



**Social space-oriented scenarios for engaging, connecting and empowering disadvantaged young people by means of arts and culture**



**Co-funded by  
the European Union**

# Abstract

*Youth work takes place in the extracurricular area, as well as through specific leisure time activities, and is based on non-formal and informal learning processes and on voluntary participation. These activities and processes are self-managed, co-managed or managed under educational or pedagogical guidance by either professional or voluntary youth workers and youth leaders and can develop and be subject to changes caused by different dynamics.* Resolution of the Council of the EU on youth work, 2010

Fostering **participation of disadvantaged young people** through collaborations with **artists and creative actors** and reaching them where they are - in their **social space** - constitutes the core approach of the YourSpace Project. The methodology and tools adopted are exemplified and presented in detail in three Scenarios showed as good practice to be transferred to other target groups and other educational setting.

Along with the acquisition of **artistic skills and competences** throughout the project the young participants learn important **soft skills**: they strengthen their ability to express themselves, **interact within (peer)groups** and take **active part** in their local communities. Youth with enhanced social skills are more likely to unveil their potentials, to find orientation for future (creative) opportunities and in the best case feel motivated to become active citizens in society (including seize opportunities to contribute to their communities and to enter the labour market). The three scenarios highlight that acquired soft and creative skills impacted individual perception of **strength**, enabled the disadvantaged youth to look beyond the supporting mechanisms - provided by youth workers, and educators – to connect and make conscious independent decisions.

The scenarios presented in this publication summarise the good practices tested and re-assessed in Valencia, Warsaw and Berlin between 2022 and 2023, as good practices to be further adopted in social-space-oriented youth work targeting young people in fragile contexts, with art and cultural praxis. The tools and methodologies presented in the publication fostered youth **engagement, empowerment, and connectedness** and have been acknowledged by external experts, artists and youth work professionals as useful examples to improve youth participation in social-space oriented praxis. Having experienced active involvement in tailored creative offers the **disadvantaged youth groups become progressively resilient** and discovered how to successfully channel their individual potentials and interests. Their participation and co-creation practices lead the target youth to move first steps to **progressively independently shape their future life-path**. Having learn how to look at the every-day life scenarios with **new eyes**, the young felt **empowered** and motivated to take concrete actions to **improve their immediate surroundings**, hence becoming **agents of change for their local communities**.

All forms of artistic expression are suitable for testing and activation of social (creative) spaces; may it be **visual art** (sculpture) to **performing art** (theatre, music) to **media art** -film. The three creative partnerships in Poland, Germany and Spain tailored youth work practices with the adoption of creative methods and tested creative partnerships developed upon topics emerged from the three local contexts: the district of Kreuzberg in Berlin, the district of the “613 Viviendas” in Burjassot - Valencia, the MOW state Facility in Warsaw. Three creative tandems gained access and trust of the young people targeted by the scenarios and challenges them to identify themes and tools to work on. The perspectives of the youth emerged in their heterogeneity, and as a fluid system of reference, ever changing throughout the process. Wishes, visions and needs of the youth in their social space - contexts, become pivotal to the creative work. Throughout the process needs and visions become progressively clearer to the youth themselves and the felt empowered by their active role as creators, enabled to anchor their experiences and (world) visions to their immediate social-spaces.

The Center for Civic Education CEO lead definition and implementation of the three scenarios, in close cooperation with the local implementing teams, in the three countries. The BGZ coordinated the advancement in the scenarios in relation to the development of the other results (R1- Manual and R3-Training modules).

The work lead by CEO would not be possible without the fruitful exchange and consultations within an international partnership, where each youth work and creative partners contributed insightful experience, mutual exchanges enriched inputs transferred into the praxis, and provided in-depth support through the working groups and international working sessions.

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Version number: 2  
Version date: September 2023

*Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.*

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# Scenario Poland

<b>Target Group</b>	Closed group of girls aged 13-17, wards of MOW No. 2
<b>Timeframe and formula</b>	Activities aligned with the beginning of the school year and lasted until June 2023, when the public presentation of the films took place. Project workshops were held regularly every 2 weeks, participation was voluntary and the offers were encapsulated in the school curriculum.
<b>Activities held in the pilot project</b>	<p>Activities held with the wards of MOW:</p> <ul style="list-style-type: none"> <li>● Young people’s need assessment,</li> <li>● screenings of short films from the CEO's collection and discussions about the films (topic addressed and filmic tools),</li> <li>● workshops on film history lead by CEO,</li> <li>● filmmaking creative workshops lead by animation artist:             <ul style="list-style-type: none"> <li>○ documenting the life of the centre, including exercises according to the minute Lumiere formula;</li> <li>○ stop-motion animation classes, including pixilation technique,</li> <li>○ recording short statements and in-depth interviews,</li> </ul> </li> <li>● visual arts creative workshops lead by MOW educators:             <ul style="list-style-type: none"> <li>○ creating individual boxes illustrating the slogan “My Space”</li> <li>○ setting up a gallery with boxes within the facility</li> <li>○ setting up “My Space” installation with cubicles, boxes and films in Rembertów Culture Centre</li> </ul> </li> </ul> <p>Other activities in the project:</p> <ul style="list-style-type: none"> <li>● discussion of artistic methods presented and adopted in the project (both internal within the team and with the young people)</li> <li>● ongoing evaluation of the process (internal within the team, with the young people and with other stakeholders)</li> </ul>

<p><b>Methods used</b></p>	<p>Each tandem organization brought its expertise on tools and methods. Starting point was the concept of <b>socio-film</b> projects with particular emphasis on the <b>artist-in-residence method</b>. In the course of the project, artistic activities around the slogan "My space" were incorporated, becoming the turning point of the process, as these unlocked <b>youth engagement and active participation</b>. The artistic, along with stop-motion animation activities proposed by the project's resident artist Natalia Spychała, were the heart of the educational process carried out.</p>
<p><b>Media, materials, tools needed</b></p>	<p>The project used short films from the CEO platform (films <i>Dress Me, Sing, Girl of 672k</i>), art materials, cell phones for filming, and the free Stop Motion Studio app for stop motion animation.</p> <p>Note: cell phones are not allowed in the facility, this meant the participants were accessing this tool as mean to work artistically, and could gain extra motivation to discover creative potential of the phone as a tool.</p>
<p><b>Recruitment</b></p>	<p>In the first stage of recruitment, all <b>15 pupils</b> of the facility took part in the workshop - it was mandatory for them to participate. After three workshops, full <b>voluntary commitment</b> was declared by <b>7 young people</b>. <b>5</b> participated actively until the end of the project.</p>
<p><b>Topic and purpose</b></p>	<p>Initial theme was to <b>explore the social space</b> the participants inhabit and <u>engage</u> them in the reflection and own <b>understanding of the subject</b>. Additional needs emerged during the process, so in parallel to one <b>participatory film depicting the activities carried out during the school year, 5 individual films</b> were created and edited. The starting point for the creation of the films was the work of the individual wards, i.e. "<b>My space</b>" <b>boxes</b>, in which the girls presented their thoughts, experiences, emotions, feelings, and it was expressed a story about "the self". The realisation of the 5 films offered the opportunity for the young participants to <b>self-reflect</b> and challenged them to portray themselves – hence fostering <u>empowerment</u> - by sharing their private spheres, life struggles and visions of a (better) future. Ultimate goal was to foster sense of <u>connectedness</u>, and the ability to communicate with one-another (within a safe space) and with others, e.g. with the audience.</p>

<p><b>Learning process</b></p>	<ul style="list-style-type: none"> <li>• The most important starting point was to <b>gain the trust of the group</b> through external coaches and to <b>involve the young participants as active creators</b> -not merely receivers - in the process.</li> <li>• At a later stage, the combination of <b>(self-)reflection and practical creative actions</b> proved crucial. The interactions were mutually propelling. Creative activities, i.e. constructing "My space" boxes, were a prelude to conversations about experiences and opinions. Practical activities, being together and reflecting on forms and techniques of presenting one's space deepened reflection and led to increasingly interesting conclusions.</li> <li>• The last phase entailed public presentation and confronting with an audience. Building upon the self-reflection and self-questioning phase the creative tools allowed for greater openness to other (both peers, and other audiences) and contributed a boost in confidence and sense of active participation to a larger group (being a community in the center, or the group of art-lovers and educators present at the public event).</li> </ul>
<p><b>Relation to the social space</b></p>	<p>The workshops were held on the premises of the facility. Young participants were asked to identify and had the opportunity to select the spaces they intended to work in and depict. The decision felt on their immediate surroundings, scenarios for a wide set of experiences, emotions and learnings. The workshops were held in classrooms, the artistic activities took also places in corridors, bedrooms and other places in the facility, such as canteen, living room, etc..</p>
<p><b>Interaction with the social environment</b></p>	<p>The first interaction with professionals from CEO and additional professionals (photographer and animator artist) enabled the young participants to establish a link with individuals beyond the highly regulated interaction frames with the social -workers and educators at MOW.</p> <p>The final public presentation at the Rembertów Community Center, allowed the project participants to move beyond the enclosed space of the MOW center and enabled the young people to meet other young people and present in front of other members of the local community.</p>

<p><b>Trainers</b></p>	<p>The team conducting the workshops consisted of MOW representatives (resocialisation educator, Polish language teacher, Agnieszka Molik, resocialisation educator, arts teacher, Angelika Stanisławska), representatives of CEO (film education expert and trainer, Karolina Giedrys-Majkut, film education expert and trainer, Patrycja Paczyńska-Jasińska), artist and film animator, Natalia Spychała.</p>
<p><b>Partners</b></p>	<p>Partners of the process were Rembertów Culture Centre and photographer, Roman Kalinowski.</p>
<p><b>Evaluation and monitoring</b></p>	<p>The evaluation took the form of both ongoing reflection within the coaching team and in-depth video interviews with young participants. The whole process was overseen by MOW teachers Agnieszka Molik and Angelika Stanisławska, as well as the facility's management.</p>

### Participants

The project carried out in Warsaw was addressed to the wards of the Youth Education Center No. 2, a group of 5 (the number of people who carried out the project to the end) teenage girls aged 14-16 at risk of **demoralization and social exclusion**. Participants in the project emerged from a group of 12 young women wards of the centre, their participation was voluntary. Classes and workshops were conducted as part of the educational activities carried out in the centers.

Profile of the group - adolescents with learning difficulties, displaying destructive behaviour. Their academic performance is worsened by school absenteeism, lack of attention and insufficient effort. The young participants are easily discouraged and tend to quickly lose motivation.

### Social space

Youth Education Center No. 2 is an educational institution where girls referred by court decision are educated. The center is intended for socially maladjusted girls requiring special organization of learning, specific methods of work, upbringing and re-socialization. The tasks of the center include the elimination of the causes and manifestations of social maladjustment, as well as the preparation of female pupils for life in accordance with the applicable social and legal norms.

### Partnership

When joining the project, the Polish partner organizations had a wealth of experience working in creative partnerships, including collaborating with each other. This cooperation between the Youth Educational Center No. 2 (MOW No. 2) and the Centre for Civic Education (CEO) took place in 2017 and was related to the project **Art of Engagement, Artist Residencies in MOWs and MOSs**. It consisted in organizing an artistic residency in the institution devoted to preparation of a theatrical performance during creative workshops for girls staying at the center. The resident artists at the time was an actor and director Mark Kowalski, representing Akt Theater.

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The partnership in „Your Space” project was formulated on the basis of the above described previous experience, which built upon a **sense of complementary competence and great confidence in each other**. The team of trainers and educators was completed by Natalia Spychała, a **resident filmmaker and animation artist**. Her participation in the project resulted from the artist's collaboration with the CEO, which had already begun in 2019 with an artist residency at Technical School No. 4 in Bytom, implemented as part of the "[Shortcut - small stories, big issues](#)" project.

The artist's methodology and cooperation into the centre was agreed with the MOW team and the leadership. Workshops with her participation were held each time with the support of at least one of the trainers conducting the project.

Thanks to the great openness and flexibility of our tandem members, the project was created and its subsequent stages were agreed upon internally from the very beginning, while maintaining the integrity of approach and competences of each institutions. Willingness to participate and full consent of the management of MOW was basic pre-requisite for cooperation and mutual exchange.

### **Initial methodology - overview**

The methodology used as a starting point in the project was the result of cooperation between the Centre for Civic Education and **European organizations in the field of film education (the Nerve Creative Centre from the Northern Ireland, Arte Urbana Collectif from Bulgaria, Os Filhos de Lumière from Portugal and People in Need from Czechia)**. The general name *Shortcut - small stories, big issues* reflects the belief in the educational potential of short films. It is accompanied by a belief in **the power of documentary filmmaking ideated and produced by young people, with the support of professional filmmakers**.

In designing the intervention, we reached for a set of tutorials, short exercises and creative tasks collected in the *Young Filmmakers Portray Their City* manual, published in 2022 as a fruit of cooperation between organizations from Poland, Bulgaria and Northern Ireland. These tools allow the participants to take a closer look at your community and tell your own intimate story about it. The substantive framework for the set adopted for the YourSpace scenario in MOW was not only **knowledge of film production and cinematic means** of expression. It was also to highlight the importance of new areas of **social reflection** described in the model of inclusive education by anti-discrimination trainers Maja Branka and Dominika Cieślíkowska. These areas are: **visibility, inclusion, empowerment and cooperation**. Thanks to these areas and the exercises selected for them, people invited to carry out film projects devoted to local communities look at familiar places with new eyes. They reflect and discover, for example - *Who is visible in my space, and who can't be seen, although they are there? Who is the most vulnerable in our community? How can these people be strengthened and included in ongoing activities in the community? What is the secret of successful cooperation between minority and majority groups?*

Apart from these exercises, the team selected several short films from the CEO platform and the artist residency method, which seemed to be essential in the process. Long-time CEO collaborator and trainer, artist and film animator Natalia Spychała was invited to the residency at the centre.

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Since the early stages of the project the team felt the need to **adapt the methodology to the needs** emerged and manifested by the target group. The initial problems were multiple. The main limitation was the **attitude of the target group**, as well as their **limited trust** towards the environment (composed of professionals and new people external to the MOW center). The target pupils themselves decided in the initial phase of the project that they wanted to talk about their **immediate environment** – their social space - rather than the community outside the centre. Together with the young participants it was agreed that **self-reflection** would be the **greatest value** in the project to be achieved by the young girls, as a skill that they direly lack. The team adapted from the existing methodology those exercises, tools and tasks that inspired the young girls the most and lead them to talk about themselves under the pretext of **researching the life of the centre - the so-called Lumierka, in-depth individual interviews, soundscape, creating self-portraits with light**. Also, the activities of the resident, Natalia Spychała, focused on provoking insight and sharing **personal experience about life at the facility**.

### Evaluation of the pilot phase

#### **CORE THOUGHT: THERE IS NO COOPERATION WITHOUT TRUST**

The 1st meeting with the girls began with the **presentation of the film** by Malgorzata Goliszewska entitled [Dress Me](#). The documentary is an experiment by the author, who decided to dress according to the expectations of those closest to her, and then invited relatives and friends to evaluate her appearance, documenting their reactions. The screening introduced the participants to the topic of **talking about themselves and own life experiences**. The film by M. Goliszewska was chosen because of the age of the protagonist, which is close to this age group, and the topic of self-presentation, and to illustrate the thesis that interesting topics for films can be found anywhere. The team aimed at showing the young participants that they had all it takes to become **fascinating heroines of their stories**.

The film was preceded by an **introduction** in which the girls speculated on the basis of photos who the heroine of the film would be (as they found out in the film, it was one and the same person, but dressed in a different outfit). The exercise inspired a later conversation about superficial judgment based on clothing and how harmful criticism from people important to us can be. The judgements that the participants face on a daily basis were mentioned - they readily cited **unjustified, unfair and hurtful** evaluations they happen to hear. On the other hand, the girls gained more insight into the fact that each of us tends to judge others based on appearance. They admitted that they happen to judge others harshly, and judge themselves more leniently.

#### **WHAT WE LEARNED:**

##### **METAPHOR - NOT TOO FAR, BUT ALSO NOT TOO CLOSE**

The film aroused interest, and also anxiety at the same time. The obsequious manner of the main character's father, his harsh words and criticism of her seemed to evoke unpleasant memories in some of the girls, who found it hard to take a critical approach to the scenes shown. During the screening, some resorted to **physically distancing themselves from the film, and turning their backs to the screen**. Some loudly expressed their disagreement with the behaviour and words illustrated in the film. For the young participants, talking after the film represented a challenge.

##### **POSITIVE REINFORCEMENT IS A MUST**

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The entrance exercise with the heroine's evaluation was an idea to arouse **curiosity about the film and self-reflection** about how quickly and how un-fair **judgement of others** based on their appearance may be. Although the topic of judgement and criticism was addressed in the discussion after the film, for some of the young people this "evaluation" of the film was not sufficient or not fulfilling the gap opened by exposure to the burning topics. Comments such as: "Why did we do that?" reported rapidly emerged sense of frustration – as it unravelled in some cases experiences directly lived by the girls - and underlined the non-capability to actively address social injustice and social/emotional barriers.

### **NO COOPERATION WITHOUT TRUST**

Although the teachers from MOW, Agnieszka and Angelika, did a great work to introduce the project and create a positive atmosphere around it, at the first meeting the project participants showed their distrust for external educators, Karolina and Patrycja. The process of progressively gain the trust of the young participants was very long and implied a great investment of time and resources.

### **GIRLS CAN'T TALK ABOUT THEMSELVES**

The activities conducted with the Girls exposed the core truth about the targeted participants who are **unable to talk about themselves**, their life-experiences and emotions, as well as their desires for the future. Externalise in not only difficult in a bilateral context, as it was so also in a peer-group context – together with other young participants of the MOW center, nor in a larger group – at the presence of professional artists or external educators. The young people targeted experienced extreme **difficulty in listening to each other, to show empathy or sense of compassion**. Among the questions arose was “how should they talk about their own and the common space?”. This underlining the disability to be confronted with the topic, and lack of medium to express feelings and thoughts.

## Scenario Spain

<b>Target Group</b>	A group of 13 young people between 14-16 years old at risk of social exclusion. They are students of the IES Federica Montseny included in the PAC (Shared Classroom Program). They generally spend 3 days/week at the Institute and 2 days/week at the labour workshops at the Diaz Pintado Center.
<b>Timeframe and formula</b>	Activities aligned with the beginning of the school year at the PAC program and lasted until June 2023, when the public presentation of the artistic interventions took place. Project workshops were held regularly between January - June 2023.
<b>Activities held in the project</b>	The activities in the project were planned to produce a participatory video with the young participants about the challenges faced by their neighbourhood of “613 houses” in Burjassot. The activities included

	training on how to record videos , including record a variety of shots, control light, take care of sound, use audio-visual techniques, and elements of video production .
<b>Methods used</b>	<ul style="list-style-type: none"> <li>• Training</li> <li>• Video production/Shooting</li> <li>• Video Premier-Dissemination campaign</li> </ul>
<b>Media, materials, tools needed</b>	Professional cameras, sound equipment and video editing computers
<b>Recruitment</b>	The participants were recruited by the Center Diaz Pintado and additional invitations were disseminated to the youngsters attending the local PAC program (Shared Classroom Program).
<b>Topic and purpose</b>	<p>Core was the <b>strengthening youth creative and social potentialities</b> based on the artistic exploration of their <b>sense of belonging to the Roma community</b>. This lead to a sense of <b>connectedness</b> and acknowledgment of the value of the <b>culture and attached cultural identity</b> the were grown in and belong to. A reflection on how to counter <b>social and cultural discrimination experienced</b> by the young participants in their everyday life and how to foster the <b>development of soft-social skills and inclusive attitudes</b> to counter sense of exclusion, <b>empowered</b> the target youth.</p> <p>Individual and group activities, field-work research in the district, and production of video stories about the neighbourhood “Las 613 Viviendas” actively <b>engaged</b> towards taking concrete actions to improve the neighbourhood also beyond the project conclusion.</p>
<b>Learning process</b>	<p>First the trainers focused on detecting the talents and abilities of the group of young people, understanding what drives and motivates them, their current interests and expectations.</p> <p>Next the participants received a training on how to record videos: record a variety of shots, control the light, regulate the sound, use audio-visual techniques, etc.</p> <p>Due to the learning difficulties experienced by the young members of the group, the training adopted a <b>flexible process</b>, adjusting to the need of the young people at each session; as well as included <b>peer-</b></p>

	<p><b>to-peer learning techniques.</b> The educators tailored the activities delivering information individually to youngsters with more <b>concentration and learning difficulties</b>, focused on <b>increasing their attention span</b>, and on improving group dynamics and <b>group cohesion</b>.</p>
<p><b>Relation to the social space</b></p>	<p>The Centre has all the necessary equipment to carry out the planned activities. Before the training, a video editing program was installed. Before carrying out the activities, the team had to receive approval from the Burjassot Department of Culture, Youth, Heritage, Tourism and Democratic Memory. The Center is part of the social space defined as the entire district of “613 Viviendas”.</p>
<p><b>Interaction with the social environment</b></p>	<p>The shooting took place in the district and engaged external people in the process (inhabitants from the district – including renowned local singer, local musician and internationally renowned rapper, other learners interested in the filming process, other youth workers and educators of the center, etc). The results of the project were presented to the school and to authorities from the town, as well as to the larger local community in a public event.</p>
<p><b>Trainers</b></p>	<p>2 experts from Integra2 Mundo (Rose, Javi), 1 freelance expert (Anna), 1 expert from MUSOL (Inna), 1 teacher of PAC (Elena) and one trainee youth educators (Alejandro), Ireneo Jesús del Pino Espejo as initial facilitator</p>
<p><b>Partners</b></p>	<p>Organizations that have a social inclusion profile working, having worked in multicultural scenarios, e.g. the Burjassot Department of Culture, Youth, Heritage, Tourism and Democratic Memory, Los Bloques" Day Care Center. Neighbours, families of the young people participating to the project, educators from Diaz Pintado.</p>
<p><b>Evaluation and monitoring</b></p>	<p>Dynamic games for the evaluations were used in the group of the young participants. The teachers and the volunteers of the project were asked to share their opinions on the project via questionnaires. Regular internal (to the tandem) evaluation sessions were held in conclusion and in preparation for each working sessions , as well as regular evaluation and monitoring sessions were held within the partnership.</p>

**Participants**

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The project conducted in Valencia was addressed to young inhabitants of the Burjassot district, a group of 13 teenagers between 14-16 years old **experiencing social exclusion**, most of whom belong to the **local Roma community**. The participants were students at the IES Federica Montseny (for 3 days/week) and the Diaz Pintado Center (2 days/week), center implementing the PAC (Shared Classroom Program). The young target group was selected for the project by the partner institutions. The adhesion to the activities conducted in the framework of the project was **voluntary, as part of obligatory labour workshops** and were held during Monday morning sessions (from 9:00 to 11:00).

Profile of the participants: the teenagers with learning difficulties, manifesting disruptive behaviours, with lack of attention and concentration span, and lack of perspective for their future. Their academic performance is deteriorated by school **absenteeism, lack of attention and inadequate engagement**, equivalent to skills presented in 9-10 years old children. The young participants easily got **discouraged and lost motivation**.

### Social Space

To approach the social space the first step was to approach the young target group within their everyday living environment. Youth's reflection on their needs, interests and challenges was also a core element of the method to foster participation and empowerment, based on current interests and potentials of the youth. Need's analysis was bound with reflection on the district they live in. In line with the methodology by I2M the project was initiated by an **"autobiographic walk", a youth-led walk in the neighbourhood** of "613 Viviendas", during which the young people could share their views on the positive and negative aspects of their environment, revealing how and where they interact with the place and the local inhabitants, and what's important for them -both in the personal sphere and future perspectives.

The walk enabled the team to map the spaces of the district which were the most significant for the young people, and to understand better the quality and social reality of the everyday life scenarios experienced by the young people. The educators discovered some specific traits which make the neighbourhood of Burjassot stand out in the landscape of Valencia: **the lack of small cafes as gathering places for people to meet, missing care for common spaces** -such as in-between spaces between private and public areas; **vandalisation** of the local **sports centre** which used to be privatised and therefore not recognised as accessible by the inhabitants, even though a great need for sport facilities and safe spaces for young people is recorded. The youngsters showed some of their **"hide-outs"** – meeting places randomly located in some of the housing basements.

The walk exposed a grim, dramatic vision of the district, which was not perceived as a nurturing, safe ecosystem by the youth. Some of the sites were described as "dangerous", no or only few evoked positive or welcoming feelings.

### Partnership

The collaboration between MUSOL and Integra2 Mundo originated from their extensive history of working together on cooperation projects. Due to the institutionalised nature of the social space, it was necessary to align with the relevant authorities to operate within public social

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spaces and collaborate with specific working groups. For this purpose, and to facilitate this task MUSOL initiated a contact with the **Youth Department of the Burjassot Town Council** in order to outline the project's core objectives, planned activities, and seek permission to operate within the public social space of the "613 Viviendas" district.

This outreach brought the team into contact with Rubén Cosías López, Youth Affairs Officer at the Municipal Institute of Culture and Youth of Burjassot. Rubén showed interest in the YourSpace project and clarified the role of the **Díaz Pintado Socio-Educational Center as a social space** for residents from the "613 Viviendas" district. This center serves young individuals participating in various educational and cultural programs, coordinated and accompanied by youth and social workers.

The team also reached out to Ireneo Jesús del Pino Espejo, an Educator at the "**Los Bloques**" **Day Care Center** within the Díaz Pintado Socio-Educational Center. Ireneo shed light about their impactful work with vulnerable youth, offered insights into the district's social context, and expressed the center's interest in joining our project. Consequently, the tandem engaged with a group of 12 adolescents, aged between 14 and 16, who were students at the IES Federica Montseny and were part of the Shared Classroom Program (Programa Aula Compartida (PAC)) .

This marked the start of the creative partnership with **Elena Borrero**, an Educator at the "Los Bloques" Day Care Center, who coordinated the Shared Classroom Program (PAC) and led the effort to conduct a scenario involving the youth participants from the "613 Viviendas" district.

### **Evaluation of the initial phase of the process**

The learning process followed a methodology designed by I2M, encompassing the following steps:

1. Identifying needs by the young people – based on individual interests and life-experience,
2. Participatory filmmaking training – based on creative skills and interests manifested by the youth,
3. Filming in the district – based on youth initiatives, individual research and ability to establish a contact with specific figures renown or significant in their view,
4. Public presentation of the filmed results achieved by the young people and multipliers.

The methodology encompassed **technical training**, and **social-emotional development** and empowerment techniques. The training offered the basic digital filming and recording skills and prepared the youth to record videos from the very basics steps with simple techniques and supports (including self-phone). The young people learnt how to record a variety of shots, control the light, control the sound, use audio-visual techniques, etc. Along acquiring practical skills the young participants were able to familiarised with the **history of film and the film language**. The learnt digital and filming competences were tested during **final filming sessions**, when youngsters **documented everyday life in their district and conducted interviews with their neighbours**.

The activities run were as following:

1. First approach to the young participants to **establish mutual trust**. Brief explanation of the project context, its objectives and activities to be carried out. Discussion to **map participants' expectations and align team's expectations with the young people**

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2. Individual and **group reflection** to identify the **problems and current challenges faced by the youth** of the “613 viviendas” neighbourhood. A **participatory mapping** was carried out by the youth themselves.
3. Transfer of know-how on artistic methodology and participatory process based on the need’s analysis with youth workers and educators of the center.
4. Technical training on recording and artistic video editing techniques.
5. Joint definition of a film-scenario and problematisation of the elements to be documented by the youth. Recording of a participatory video on the jointly defined topics of social exclusion and proud in **Roma cultural identity and music heritage**.
6. **Dissemination campaign lead by the youth** and with the support of social and youth educators.
7. Final public film presentation and engagement with the audience in the community in a formal event, where the progress in skills acquired was publicly acknowledged and celebrated by the distribution of internal certificates. A multiplication effects was initiated during the filming and the public presentation of the results vis a vis of other young people from the community.
8. Internal final **evaluation session with young participants**, where pros and cons of the approach were highlighted by the young people and could be integrated in the observation of the youth workers and creative tandems. In the process the young people felt empowered and were acknowledged in their position of active creators. Their felt taken seriously and saw their perspectives count for their creative interlocutors.
9. Internal mid-term and final evaluation with the youth workers and educators of the center, associated partners, the tandem’s network and the international partnership.

Key factor in the adopted methodologies is the concept of **participatory process** based on the following pillars:

- **Building trust and relation:** It was crucial that the teachers working with the youth on weekly basis were present during the sessions and could **mediate** -if necessary - with the team of external professionals, and who could ensure continuity in the **transfer of artistic techniques beyond the project duration**. The youth were always given time and space to familiarise with the project and to familiarise with the leading trainers from I2M and MUSOL. This enabled the group to develop mutual trust, identify and acknowledge barriers and establish a common language. The whole process was launched with an introductory session on project scope and goals, and on a mapping of current wishes and needs of the youth.
- **Granting high level of autonomy:** It was the turn of the participants to define the topic to work on (e.g. sense of exclusion and discrimination, sense of care for shared spaces and address vandalisation and lack of sense of appropriation of spaces in the district). The young people were as experts of their life environment the leaders of the urban walking tour guiding the external professionals across their district . During and after the walk the young participants were offered space to share their reflection, observations and preoccupations, as also unveil **conflictive social dynamics** non-visible at first sight in the space.

Great attention was devoted to detecting **interests, expectations** as well as **talents and abilities of the individual members** of the group, so that they could address and foster their skills adequately with the support of the leading trainers, and felt progressively more involved and competent.

- **Seeking relevance:** a matrix between the **youth's interests and the artistic practices proposed** in the project was defined. The project focused on the **social space defined as the everyday life environment of the young people**. The participants' interactions with their immediate environment, was accompanied by their **interaction with each other in a group and/or with external individuals – such as inhabitants of the district or external trainers** were also taken into consideration.
- **Film** and filming was chosen for the **ability to document in a direct way the social reality** and engage others (both young participants and their (peer)communities) in a creative process in a **low-threshold – to some extend immediate - manner**. The camera made it possible for the **young people to see their neighbourhood under a fresh perspective** and to talk to the members of the local community, **improving their relations with them** and understanding of their mutual roles and scope. The use of the camera also placed the young people under a novel role, not longer as passive receiver of educational offers, on the contrary as **active creators, with young eyes and young hands** in the process of production of a “novel reality”, transferred through a **newly acquired vision for their neighbourhood accelerated by the new skills acquired**.
- **Address the youth physical and emotional needs and untapped potentials:** from the beginning of the process great attention was devoted to creating a **friendly, mutually inspiring and low-thresholds environment** for the youth to **reflect, learn, create and exchange**. When necessary the space devoted to creation and interaction was redefined or rearranged. **The learning format and rhythms were adjusted** at all time to the **youth's evolving or fluid needs**. The possibility to work individually or in small groups proved ideal to be able to adjust to the learning progress or difficulties of individuals, so that the project team could offer the best environment for each individual session. By tailoring time and formats to the individual participants, everyone was enabled to try every element of the offer: filming, sound, acting to learn particular skills as well as get a more comprehensive view of film production. Along the process **particular talents, were discovered and acknowledged**, resulting in more personalised distribution of tasks for the final films production. The rearrangements and public acknowledgments in some cases resulted in change in attitude or personality of certain young individuals. An introverted boy turned out to be best at shooting, an introverted girl discovered her talent for interviewing, and so on.
- **Helping out in difficulties:** The strategy encompassed also supporting young targeted individuals in moments of learning difficulties. The training followed a flexible schedule to adjust to specific needs, and also applied **peer-to-peer learning techniques**. Whenever necessary the educators of the center were involved in the activities to offer additional support, or to translate contents or tasks into a low-threshold language. The educators offered additional information individually to youngsters who experienced difficulties in understanding or in learning, improving thus the group cohesion dynamic, reflection of individual strengths and strengths of others, and the positive achievements to be reached while collaborating and working within a group.

# Scenario Germany

## GERMANY

<p><b>Target Group</b></p>	<p>Young people who can otherwise not be reached by traditional youth facilities or no longer want to be reached by formal education or training. The youth targeted are aged between 16-27 and are from the socially disadvantaged and/or crime-ridden neighbourhood Kreuzberg in Berlin, with a high rate of <b>migration background</b> (up to 95%).</p> <p>Moreover, the youth targeted, participation in traditional artistic learning environments <b>is alienating and non-appealing</b>. The target <b>lacks the financial means, socially-inclusive local access points, and lack interest for didactic approaches</b> commonly used in traditional recreational art activities.</p>
<p><b>Timeframe and formula</b></p>	<p>The mobile and stationary youth work offered by the Berlin tandem (until March 2023 in cooperation with StreetUniverCity) adopted an <b>holistic approach</b> in which individual methods were considered in relation to <b>changing individual youth needs</b>. The formulas adopted included: Group and clique work, Streetwork, Individual case support (intensive coaching), community work / social space orientation, low-threshold work on site.</p> <p>The activities were offered between November 2022-January 2023 and between May-July 2023.</p>
<p><b>Activities held in the project</b></p>	<p>Activities held along the project were inscribed within the ongoing Projects 1) “Kinder vom Kotti” with the releasing a <b>music album</b>, and the production of a <b>photo exhibition</b> (including merchandise, showcases); and 2) “361Asphalt” setting up a <b>Youth-driven platform</b> and community for rap music from the streets of Kreuzberg.</p> <p>The activities were held on a regular base on demand by the young people, and included:</p> <ul style="list-style-type: none"> <li>• workshops and recording studio takeovers</li> <li>• mentorship and training with established artists and music business experts</li> <li>• song writing camps and recording sessions</li> <li>• content creation for social media</li> <li>• digital music marketing campaign _pitching</li> <li>• public performances/showcases events</li> <li>• jam session on stage/Networking with experienced professionals</li> </ul>

<p><b>Methods used</b></p>	<p>Life-oriented and experience-related methods focused on:</p> <ul style="list-style-type: none"> <li>• initial and update-continuous needs analysis</li> <li>• development of technical and creative skills</li> <li>• creating space for autonomous aesthetic outlook and content decisions</li> <li>• development of critical consciousness</li> <li>• edutainment</li> </ul>
<p><b>Media, materials, tools needed</b></p>	<p>Outreach’s creative hub was initiated in 2021 and has a well-equipped recording studio that can be used by the youth for recording sessions accompanied by an instructor. It is equipped with 4k editing workstation and film equipment. Furthermore, the creative hub is equipped with a video editing station and Adobe Creative Suite software. The target group has access to state-of-the-art cameras, drones, and lighting. For the shooting and post-production of audiovisual content the youth can reach out for assistance to our instructors. TEXTILE STUDIO &amp; PRINT WORKSHOP is equipped with a Plotter, Embroidery machine and Screen printing. Additional materials adopted emerge from the <b>HipHop pedagogy</b>.</p>
<p><b>Recruitment</b></p>	<p>The youth are recruited mainly by being localised where they live -in their social-space, thus an organic recruitment emerged by curiosity, word-of-mouth, peer-to-peer communication e.g. by digital/online sharing of artworks seen by other youth, by event attendance and physical outreach/walks around the district.</p> <p>In parallel Outreach capitalised on an extensive local network with other formal and informal institutions active in the neighbourhood and could also recruit participants when the organisations had no adequate capacity to support them.</p>
<p><b>Topic and purpose</b></p>	<p>Purpose was to foster through Vocational, educational and social integration activities a sense of belonging to the community – and to society at large, hence the main purpose was to foster a sense of <b>connectedness</b>.</p> <p>The development of soft and social skills which integrated artistic and cultural practices were based on real needs and wishes of the target group. In so doing the demand-oriented activities stimulated active participation and <b>engagement</b> for the target youth.</p> <p>Having experienced novel modes of learning socially acceptable strategies for (inter)action with (peer)groups and with communities <b>Empower</b> young people to take responsibility for their own lives by improving their ability to recognise their (creative) <b>potentials</b>, and by accompanying them to improve their competences in communicating with others (including school teachers and trainers, parents or close members of the communities, and other young people within or beyond the social space/peer group.</p>

	<p>The heart of the project consisted in developing artistic and creative products/ resources for and with young people with the help of professional artists, coaches and trainers. In so doing the youth could experience how to breaking down role models and felt empowered to become acknowledged in their district and peer community (e.g. rap community in Kreuzberg).</p> <p>By fostering youth-driven creativity (along with a sense of entrepreneurship), the scenarios were able to transfer the participative social-space oriented approach to other professionals - including artists and educators – who are or want to become active in the spheres of:</p> <ul style="list-style-type: none"> <li>• Streetwork</li> <li>• Individual case support &amp; counseling (including the support in the search for school, vocational training and job)</li> <li>• Inclusion of young people with a migration background</li> </ul>
<p><b>Learning process</b></p>	<p>The coaching and mentoring processes lead to the acquisition of new ( or in some cases to <b>further professionalisation</b> when basic skills were retrieved) <b>technical skills</b> in the field of music and video-photo, merchandising, poetry, song-writing and communication. Along the acquisition of technical (artistic) competences <b>soft skills</b> emerged, as in most cases a <b>sense of belonging to a like-minded community</b>, localised in the district and beyond the district (active on online-music platforms).</p> <p>The program also fostered self-reflection and the development of individuality (along the quest for and definition of own style), a sense of <b>responsibility</b> for oneself and for own life-decisions, along with a sense of <b>engagement to help others</b> (along the motto “each-one-teach-one”) beyond role models and hierarchies . This had ultimately lead the youth to take <b>active role in shaping own community</b>. Novel knowledge and competences were also gained through artistic and cultural co-production in informal contexts outside the neighbourhood (e.g. cooperation with the Museum Martin Gropius Bau, Feldfünf project space, etc.).</p> <p>Young people were involved in all stages of the scenarios implementation. They selected themes for the workshops and coaching sessions and supported the team to organize and advertise the events. Some were assigned tasks such as documentation or research (e.g. on topics for song lyrics); some recruited participants from their network by spreading word of mouth or through social</p>

	media channels. In conclusion the team experienced dare commitment of the young people during (daily) rehearsals in the weeks prior to the 2 final events (Kinder Vom Kotti Album release, and the Sample Music Festival).
<b>Relation to the space</b>	361 is the old postcode from Berlin-Kreuzberg. HipHop and Rap do play an important role for young people from that particular neighborhood since the 90ies.
<b>Interaction with the social environment</b>	Planning of publicly appealing events/showcases in the neighborhood Podcast/Radio show on local radio station Refuge Worldwide.
<b>Trainers</b>	<b>Youth and social workers from Outreach gGmbH:</b> Zeljko Ristic (main coordinator); Süleyman Balci (videography & postproduction); Normen Dommann (performance design), Andrea Janssen (Job Coaching) <b>Artists:</b> Kim-Oliver Hein, Michael Strychowski (videography & postproduction), Patrick (mix & mastering) <b>2 peer-mentors :</b> Felix & Radi (beatmaking & recording), 2 interns (Maike and )
<b>Partners</b>	The institutional partners of Outreach are the municipal institutions at the district level (Bezirk), moreover independent institutions, schools, JGH, JA, ASP, sports office, temporary institutions constitute the local ecosystem where all programmes and methods are discussed and expert perspectives are exchanged in framework of local working groups and conferences, on a regular base. Amongst the independent and institutions are: <ul style="list-style-type: none"> <li>• Sony Music Entertainment Germany</li> <li>• Wolfpack Entertainment</li> <li>• Turning Tables Germany</li> <li>• Refuge Worldwide</li> </ul>
<b>Evaluation and monitoring</b>	The overall feedback received by the young people involved in the project was a continuous conversations (and a wave of Instagram-stories) expressing <b>gratitude and inspiration</b> . In this <a href="#">Instagram review</a> you can catch a glimpse of the atmosphere. Internal regular evaluation and monitoring sessions within the consortium and within the teams at Outreach were held. Although <b>divergences in approach to project planning and implementation emerged between the social workers and creative actors</b> , both scenarios were evaluated as highly successful.

## Participants

The target group consists of youth and young people between 16 to 27 years of age. The majority (estimation of up to 95%) have a migratory background and resides in deprived urban housing areas or one of many social hotspots in Berlin Kreuzberg (such as Kottbusser Tor, Hallesches Tor, or the High-deck-settlement in Neukölln). In their social-space and living environment, they are confronted with drugs, poverty, crime and violence from a young age, and they are subject to **structural disadvantages and intersectional discrimination** - on a daily basis (everyday **racism, stigmatization, difficulties in formulating job application, lack of sufficient housing, racial profiling, limited upward mobility, limited access to arts-education and inclusive leisure activities**, etc). For this youth participation in traditional artistic learning environments is alienating and non-attainable. The targeted youth lacks of financial means, socially-inclusive access points to opportunities for education and personal development at the local level – the level of the district, and lack interest for didactic approaches commonly adopted in traditional recreational and art activities offered by formal organisations.

Youth are extremely hard-to-reach with conventional projects and formal education offerings. Their academic performance is deteriorated by school **absenteeism, lack of concentration and attention span**, and **difficulties to maintain motivation** throughout the learning activities. They are used to and perpetrate **aggressive communication and behaviours patters**. The group experiences **intersectional discrimination and social exclusion** on a daily basis.

## Partnership

The Outreach team Kreuzberg has since 2020 worked in a creative partnership with “Kinder Vom Kotti” (under creative supervision of Cord Labuhn - aka Robosonic), with the NGO “Turning Tables” Germany in order to establish a creative platform and workshops programs for music enthusiastic youth, and with the “361 Asphalt”, a youth-driven platform and community for rap music from the streets of Kreuzberg.

This collaboration resulted in the opening of two youth-driven music studios in the neighborhood and numerous youth-lead artistic events. In December 2022 the music album „Kinder vom Kotti - EINS“ was digitally released on all streaming platforms and Outreach Kreuzberg coordinated the **Kinder vom Kotti photo exhibition** at renowned **Feldfünf Projekträume** in Berlin.

In November 2022 Outreach together with Turning Tables offered access to the Riverside Studios to approximately 45 young people (from the whole Berlin). This enabled the young people to use the studios to record own music, and in so raised interest in the possibility to build a bridge with the booming music industry of the city. The creative partnerships active in this project build upon an ongoing cooperation and extended network.

## Second Pilot Project overview

### Process

#### Conception

Building upon the longterm cooperation with Alex Sonnenfeld, the organizer of the Sample Music Festival, Outreach team chose to implement and test the YourSpace social-oriented approach in

Social space-oriented scenarios for engaging, connecting and empowering by means of arts and culture  
Project: Your Space – Art and culture as door opener for enhanced social inclusion of disadvantaged young people

the framework of an “edutainment event” targeting young music enthusiastic (not solely disadvantaged youth). The goal of Outreach was to benefit from the wealth of knowledge and expertise of its professional network to contribute workshops, lectures, showcasing opportunities, and to deliver entertainment and leisure to the young target. The 2023 edition of the annual festival took place at the House of Music - in the cultural hotspot RAW-Gelände in Berlin Friedrichshain-Kreuzberg. Together with the partner Turning Tables Germany and the partner co-creation platform „Kinder vom Kotti,“ the Outreach team successfully run a pilot project at the Sample Music Festival. The Outreach edition of the Sample Music Festival built upon the past experiences and made the edutainment offer accessible for music-enthusiastic youth from the extended network of Outreach.

Outreach capitalised on the wealth of experience of a solid team dislocated across the city in Berlin, specialised in creative youth-work (in particular music-oriented youth work), and in the framework of the YourSpace scenario brought together music-experts and youth and social workers from different districts. The team in **Kreuzberg** reached out to the Outreach experts in the districts of **Neukölln and Spandau**, with a focus on **music-oriented youth work**, where recording studios were available and had a focus on rap). Outreach colleagues recruited participants from the three districts to initiate **project design**, and gathered feedback from young creatives ( e.g. additional inputs Berkan "Berko" Can Özkan, a 26 year old music producer was working with Outreach ), and accordingly based on **actual needs of the target group fine-tuned the project design**.

Collaborating with actors and supporters from the creative network (incl. the Sample Music Festival, the non-profit Turning Tables Germany, the co-creation platform „Kinder vom Kotti,“ the independent record label Wolfpack Entertainment, CSR-partners from Sony Music Germany, Tascam Europe, Ableton ) the team at Outreach could create a **growing, interconnected, safe creative space open to young urban creatives** with focus on **mutual positive inspiration**, offering multiple **low-threshold entryways** in reason if its **informal learning sessions** and **social-space orientation**.

### Needs analysis

The scenario was designed in accordance with the needs manifested by the young participants. In one-on-one conversations with the youth, the **recruiting personal mapped the emerging needs**. Some participants e.g. were interested to work on finished songs, and their **aspiration was to mix & master with a professional audio engineer** ; others were seeking support in writing deeper and more poetic lyrics for their songs, so the team planned a **creative writing course** WiB e.V. - a poetry slam community). In other cases interest was on **music marketing and content creation**, to gain competences to reach greater audience with their music. With the help of our CSR-partner Sony Music and the independent record label Wolfpack Entertainment, a Q&A with artists and experts from the music business could be arranged. Remarkable was the interest for a field-recording workshop for a radio podcast, and for **dj-workshops** presented by young women, part of a group of girls street-football . Goal was to acquire the needed skills to **DJ at own street-football competitions**.

### Implementation

The methodology adopted in the scenario was participatory and youth-lead in the initial design and throughout the process. The workshop formats were readjusted in accordance to the

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feedback from locally-rooted social workers, youth, artistic-partners and creative actors. Planning meetings and video calls were held regularly with the team members to incorporate all feedback and inputs, not only to ensure high level of motivation and participation of the young people, as also to ensure flexibility in the offer and to remain relevant as provider of training and non-formal education opportunities directly where the need is higher – at the level of the social-space, the neighbourhoods addressed.

### **Example: Creative Writing & Storytelling workshop**

One of the best example of social-space oriented and participatory intervention model design is exemplified by the creative writing workshop. In exchange with a group of young singers, the young participants expressed their interest in receiving guidance to write „deeper lyrics“ and to become „more poetic“ in their articulation.

Benefiting from a long term partnership with WiB eV. (an association that hosts poetry slams and spoken word sessions) the team could win a rap-savvy artist and instructors, to support the young urban adolescents to further develop their poetry into rap lyrics. The workshop were lead by **experienced coaches and artists** Antifuchs, Yasmin Umay, and the Syrian rapper Thawra , and benefited from the collaboration with **two young mentors** - with Turkish origin : Nora Benariba, a young poet and dancer, with extensive experience in leading courses and poetry workshops ; and Selimhan Türkmen - a 22 year old poet, performing artist and rapper who addresses emotions and everyday problems in society. In short the workshop constituted the opportunity to train the young participants, to offer coaching and mentoring to young mentors (training – of-trainers), and enabled to test cooperation avenues at multiple levels, observing the successful results emerged at multiple levels.



[www.outreach.berlin](http://www.outreach.berlin)



[www.mowstrazacka.com](http://www.mowstrazacka.com)



[www.ceo.org.pl](http://www.ceo.org.pl)



[www.musol.org](http://www.musol.org)



[www.integra2mundo.wordpress.com](http://www.integra2mundo.wordpress.com)

## Publisher & Project Coordination

BGZ Berliner Gesellschaft  
für internationale Zusammenarbeit mbH  
[www.bgz-berlin.de](http://www.bgz-berlin.de)

## Project partner

Outreach gGmbH, Młodzieżowy Ośrodek  
Wychowawczy Nr 2, Fundacja Centrum Edukacji  
Obywatelskiej - CEO, Fundación MUSOL, Integra 2  
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## Source of Picture(s):

Warsaw, September 2023



Co-funded by  
the European Union