00 – 21.00

Knowledge and skills in Practice

A creative support to the use of theory for photography in practice-based
Approaching artistic historical cultural photography and street photography and highlighting the different photographic style of the participants

METHODS USED

Role-playing games of creative imagination, knowledge and skills and inspiration

Outdoor activities and Photo-Visits:



1. 25.05.2019, Visit to the Athens' historical centre

The young participants depict features of the culture and history of the host country into photographing images, which they call "**cultural treasure hunt**", personal artistic projects/ portfolios



2. 26.05.2019, Visit to the Athens' deprived and poor neighbourhoods: Metaxourgeio, Avdi Square

The young participants depict features of the surrounding work and living spaces as well as of different cultures and identities into photographing images which they call **“watching and participating in the events for a better future”**, personal artistic projects/ portfolios

Photography, as a means of expression, reveals a lot about the photographer himself and *per se*, it is the means of creative self-awareness and self-exploration.

Thus, it contributes to the cultivation of emotional and intellectual intelligence (empathy, intuition) and to the development of wider social consciousness.

Young people with their cameras come closer to their thoughts, feelings and worries but also to hidden abilities and capabilities. They exceed and surpass their usual eye at what they see.

They capture cultural beauty and ugliness, bridge social antithesis, become familiar with “the stranger” and “the different”, and lastly, through their photos, they express reflections, interests and expectations. They increase self-empowerment and self-esteem concerning their skills and talents, their imagination and inspiration. They observe and focus on the historical cultural Athens, but also on modern challenges in the city, centered on man and his everyday life. Thus, making images of the neighbourhoods, they realize that through their cameras, they could affect for good and not for bad and improve its future life.

Through these photographic projects, the participants are putting forward their experiences and points of view for consideration, as they are also inhabitants of similar residential and social-economic-cultural environment in their home countries.

Overall, they highlight the impact that they have got by their surrounding environment and by its most characteristic elements or phenomena (ie cultural wealth on the one hand and marginalization, racism, xenophobia on the other) to their work, to their impression about their city, as well as to their dreams for their life and their future.

In order to build the photography portfolios, the participants are provided with printed and digital infopack and maps.

Dinner

4TH UNIT OF LEARNING : 27 - 28.05.2019
Daily 10.30 – 15.30, The Good House Headquarters

Digital Arts - Video Shooting as Art and a means of ART THERAPY

A brief timeline of the historical and technological evolution of Video Shooting
Presentation and analysis of important filmmakers and their work

The basics of shooting practice

Modern equipment for moving image and sound, shot sizes, camera moves, pakop / jump cut

Video shooting techniques

Mounted cameras and relevant devices such as camera lens and accessories, photometers and electronic processing to control image stability as well as conventional cameras

Format, adjusting exposure through the use of camera, diaphragm, speed ramping, depth of field

Video Lighting equipment, production methods with new ideas and practices: LED light, Fluorescent Light, Rotolight, Lupolight, Monitors and Projectors, filters - Lighting Controls and Modifiers, White Balance/Color Balance footage and images, working with special effects, tips and tricks, Shooting video on DSLR

Sensors, compression, storage, format, settings, spectrometer, temperatures

Using a single-camera setup, multi-camera shooting, sound, microphones, boom

The basic knowledge of videographers on editing –compositing:

Image Processing Techniques for Video Content Extraction

Montage as a technique in film editing, Editing of images in relation to sounds

Video editing software

Video shooting and editing as means of deepening into the storytelling beyond words

Cultivating the Filmmaker's Eye and developing a cinematic look and perception, in order for the shot -either by single-camera or by multi-camera, with sound and microphones or not, etc- as well as the post-production process of filmmaking to be used as tools for the interpretation of the surrounding world and for its re-creation and its reconstitution for the better

The literal and symbolic messages within visual communication: video shooting and editing

Film and Video-documenting migrants and refugees in their daily life

Videos of young persons as personal, aesthetic, social, cultural proposals of video artists

Building of impressive Video projects/Portfolios

Creation and Presentation

METHODS USED

Workshop of experiential informal education on the use of cinema cameras or/and of a digital single-lens reflex camera (digital SLR or DSLR) - The capture of the modern challenges of daily life in cities through videos.

In the framework of the workshop are taken place:

- lectures, dialogue** about video shooting and the use of modern equipment and discussion on editing techniques,
- expression and exchange of personal ideas and experiences,**
- projections** of visual and audio-visual material for further understanding on famous filmmakers' work, deepening in videos-promo of the best movies of all time and developing a critical thinking,
- field exercises** on advantages and disadvantages of emerging video technologies over traditional ones,
- tests** on creating great videos and on knowing how to edit videos as means of Art therapy,
- use of the Internet, interactive tables and e-books and simulations** for study, work and comprehension of thematic topics.

Thus, the young people acquire the necessary technical knowledge and stimuli to make their own audiovisual projects/ videos portfolios, and / or understand and support in front of others, the work of various famous videographers and experts in montage, who are recognized as influential artists in this particular workplace.

The participants present for commenting and evaluating videos taken during the previous activities of the project with the aim to improve their skills on making videos integrating within photos, sound and effects.

Light meal - break 30'

16.00 – 21.00

Knowledge and skills in Practice

A creative support to the use of theory in practice-based for video-making that concern the life of migrants and refugees and highlight the different cinematic style of the participants

METHODS USED

Role-playing games of creative imagination, knowledge and skills and inspiration

Outdoor activities - Visits



1. 27.05.2019, Elaionas camp, downtown Athens



2. 28.05.2019, Athens' deprived and poor neighbourhoods where migrants, refugees, poor and needy persons without

enough to eat **concentrate for food**. A communal movement with a main goal of providing free food for all in need by the **Social Kitchen "the Other Human"** <http://oallosanthropos.blogspot.com/p/social-kitchen-other-human.html>

The young participants make personal artistic video projects/portfolios concerning the refugees and migrants living conditions, which they call "**migrantResurrection**"

Video, like photography as a means of expression, is entirely a self-presentation of the videomaker and a channel for creative self-awareness and self-exploration. Thus, it contributes to the cultivation of emotional and intellectual intelligence (empathy, intuition) and to the development of wider social consciousness.

Young people with their cameras shots, its editing and their final videos come closer to their thoughts, feelings and worries but also to hidden abilities and capabilities. They exceed and surpass their usual eye at what they see.

They capture, once more, beauties and ugliness, bridge social antithesis, become familiar with "the stranger" and "the different", and lastly, through their audiovisual work, they express personal points of view, reflections, interests and expectations. They increase self-empowerment and self-esteem concerning their skills and talents and the limits of their imagination and inspiration.

They observe and focus on migrants and refugee, a challenge in every modern European city today. They are making films and at the same time, they realize that through their cameras and videos, they could influence the multiculturalism for good and not for bad, for awakening the social surrounding and for improving the life of vulnerable residents with fewer opportunities living in organised or not organised temporary settlements.

Through video projects, the participants are putting forward experiences and ideas for consideration, as they are also bystanders of similar living images or migrants and refugees in their host countries.

Overall, they highlight the impact that they have got by their life environment and by its most characteristic elements or phenomena (i.e. violence, marginalization, racism, xenophobia) to their work, to their impression about their city, as well as to their dreams for their life and their future.

Young people **create a film crew with rotation in job positions for shooting** and the creative use of cinematic and lighting equipment and utilize various tools for shooting, monoplane and external shots.

Also, they discuss how to apply all the provided knowledge and skills so that each video project may showcase their different style and their own experiences which influence:

- the way of shooting and editing
- the choice of sounds and the inclusion of effects but also,
- the message they want to disseminate, the position they want to testify, the reaction they want to express and the proposal they want to submit for a better future in the united Europe.

Dinner

5TH UNIT OF LEARNING : 29 - 30.05.2019
29.05.2019, 11.00 – 14.30, The Good House Headquarters



Body Theater–Body music **by Simone Mongelli**

- Practice Techniques on body movements as a way to tap into the unique expression of wisdom and intelligence of the body for spiritual liberation and awareness of inner world
- Focus on experiential and embodied education
- The body, the low voice, the dance and music, but also much imagination, the feelings, thoughts, and spirit, as channels to search new sources of creativity, communication and self-awareness
- On the body based practices for consciousness development (“listening and responding” skills) in front of internal impulses and external stimuli
- The sensation of the body as a source of insight emotions and thoughts, meanings, and boundless energy

A brief chronicle of humans evolution as social, active, awaken, sensitized, solidarity beings and of their disposed body gifted with inner and outer rhythm, open and displayed to natural impulses and to its bright and dark sides of themselves, that are not getting expelled. On the contrary, it is an effort for these sides to be subdued through body movements for expanding the consciousness and to integrate the soul’s healing power, the wisdom of the heart, the intelligence of the body, and the creative capacity of the mind. Thus, the unique personal truth is revealed and expressed and finally it finds its place in space and time against the stimuli from both these dimensions.

METHODS USED

Theoretical knowledge workshop based also on experiential learning and embodied education

Lectures, dialogue and discussion, expressing and exchange of personal ideas, thoughts and perceptions

Projections of visual and audio-visual material – screenings: Body Music

Simulations for study, work and understanding of coordination techniques between body, hands, mind, soul, emotions and feelings

Use of Internet and social media, interactive tables and e-books

The workshop promotes interactivity, **field exercises and role-playing games** for the release of body energy, emotions and thoughts, talents, imagination and creativity that give to the participants the necessary power so that each of them stop to judge himself harshly and put others' needs and criticism, focused on weaknesses and inadequacies due to the educational, linguistic, cultural and ethnic background, before his own and his own opinions, having as a result to be frequently end up feeling drained of energy, exhausted, and longing for support.

Light meal - break 30'

15.00 – 20.00, leisure time and for preparation the happening

20.00 – 22.00

Workshop practice by a pioneer and versatile artist who has introduced Body Music in education (school, music, dance, vulnerable groups and more): **Simone Mongelli**
Inspirational role-playing games - Creative link between theory and practice

Participants are taught to perform, by coordinating body, hands, mind, soul, emotions and feelings, **lyrics from Bob Dylan's topical songs** that reflect the more politicized side of this Nobel laureate in Literature American singer-songwriter, author and visual artist. The selection of Dylan, who has been a major figure in popular culture for six decades and the voice of his generation, was made because his lyrics show how youngsters felt about wars and the civil rights and, for him, the mixture of moral authority and nonconformity is perhaps the most timely of his attributes. His songs, protest songs, highly poetic and highly literary, intricate and subtle and clever and funny and profound and sad, have, almost always, as subject matter contemporary stories and addressed despair engendered by the social and political status quo. These lyrics consists a good way to motivate young people and get them thinking about concepts like youth unemployment, lack of intercultural consciousness, solidarity and volunteerism, limited participation in society, apathy's behaviours in front to obligations that directly are arising from and are based on active citizenship for the protection of human rights. Clever, witty and punning wordplay of Dylan about everyday life brings youngsters various ideas weaved into a story in a way that is both eloquent and relevant to the worries and reflections of the young generation for a better future, and for this reason, these ideas are worthy of serious consideration.

The lyrics are up to the national groups and are initially attributed to the participants' mother tongue and then in English. One happening per national team is taking place.

The workshop teaches that the body of the participants could work as the tool for feeling the certain sense of connection with their peers, and all long to experience real belonging into the same community and gain meanings in their life finding new senses of direction. Thus, their body functions as a channel for transmitting of worries, reflections, needs and relative thoughts, messages and suggestions about important issues, maintained unchanged over time for the young generation, found in the lyrics of mentioned above Nobel laureate, particularly for those with fewer

opportunities. Their body functions also as a tool for overpassing of their fears associated with marginalization and racism, phenomena that put barriers for education, learning, access to the labour market and participation in society but also for the peer co-operation, teamwork and communication, smooth intercultural coexistence and social inclusion. The participants trust their body and its hidden ability, through moves, to reveal to them their inner world, their advantages and skills and to teach to them that if they insist to the beauty of their uniqueness and evolve it, they can cope with all of the mentioned above.

30.05.2019, 11.00 – 14.30, The Good House Headquarters

The Scapegoating complex

-Unwanted thoughts and feelings can be unconsciously projected onto another who becomes a scapegoat for one's own problems. This concept can be extended to projection by groups. In this case the chosen individual, or group, becomes the scapegoat for the group's problems solution and the safety of the community.

-The efforts of the human species throughout the long history with various methods, magic in prehistoric and early historical times, ultimately religious and psychological and sociological ways in our times, to avoid the threats against the community and, of course, the individual and / or collective guilt.

The young people are taught about the **ancient rituals in different cultures** throughout the centuries in order to eradicate the evils that plague the communities, such as incurable illnesses, death, natural disasters as vengeance of the environment due to the human thoughtless intervention, violence, physical and mental woe from the sense of sin and guilt that accompanies the knowledge of violation of the rules of moral code.

They are informed about ways and means of contact between populations, and how the guiding spirit of the communities was influencing in this communication.

This leads to comparisons with contemporary times, where the evil that must be expelled is the flows of migrant's workers and of refugees on the coasts and land borders of EU so that their potential consequences such as youth unemployment social insecurity and criminality can be disappeared.

METHODS USED

Theoretical knowledge workshop

Lectures, dialogue and discussion, expressing and exchange of personal ideas, thoughts and perceptions

Projections of visual and audio-visual material

Simulations for study, work and understanding of coordination techniques between body, hands, mind, soul, emotions and feelings

Distribution of printed material

Use of Internet and social media, interactive tables and e-books

Light meal - break 30'



16.00 – 17.00, at the entrance of the Odeon of Herodes Atticus

METHODS USED Learning in practice

Creative link between theory and practice takes place where the **dialogue and discussion, questions, interventions and critical thinking** are interlocked in creative imagination's and inspirational **role-playing games** ("rituals to atone") with the **personal positions, experiences, worries and reflections** of the young people to be expressed not only by speech but also **by body, hands, mind, soul, emotions and feelings**.

It is a learning provided in an experiential way and with interactivity, through **social experiments** of consulting, mental empowerment, increase of self-esteem and self-respect of the participants and of motivation for decision-making and initiatives-taking, for the immediate implementation.

In the below educational **role-playing games**, the participants externalize talent, imagination and creativity, foster collaboration, teamwork and communication while they disseminate messages of solidarity, equality, democracy, justice and social inclusion that require awakesness, reflection, and intercultural awareness for dealing with intergroup conflicts created in environments of coexistence of different civilizations, customs and ethics, culture, attitudes and behaviors or/and of cohabitation with people living on the margins.

1st happening / role-playing game: "The scapegoats"

One participant per national team create the group of leaders and the rest of young people are grouped into **two (2) different mixed groups** in order to perform, through Body Theater practice and Coordination Techniques of body, hands, mind, soul, feelings and emotions, the happening focused: **"Guilt by prejudices and hatred against certain categories of the population - and stereotyping"**.

In the happening, migrants and refugees are held as responsible for all ills or as potential threats to the national living standards, social cohesion and internal security. Their stigmatisation happens through political propaganda, hate speech and voluntary delusive rhetoric, which amalgamate separate concepts: crisis and migration, terrorism and refugees, etc, in order to unify national communities against them (designated scapegoats) and exacerbate xenophobia, intolerance and

discriminations phenomena. They might result in restraining the fundamental rights of migrants and refugees, erecting new boundaries in integration and mutual understanding, fostering further marginalisation among the most vulnerable or excluded, underprivileged and disadvantaged people which often include youngsters and people of non-EU origins and in some circumstances even provoke radicalised behaviours.

In **the 1st group** the “good” participants find the way to be distinguished from their peers/scapegoats, showing e.g. the flags of countries of origin of members that belongs in the big European family. The young persons of **the 2nd group** with –be supposed- migratory and refugee background and their supporters, all scapegoats – in reality the groups are mixed- are not given a large space for the performance of the play role, and they aren’t supported by the leaders.

In particular, the leaders don’t encourage the 2nd group, criticize its members because of their skin color, ethnic background, language, religion, culture, lower education and level of their income. They are the scapegoats, citizens of second class, with fewer opportunities, without knowledge and skills, who deserve only the marginalization and exclusion, the “black sheep” within youth community.

Thus, they underestimate every move for participation in society, democratic life in Europe and the labour market. The same behaviour is followed also for the supporters of them and any intercultural awareness and involvement in intercultural dialogue, social inclusion and solidarity activities are degraded.

The leadership behavior is different to the **1st group group**. They constantly reward and encourage its members to feel superior due to the characteristics that differentiate them from "scapegoats".

The "scapegoats", however, have interpersonal contact, mutual understanding and support, friendship and solidarity, but also inner strength to achieve in their efforts, and a willing for personal, social and professional development.

These situations offer space for interaction and sharing of ideas for addressing their needs, avoiding passive living and allowing them to contribute, with their own knowledge and skills, to the activities for communities’ intercultural awareness, understanding and responsiveness to social, linguistic and cultural diversity of modern society.

They have also the support of those who grab the opportunities to identify common values with persons from different countries in spite of their cultural differences, challenge viewpoints that perpetuate inequality and discrimination, promote the respect of cultural diversity and fight against racism and xenophobia.

18.00 – 20.30

2nd happening / role-playing game: “The scapegoats”

METHODS USED Learning in practice



Visit – Tour to The Stavros Niarchos Foundation (www.SNF.org)

The Stavros Niarchos Foundation (SNF) is one of the world’s leading private, international philanthropic organizations, making grants to non-profit organizations in the areas of arts and culture, education, health and sports, and social welfare. Since 1996, the Foundation has committed more than \$2.8 billion, through more than 4,400 grants to non-profit organizations in 124 nations around the world for projects that aim to achieve a broad, lasting and positive impact for society at large, and exhibit strong leadership and sound management. The Foundation also supports projects that facilitate the formation of public-private partnerships as an effective means for serving public welfare.

The Canal is one of the iconic areas of the Foundation. It was designed in a way to redefine the relationship between the area and the waterfront, not only in terms of the view but also physically incorporating the element of water. <https://twitter.com/share?url=https://www.snfcc.org/en/snfcc/architecture/canal&text=The%20Canal&via=snforg> Measuring 400 meters long, 30 meters wide, and 70 to 150 cm deep, it unfolds between and alongside the building complex and the Esplanade. On its opposite side, the terraced marble seating is perfect for hosting improvised performances, while the area nearby is ideally suited for a stroll with a view to Foundation’s glass façade.

At these the terraced marble seatings, **young people perform again the happening in two (2) mixed groups but this time, happens a reversal of their roles.**

Thus, in **the first (1st) group**, the favorite are young people who before were the “black sheep” and “scapegoats”. They find the way to be distinguished from their peers, showing e.g. a photo carried in their neck, a personal photo of their real life as migrants or refugees, or another photo from those photos who are taken in camps, or of those from the media and social networks, that dramatically capture the efforts of millions of people to escape from war and seek a better life in Europe over the last few years.

Other youngsters of this group are presented with hanging to their neck with photographs imaging Europe as a place of freedom from social pre-determinations, as an absolute necessity. As a place of opportunities for the people who are uprooted and overwhelmed by demanding a life away from war and death. As a place of chances for marginalized, that promotes diversity, intercultural and interfaith dialogue, and common values of freedom, tolerance and respect for human rights.

The leaders support now the members of this team and criticize the other one, its members, former favorite, and also their unifying characteristics: euroscepticism, racism and acts of violence and intolerance. **The event acquires a deep humanitarian dimension.** 1 h

At the end of the social experiment, young people:

- a) discuss the feelings created in the groups of favored and non favorite, pre and post the reversal of roles,
- b) make comparisons between the reality created within both the events with the real reality out of them,
- c) deepen in messages, thoughts, perspectives and proposals for stances towards the disadvantaged and the address of the social, linguistic and cultural diversity. 30'

20.30 – 21.30

3rd happening / role-playing game: "seize the chance"

Young people are divided into **two (2) mixed groups** in order to perform through Body Theater practice and Coordination Techniques of body, hands, mind, soul, feelings and emotions, a happening similar to the scapegoating of the archetypal level. According to these archaic patterns, it was enough for the guilt and the evil to be transferred by a magic way to other individuals, animals, plants and groups, objects or phenomena. Simple or more complicated patterns of these behaviours happen also nowadays (e.g. "he, did it, not me!", "I couldn't hear because of all these noisy people", "I didn't see because of a tall man in front of me!").

In the **first (1st) group**, half of the young participants are presented as unemployed or working people but with a meager salary for a long-term, dangerous or unhealthy job and the rest of them as indifferent to education, training in some occupation and search for work, declaring that be frustrated of the present situation and simply they wait for others (parents, friends, state) to find the solution for them.

In the **second (2nd) group**, half of the young participants expel with magic spells the financial crisis as the cause of the youth unemployment. They enclose it in a "magic box" in order to single out this "evil and suffering" and to disappear it, together with the bad politicians and their indifference for the youth. In this process, an entire group is showed as the victim of scapegoating, as a subject to hostile tactic, of feelings of aggression and of mechanisms of frustration. Scapegoating relates once

more to the **“Guilt by prejudices and hatred against certain categories of the population - and stereotyping”**.

However, the rest of youngsters in this group “exorcise” the fear, laziness, diffidence and the lack of self-confidence of young people to **“seize the opportunity”** and improve the level of key competences and skills, particularly those with fewer opportunities, in order to facilitate their access to the labour market. In the happening, the “opportunity” has a feminine face and hair from front but she is bald from behind and the youngsters who love her motivate their peers to **“catch her from hair”** to enhance their employability and improve their career prospects, following the best example of many others youngsters who develop initiatives and innovative entrepreneurship.

At the end of the social experiment, young people:

- discuss The message: that criticism and self-criticism as well as self-doubt and general questioning of everything maybe will always be present, and the only solution is: **just to act.**

Dinner

At the end of each unit of learning the young participants discuss about the value of the learning outcomes concerning the improvement of their level of key competences and skills and fill per national team a relevant questionnaire where they register thoughts, evaluations, comments and reflections for the promotion of their participation in democratic life in Europe and the labour market, active citizenship, intercultural dialogue, social inclusion and solidarity, in order to issue the youthpass certificates.

At the end of the project a questionnaire about the overall assessment of the youth exchange is filled also..

