



Erasmus+

Socio-cultural Learning of Youth in Mobile Societies

Skills and capacity-building through social events



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1. INTRODUCTION

Skills' training has a central role not only in economic development but also in sustainability and resilience of contemporary societies (Trilling and Fadel, 2009). The building of specific social and personal skills, such as *communication, collaboration/cooperation and networking, negotiation, conflict resolution, critical thinking, participation, intercultural sensitivity, empathy, and self-evaluation*, aim to create the next generation of responsible and active citizens, 'capable' and 'trained' employees, who will have the flexibility to adapt to the demands of the labor market and society in general, but also to carry out the complex difficulties assigned to them in their working environment (Kaščák and Pupala, 2011). In this way, the social variability is recognized, as well as the need for continuous adaptation of people to the new developments.

The main focus of this output (IO4) is on the young people's skills and capacities that can be enhanced during Socio-cultural Events, such as the Multilingual Festival of Thessaloniki, Greece. Actually, what concerns us about this output is the investigation of the Festival's contribution to the development or enhancement of specific skills for young people from vulnerable social groups. In order to make a documented and grounded outline of the festival's non-formal and informal learning pathways which possibly lead to specific skills and capacities, we have collected empirical material consisting of the views of several people who have been actively involved in this festival in recent years. The target group of our research were mainly youth workers and teachers who participated regularly in the organization and various local and trans-local social initiatives of the Multilingualism Festival in Thessaloniki.

This particular material was processed through the lens of the current relevant literature and the results of the other outputs of the Socio-Cultural Learning of Youth in Mobile Societies (hereinafter SLYMS) project we have produced so far, such as the Literature Review (IO1), the Ethnographic Study (IO2), the Training the Trainers Manual (IO3) and the output about Youth Policy (IO9). As it has already mentioned in the first output (IO1) of the SLYMS project, we claim that Socio-cultural Events as informal and non-formal learning pathways have the dynamics and potential to play a catalyst role for strengthening youth participation and developing specific social and personal skills.

In light of the abovementioned outputs and the interviewees' sayings, we tried to sketch the non-formal and informal educational processes that usually take place during the socio-

cultural event of the Multilingual Festival of Thessaloniki. From our theoretical point of view as thoroughly described in IO1, these processes significantly contribute to the transformation of the participants' perspectives, the enrichment of their knowledge and their inter-cultural skills.

In the following sections, firstly we present the theoretical discussion about the possible learning pathways of the festival considering the participants' perspectives and including their experiences stemming from their direct involvement in it. Secondly, we provide some details about the research and its methodology; and finally, we analyse the empirical material of the study.

2. LEARNING PATHWAYS TO SPECIFIC SKILLS VIA THE MULTILINGUAL FESTIVAL OF THESSALONIKI

Our focus here is mainly on the development, enhancement and further promotion of basic *social* and *personal* skills through the workings of the Multilingualism Festival in Thessaloniki. First of all, it is important to sketch the theoretical framework about how skills are considered according to the current relevant literature.

A skill has a tripartite structure: a. theory b. practice and c. aim (e.g. to intervene and change reality and identity) (Kaščák and Pupala, 2011). In light of this specific structure, we have identified some social and personal skills that are necessary to enable active social inclusion, especially of young people at risk.

Through the lens of these social and personal skills we will try to analyse the sayings of the participants in our study.

1. *Communication*: language has a key role here; how to build an argument and discursive and persuasive strategies in general.

Being able to communicate effectively is perhaps the most important of all life social skills. It is what enables us to pass information to other people, and to understand what is said to us. It refers to the ability to transmit ideas, information and opinions clearly and convincingly both verbally and in writing, while listening and being receptive to the proposals of others (Modes Project, 2009-12).

Communication is not the same as broadcasting, or simply sending out information. It is a two-way process. In other words, it involves both the sending and receiving of information. It requires both speaking and listening, but also – and perhaps more crucially – developing a shared understanding of the information being transmitted and received.

Therefore this is an essential skill that young people should acquire in order to be able to build an argument as well as discursive and persuasive strategies.

Arts, in its all forms as included in the Multilingual Festival of Thessaloniki (theatre, music and dance performances, film screenings, workshops e.t.c.) can be a great vehicle in order to craft communication skills to young people.

To begin with, arts activities have the power to overcome the language barrier: drawing, painting, manual activities, dance & music, enable people to express their personality without using words. Starting from such a non-verbal communication base the young people not only can start building bridges among them, but also express themselves while feeling free and safe, so as to begin developing new verbal communication skills.

Furthermore, as language holds a key role in communication, there is persuasive evidence from practices around the world that participation in the arts can powerfully enhance literacy skills.

Suggested Activity/Workshop: *The Battle for The Orange* (p.166-167), Compasito: Manual on human rights education for children, APPENDIX 1

2. *Cooperation/collaboration and networking:* team building; also, organizational skills, negotiation and conflict resolution are part of this social skill.

Collaboration means working together with one or more people to complete a project or task or develop ideas or processes. Being collaborative has several advantages such as problem solving and conflict resolution skills, self-analysis (becoming more aware of your strengths as well as your weaknesses) and organizational skills. Also, it involves sharing resources and knowledge, harmonising interests and contributing actively to reach the objectives of the organisation (Modes Project, 2009-12).

Most arts are collaborative by their very nature. They are about forging connections through sharing common interests and goals with others. Through arts' workshops young people practice working together, sharing responsibility, and compromising with others to accomplish a common goal. When someone has a part to play in a music ensemble, or a theater or dance production, they begin to understand that their contribution is necessary for the success of the group. Through these experiences they can gain confidence and start to learn that their contributions have value even if they do not have the biggest role.

Moreover, collaborative art projects often demand problem solving skills.

'Art does not solve problems but makes us aware of their existence'. M. Abakanowicz, Sculptor.

How then do the arts contribute to the skills of problem solving? Simply put, by understanding the creative process we learn the process of problem solving by default.

Artistic creations are born through the solving of problems. How do I turn this clay into a sculpture? How do I portray a particular emotion through dance? How will my character react in this situation? Without even realizing people that participate in the arts are consistently being challenged to solve problems. All this practice problem solving develops skills in reasoning and understanding.

Finally, considering the fact that arts are about building trust with those we work with on projects that are meaningful to us, we also learn to weather challenges and disagreements constructively and proactively developing negotiation and conflict resolution skills. It is very useful and vital for the young people from vulnerable social settings to develop the abilities: a. to manage conflict, which means stimulating, regulating or resolving conflict between two or more parties (Modes Project, 2009-12); b. to argue clearly and coherently and conciliate different opinions to reach an agreement that satisfies everyone with the aim of achieving the proposed goals (Modes Project, 2009-12).

Suggested Activity/Workshop: *Cake Sculptures* Module 5: Celebration, Theme 5A, (p.12), ArtsTogether: Integrating Migrant Children at Schools Through Artistic Expression, APPENDIX 2

3. *Critical Thinking: Seeing beyond the obvious* (on economic, political, social and community issues; to learn to critically ‘read’ the new regime and the demands of the new working and market environment).

‘Critical thinking is the intellectually disciplined process of actively and skillfully conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action.’ (The Foundation for Critical Thinking)

Critical thinking is deliberately and systematically processing information so that you can make better decisions and generally understand things better. The above definition includes

so many words because critical thinking requires the application of diverse intellectual tools to diverse information.

To put it in more simple words, critical thinking truly requires out-of-the-box thinking. Rather than just embracing and following blindly popular approaches, critical thinkers challenge the consensus. This means they often have to pursue less popular thoughts or approaches.

So, if we think about it closely, critical thinking is an absolutely necessary component of creativity. Without it, how can the creative person continue to evaluate and improve upon his or her ideas?

Art, in particular, encourages participants to observe the world from many different angles. Most art is very complex and consists of layers of meanings. It takes time to find, examine, and consider these many layers.

It's this very process of observation and study that teaches the participants to more intensely observe and analyze the world. And it is through that process they acquire the skills that build the foundation of critical thinking.

Having this foundation, young people can develop their own perspective around economic, political, social and community issues.

Suggested Activity/Workshop: *Words That Wound* (p.194-196), Compasito: Manual on human rights education for children, APPENDIX 3

4. *Participation* in public space or sphere (to learn to be exposed to others and strategies to manage exposure stress and emotional management in general)

Good processes of participation can generate significant contributions to decision making in cities. Social participation promotes active engagement by residents in the debates and deliberations about the future of a city or a neighborhood. Such dialogues are promoted in the Multilingual Festival of Thessaloniki through several activities and events such as participatory knowledge workshops for citizens, parents, educators, and children, open discussions, round tables, arts workshops e.t.c.

Arts workshops and activities taking place in public spaces have been proven to help the participants not only to learn to be exposed to others but also develop strategies in order to manage exposure stress and their emotions in a broader sense.

As arts and creativity are tied to emotions, it is highly important first to learn to recognize them and then to practice how to regulate them. Once participants are able to identify their feelings and better regulate them, they will be one step closer to successfully participating in collaborative work. By promoting thoughtfully designed participatory practices we create a culture that naturally supports social-emotional growth.

Suggested Activity: *Where Do You Stand?*, (p. 184-186), Compasito: Manual on human rights education for children, APPENDIX 4

5. *Intercultural sensitivity* (languages, dances, songs, arts, sports, theater, cinema, cooking, books etc.)

It is an undeniable fact that today we live in societies characterized by cultural pluralism--the existence of different cultures living side by side. This cultural pluralism makes the dynamics of interpersonal relations more challenging, requiring that we learn how to relate effectively to people who may behave, think and feel differently from our own personal and cultural expectations.

Intercultural Knowledge is the knowledge, attitudes and skills that support effective and appropriate interaction in a variety of cultural contexts in order to adapt to and build relationships.

Since societies develop mutual aims and different societies perpetuate developing long-term economic, social and cultural relationships with other cultural groups and the global instability continues hitting the world, developing Intercultural Knowledge and sensitivity becomes more and more important, especially for young people.

Therefore, the call to integrate intercultural knowledge and competence into the heart of education is an imperative born of seeing ourselves as members of a world community, knowing that we share the future with others.

Art is the most used instrument (and through the most varied forms), not only for remembrance and celebration of important events but also for preserving collective identities. Festivals, exhibitions, drama, dance, music, literature or film are among the most powerful ways for people to express their worldviews, emotions and opinions.

Through art, individuals and groups also actively exert citizenship and propagate opinions: they claim rights, influence public opinion and encourage action of their peers. Art is used to educate youngsters, to stimulate solidarity and collective links and to foster community wellbeing.

Due to such great power, artistic expression is often used as a tool to better understand diversity. In fact, art initiates, fosters and protects diversity and so it can be a universal tool to initiate, nourish and protect intercultural dialogue, while celebrating cultural diversity.

Creativity, imagination, and innovation are integral parts in the process of art creation. At the same time these same ingredients are the manifestation of diversity and the result of interaction, dialogue and cultural influence which promotes new forms of cultural expression and permits cultural survival and adaptation.

Suggested Activity/Workshop: *Sharing Our Stories*, Module 1: Journeys, Theme 1C, p.24, ArtsTogether: Integrating Migrant Children at Schools Through Artistic Expression
APPENDIX 5

6. *Empathy* (To get to know and to recognize the other)

'Empathy is the imaginary participation in another person's experience, including emotional and intellectual dimensions, by imagining his or her perspective (not by assuming the person's position).' Bennett, J. 1998.

In simpler words empathy involves the ability to emotionally understand what another person is experiencing. Essentially, it is putting yourself in someone else's position and feeling what they must be feeling.

There are several benefits of being able to experience empathy. To start with, empathy allows people to build social connections with others. By understanding what people are thinking

and feeling, people can respond appropriately in social situations. Moreover, empathizing with others helps people in learning how to regulate their own emotions. Emotional regulation is very important as it allows people to manage what they are feeling, even in times of great stress, without becoming overwhelmed. Finally, empathy promotes helping behaviors while people empathizing are more likely to engage in helpful behaviors.

So, empathy as a skill is very important in a person's life and growth. While you can't really teach it, exposure to other minds certainly helps and nothing creates the required level of exposure into the minds of others than art. Any work of art is a peek into the creator's mind. For a second, minute or hour, it's the closest connection to feeling what someone else is feeling. By getting involved in art projects as well as being exposed to art works, young people can develop empathy and come closer to understand, feel and accept that others may see the world differently from us.

Suggested Activity/Workshop: *Through The Door*, Module 1: Journeys, Theme 1C, p.23, ArtsTogether: Integrating Migrant Children at Schools Through Artistic Expression
APPENDIX 6

7. *Self-reflection and self-evaluation*

'Follow effective action with quiet reflection, from the quiet reflection will come even more effective action' Peter F. Drucker

All people learn by experiences and mistakes. But, unless they question themselves about what these experiences mean and think actively about them, research has shown that they can't proceed to any changes. Self-reflection enables people to move from just experiencing, into understanding. It encourages a level of self-awareness and consciousness about practice and enables people to identify not only the areas for improvement but also the areas in which they are strong.

Self- evaluation is closely aligned with (self)-monitoring and reflection. It is a process of critical evaluation of one's performance. More specifically, it is a procedure to systematically observe, analyze and value actions and their results in order to stabilize or improve them. It is

the ability to look at one's progress, development and learning to determine one's strengths and which areas need improvement. (Business Dictionary).

'Fostering thinking requires making thinking visible. Thinking happens mostly in our heads, invisible to others and even to ourselves. Effective thinkers make their thinking visible, meaning they externalize their thoughts through speaking, writing, drawing, or some other method. They can then direct and improve those thoughts. Visible Thinking also emphasizes documenting thinking for later reflection.' – Making Thinking Visible, Ron Ritchhart and David Perkins

This externalization of thoughts through drawing, writing, dancing, singing or performance is simply what we call Art. And as art is all about the process, without self-reflection and evaluation artists cannot learn to their full potential. By getting involved in art projects, through regular and purposeful reflection while exploring and assessing areas in their own artwork, young people can increase comprehension, build and extend these skills.

Suggested Activity/Workshop: *Emotions and Masks*, Module 3: Performing People, Theme 3C, p.17, ArtsTogether: Integrating Migrant Children at Schools Through Artistic Expression, APPENDIX 7

3. METHODOLOGY

The basic goal of this output (IO4) is to outline which skills can be developed or promoted during the Multilingual Festival of Thessaloniki. Our aim is to reclaim the experience of people who voluntarily engaged in the workings of the festival in order to design future learning pathways which enable the capacity-building of vulnerable young people. To meet this research aim we applied a qualitative research methodology. In particular, we implemented a number of *focus groups* and *interviews*. The selection of the key interviewees was made under the guidance of the organizers of the festival and the representatives of the Municipality of Thessaloniki. The vast majority of the interviewees have been participating regularly in the festival's workings as members of various ethnic communities or cultural organizations. Most of them seemed very happy to contribute to the project and share with us their experiences.

A *focus group* consists of a small number of individuals, usually holding a key role in the situation under study, selected and assembled by the researchers to discuss and express their personal experience considering the topic of the research. The main advantage of this method over other qualitative methods is the dynamic created by the interaction among the interviewees, and between the interviewees and the interviewer. Ideally, through this process, interviewees' responses are becoming enriched because they result from a collective discussion. Another important aspect of focus groups is that they can contain narratives both as biographical life histories and productive arguments. This collective procedure can provide meaningful data regarding the research question (Barbour, 2018).

Compared with one-to-one interviews, focus groups are preferable since they eliminate the fear many interviewees facing when they are involved in face-to-face interaction (Morgan, 1988). The sense and the atmosphere created by a group of people can alleviate these feelings, since interviewees are encouraged to participate in a collective procedure and talk about their shared experiences (Kitzinger, 1995). Last but not least, many notions of the interviewees may seem irrational at first sight for the interviewer. If these notions become visible from the perspective of the other individuals involved, it would be likely to display in a more coherent and possibly meaningful logic. 'This however, only becomes apparent when focus group participants are given scope to justify and expand their views in a non-judgemental environment' (Barbour, 2018, 24).

Two focus groups and one interview conducted from 10/12 to 22/12 of 2019. Before this period, the research team was involved in preliminary arrangements about the place and duration of the meetings. Three open calls were arranged during this process. In particular, the participants come from Albania, Azerbaijan, Germany, Greece, Armenia, Serbia, and some of them are members of two local (Thessaloniki) organizations: the 'Museum of children' and 'Action Art'. All of them have lived in Thessaloniki for many years now and they are considered as permanent residents of this city. Most of them were women. Their ages varied from 22 to 60 years old. The total number of participants was fourteen (14).

Participants were fully informed about the objectives of the SLYMS project before their involvement in the interview processes. Actually, they signed a consent form in which they agreed to participate anonymously in the research. Concerning the structure of the interview, it was divided in two different parts. The first part contained warm up questions such as the background of participants and the level of engagement in the Multilingual Festival. The second part, as the main part, focused on awareness of participants regarding the impact of the festival in themselves as well as the skills that they believe can be developed through the festival's workings.

After the transcription and translation of the empirical material, we applied a thematic analysis under the prism of the relevant literature and the outputs of the SLYMS project. To be more specific, the coding and creation of categories was done using the six-step method followed by the thematic analysis proposed by Braun and Clarke (2006). Thematic analysis is a tool to identify patterns of themes in the interview data and to organize them into meaningful groups. Moreover, thematic analysis is often understood as a method or technique and not as methodology or theoretically informed framework for research. It can be combined with many epistemologies and it can be characterized as an independent qualitative research tool but not as a complete research method. In our case, we were searching for specific topics, probably only needing to transcribe those parts of the interview that pertain to that topic.

The first step was to familiarize with the data and to try to identify concepts and standards. Particularly, in this phase, a repetitive reading of all data from the interviews is necessary. In the analysis, we paid special attention to specific patterns stemming from the data. Moreover we noted down our preliminary ideas for the imminent process of codification. The second step was the commentary of these preliminary codes. A code is a

description of a chosen text, not an interpretation of it. The aim was to identify patterns from the pool of the data associated with the research question of the study. In the third step, an attempt was made to identify patterns in the comments that they were collected, that is, the codes were compared in order to find differences and similarities and to form broader categories. The fourth step concerned reviewing and refinement of themes that they identified during the previous phase. The fifth step is the process of defining and naming the themes. A coherent story about each theme was created in order to define each theme. The last step was to design a clear account of what has been done. The description of every theme used as a basis in the final report below. In the presentation of the themes we tried to focus on the research question in order to design the learning pathways.

There are three different themes that emerged through the aforementioned analysis. The topics are the following: 1) *Developing skills through informal learning*; 2) *Give and Take: Experts and Communities*; 3) *Expectations and contribution*.

4. ANALYSIS

a. Developing skills through informal learning

In a wide sense, as long as we live we develop skills. These skills can be either visible or invisible, measurable or not and evaluated by ourselves or from others. Self-reflection and self-evaluation are shown as very significant skills hence, participants in the festival they self-reflected for what they get. In particular, the participants, in this study, tried to explain how this festival can operate as an informal and non-formal educational environment where not only young people but also every person engaged in can learn something new and develop new skills. Many of them argued that during the festival it is difficult to acquire a skill, however, they strongly believe that it is possible to obtain a stimuli which could lead someone to capacity development.

In the first excerpt, 'V' claims that skills-development is feasible through specific workshops, yet that requires a long time. On the same line with her argument is the second participant, 'Q'. However, 'Q' believes that skills can be acquired beyond structured education, informally. The third one, 'E', argues about the festival as an 'utopian environment' where everyone has to be more humane and later adjust it in his/her life.

V: Unfortunately, there is little time for workshops to get these skills. To go into a particular skill is a separate workshop. I can tell you that it is a skill that if you experience it and spend some time doing it, you will finally acquire it. It is a bit arbitrary, I think, to say that you developed a skill in that way. Maybe we get some stimuli.

Q: I think that at the multilingual festival you are not going to develop skills, that is to say you get the stimuli that you want to go beyond. But every skill is a process that takes some time and demands some steps in doing so. In this way, I think, this process is fragmented but provides a stimulus. Let's dare say, to sing, to move, to try, to learn a new language ...

E: I think that the festival has sowed a seed, that is we are in an environment where we try to help, work and solidarize with each other. This operates like I observe what is happening in this festival and then I adopt it into my life. I don't know if it is a skill but a seed, this kind of meeting.

One of the main goals of the Multilingual Festival is to create a democratic space where individuals from diverse social and cultural backgrounds and structures (organizations/institutions/schools) can meet each other and as well as to promote the dialogue among different ethnic communities of the city of Thessaloniki. Through this process competency development such as communication skills and intercultural knowledge and sensitivity lies at the core of the festival. Below, participants describe the opportunity to create this common ground in order to find new partners, friends and opportunities for collaboration.

Q: We want to find our common ground because as neighboring countries, there are many things in common, things that are the same, not only in the countries close to ours but also in the distant countries. Obviously, there are many differences but... even two brothers are not similar...

G: Let's find our common ground. We have many things that keep us apart, but why not we find our common ground?

L: We gathered in Armenian kiosk with other cultures. This was like a philosophy lesson, they learnt many things about us and we learned about them, as well. We started to drink and we finished two bottles of wine while we were talking. That is, they hesitated at first, but later everything changed. I think that was good, we shared things.

Collaboration, as a value and a skill, lies at the heart of this Multilingual festival. Some participants described their experiences of cooperation and sharing. The spirit of the festival is to overcome the differences between countries and go a step forward. Below, in the following excerpts, it becomes visible that it is up to participants to collaborate with each other. The Festival can qualify the meeting of these people in a common space. Many participants have experienced moments of collaboration and caring, however, even those who could not have such experiences claimed that it is a vital part of the festival.

K: We build 'bridges', not only with language, but also with dance, music and that bridges lead us somewhere. It helps us in some ways, somewhere. I don't mean to speak the same languages, I mean to cooperate. It's not only that we were having a good day. It would be nice to have this continued. I would like that to happen this year too.

F: *There is cooperation in this festival. Come on, let's do it together. This is where the skills are developed.*

G: *We help everyone else there. At the multilingual festival we help for example in the preparation of kiosks, it is usual to ask and give and take things from the people around you 'I have no scissor, could you borrow me one?', 'you are taller than me, can you do that, please?'. This is the spirit of cooperation. (...) If there is a good reason behind, we all contribute to this. If you have a kind heart.*

b. 'Give and Take': Experts and Communities

The sense of active participation in the public space can be a valuable experience for the participants of the Festival in order to learn to freely expose and express themselves to others and develop specific personal skills to manage their stress and emotions stemming from their public exposure. Cultural diversity is a unique and basic feature of this Festival. Culture, and language as the base of it, is the central concept of the Festival's workings. Therefore, everyone is identified and fully acknowledged as bearers and representatives of the culture of their own ethnicity. Some participants below talk about how important is the participation in the festival's events and the opportunity of being together with people from different cultural contexts.

Ehr: *Getting to know the communities and doing something together. The festival gives you a chance to meet (all these different people), but there are more things... that is, being together and having a drink with someone who is considered stranger to you.*

H: *It is important for the participants to meet other persons from different cultural backgrounds who are caring for them. Bringing together the different cultures they are becoming one. It may offer the possibility to wonder... what can we do together, what can we learn from each other.*

Z: *Those who forget where they came from and do not love their origins, they cannot love anything at all. We are all different but also we are all the same. We are together. A bouquet of flowers. Together we are a team. We exchange our cultures. We give and take culture from each other in order to do something better. We cannot totally change who we are. We improve our thoughts and our future conditions with all that we share together and learn from the others.*

Many people participate in the Festival not only to offer something to the others but also to feel the sense of togetherness and sharing. Some participants view the festival as a dynamic process of knowing each other and being connected.

M: I feel connected here, like I am part of something bigger. I don't know how to explain it but this festival fulfils what I'm expecting every year. The people that I meet every year are countless and all the time I try to exchange information about my country, my language and my culture.

R: These people feel great joy and confidence in participating in events like this Festival. They feel closer to the society they live in. They feel full members of these programs. They feel that their voice can be heard by other totally different people.

Q: We try to have relationships with the kiosks next to us and we speak to them. We feel like a family.

The participants are becoming more interculturally aware and sensitive. They gain knowledge about other countries, about their languages, dances, songs, arts, sports, theater, cinema, cooking, books etc. It is worth mentioning that many of the participants of the study focused on what they give to the festival and what festival provides to them.

R: We come to the Festival to give what we have to give and we are glad for it. Actually, the festival of multilingualism.... is just a part of a larger project of our organization. We rejoice in what we give.

Q: It is important to find out both what the festival gives and what it gets from participants. Obviously, we all exchange information and we promote partnerships. It is important to build a dialogue between the organizations and institutions. You get and give constantly. As a civil society, we all meet there and we bring up concerns and synergies, which are good to be promoted. Let's say for example, what does the Albanian community have to offer? What do I have to give to society? What do I have to offer to the others?

Some participants talked about young people and particularly, the opportunity for them through this festival to improve and develop themselves. *Critical thinking* and *seeing beyond the obvious* are the skills that are recognized as relevant. The first two excerpts are concerned with young people in general and the tools that they can develop within this festival. The

third and the fourth excerpt is mostly about young people from different cultural backgrounds. This festival, even if it is introduced as a way of meeting strangers and breaking stereotypes is something more for the participants. Participants do not concern themselves with the stereotypes against them but they recognize and overcome the idea of labeling and they work towards the direction of an open society.

R: It is an important chance for them to be aware of miscellaneous cultures through meeting all these people. They can think about it differently, without stereotypes. Only cultivated people, no matter how they perceive 'culture'.

G: Young people are the priority of this festival. They hold the doors of our civilization. I think that youngsters do not easily accept the 'difference' because they are not educated to do so. Through the workshops of the festival they learn to do so and gain more other things.

A: It is crucial for this city to send a message to young people, 'I am here for you', in this context we all provide something. We provide our culture, our traditions, our commons... Our communities feel that we are accepted from the locals through this festival. When I watch all the groups dancing together, I discover a lot of things that we share with other communities.

L: We should notice that our children (without Greek origins) are not alone in their community. They realise that there are not 'others' but the same with Greeks bearing different languages and cultures.

c. Expectations and contribution

In this section, participants make suggestions about possible improvements of the festival's workings and content and what can be done for greater levels of togetherness and belonging, and the role of language and communication in general for that end. Also, it is very interesting the participants' reflection on their involvement in the proceedings of the festival and its impact on them and in enhancing social inclusion.

N: All will sing a song, everyone will sing it in his/her own language. Let's find a song that has already been translated into all our languages, let's do something together, we can sing a song simultaneously in 5 languages and come closer. We all know the song ... 'tara tirara'. It shows that we are all one, the same, and we have the ability to sing, we have our own voice.

K: What I am wondering every year is that we had a good time, we have the same thoughts, we are available and open to participate in this festival, but what about those who... have a different opinion? Those who are not so open.... Does the festival affects them? Does it create something in society? I don't know. So, do we create something different, something new? Or we are just a happy family among us?

N: In the kiosks we usually coexist harmonically, without arguing, without shouting to the others. The Ukrainians had an issue since they put them next to Russia. I brought Tsipouro (Greek drink with alcohol) anyway and we were all happy and loved.

R: What we have found is that... meeting people, sharing experiences, it is important to deal with prejudices and help to overcome them. As a participant you have to be confronted to the thought of someone is foreigner and get new information about the others.

AM We try to talk to everyone. We, obviously, differ from everyone else. The thing is that sometimes I feel that there is no togetherness, like to make things all together. For example, it would be ideal to start a dance which is similar for all and it is danced by everyone, let's all go and dance... Or a word that has the same sound, two words can have a completely different meaning.

L If only we let all communities to work together, to make something in common. I don't know exactly what...maybe they can create a map of languages, of concepts, to produce music... just to improvise. We may have amazing things.

Q: Linguistic skills have always been important to me. Every language opens a new world to you. I learned through the multilingual festival that Thessaloniki is a multilingual city. This festival brings me happiness and makes me feel ambitious.

5. CONCLUSION

The enhancing of young people's skills during Socio-cultural Events, such as the Multilingual Festival of Thessaloniki, Greece was the basic focus of this intellectual output (IO4) of the SLYMS project. Following the contemporary relevant literature and the previous outputs (IO1, IO2, IO3) of the program, we presented a theoretical framework about the possible learning pathways within the Festival considering the participants' views and including their experiences from their engagement in it. Moreover, we described the methodology of our study and we analysed the empirical material from the interviews to locate convergences and divergences with the literature and the research findings from the other intellectual outputs of the project.

The investigation of the participants sayings and views about the role of the Festival and similar Social Events in general to the development of specific useful skills for young people who are at high risk due to the vulnerable social conditions they live in, confirmed SLYMS claim about the importance of non formal and informal learning pathways of these Social Events.

These non formal and informal learning pathways contribute to the enhancement of specific social and personal skills, such as *communication, collaboration/cooperation and networking, negotiation, conflict resolution, critical thinking, participation, intercultural sensitivity, empathy, and self-evaluation*. In this sense, they play a role in the reinforcement of the citizenship and the identities of responsible and active citizens and flexible employees, who will be able to adapt to the demands and complexities of the new global working and social environment. Therefore the Multilingual Festival of Thessaloniki empowers the status of the young people who are actively involved in it.

In particular, during the research, the participants of the study expressed freely their feelings and thoughts about their actions and relationships with other people in Multilingual Festivals of Thessaloniki. It is worth to mention that for most of them their participation in the focus groups of the research was one more opportunity of being together with people from different cultural contexts who they meet every year in the context of the festival's workings and also in other related meetings and events.

In participants sayings it was revealed that the multilingual festival operates as a utopian common ground. Participants are inspired and motivated by the values of cooperation,

togetherness and sharing. Hence, not only they want to develop new skills, but also they try to get close with people from different cultural backgrounds and build 'bridges' to get together through cultural elements under which they establish more rational, sustainable, and fair ways of socializing and acting.

To sum up, these people create public common spaces by getting together voluntarily every year and working together on local sustainability issues in the premises of the Multilingual Festival of Thessaloniki. They get together to explore a cultural issue and they form a common space of sharing and collective action and reflection. Characteristically, the main concern of the interviewees during the research was 'what can we do next together?' and 'what can we learn next time from each other?'.

APPENTICES

APPENDIX 1

The Battle for The Orange (p.166-167), Compasito: Manual on human rights education for children

29. the Battle for the orange Can this be a win-win situation?

Themes: Peace

Level of complexity: Level 1

Age: 8 – 13 years

Duration: 30 minutes

Group size: 4 – 24 children

Type of activity: Group competition and discussion

Overview: Children compete for possession of an orange and discuss how to resolve conflicts. Objectives

- To discuss the need for communication in conflict situations
- To reflect on strategies for conflict resolution

Preparation: None

Materials: Oneorange

Instructions

1. Explain that the group is going to play 'the Orange Game'. Divide the children into two groups. Ask Group A to go outside and wait for you. Tell Group B that in this activity their goal is to get the orange because they need its juice to make orange juice.
2. Go outside and tell Group A that their goal in this activity is to get the orange because they need the peel of the orange to make an orange cake.
3. Bring both groups together inside and ask each group to sit in a line facing each other.
4. Tell the groups that they have three minutes to get what they need. Emphasise that they should not use violence to get what they want. Then place one orange between the two groups and say, "Go".

Usually someone will take the orange and one group will have it and how the groups deal with the situation will be a surprise. Sometimes groups will try to negotiate to divide the orange in half. At other times they will not negotiate at all. Sometimes the groups will communicate further and realize that they both need different parts of the orange; someone from one of the groups will peel the orange, taking the part they need. Do not interfere.

5. After three minutes say, “Stop” or “Time’s up”.

Debriefing and evaluation

1. Debrief the activity by asking question such as these:
 - a. Did your group get what it wanted before the three minutes were up?
 - b. What was your group’s goal?
 - c. What was the outcome of the conflict over the orange?
 - d. What did you do to achieve this outcome?
 - e. Why is it important for people to communicate in order to resolve conflicts?
 - f. Do people always communicate with each other when they are in a conflict? Why or why not?
 - g. Do people always want the same thing in a conflict?
 - h. Have you ever experienced similar situations? What was the outcome?
2. Relate the activity to human rights by asking a question such as this:
 - a. What are some of the human rights that are violated in a conflict

Suggestions for follow-up

- The activity ‘Picturing Ways Out of Violence’, p. 133, also deals with resolving conflict.
- Several activities also require negotiation: ‘Capture the Castle’, p. 89; ‘Cookie Monster’, p. 95; ‘The Invisibles are Coming’, p. 171

Ideas for action

Develop ideas about how to deal with conflict within the group. List these ideas on a chart and hang it somewhere in the room.

Tips for the facilitator

- After the three minutes, take the orange, or what is left of it, to avoid distraction during the debriefing.
- During the conflict, you should not try and influence the results but be careful to emphasise to the children that there should be no violence in order to get what they want.

- Adaptation for larger groups: Create four groups instead of two groups and have two 'Orange battles' taking place at the same time. Simply make 2 Group As, and 2 Group Bs and give the same instructions as indicated above. Have 1 Group A sit opposite 1 Group B, and the second Group A sit opposite the second Group B; place one orange between each set of groups. Start and stop the activity at the same time. It may be interesting to discuss the different processes and results in each 'Battle'.

APPENDIX 2

Cake Sculptures, Module 5: Celebration, Theme 5A, (p.12), ArtsTogether: Integrating Migrant Children at Schools Through Artistic Expression

THEME 5A LEVEL 3: CAKE SCULPTURES		
Level 3: Resources/Materials		
Recycled materials: plastic and card packaging, newspaper. Colored paper, tissue paper, fabric, glitter, ribbon, buttons; glue, glue-gun, scissors, craft-knife		
Websites:	Giant	Cup-cake:
https://www.youtube.com/watch?v=hJUEMxzwL2A&app=desktop	Paper	Mache
Doughnuts: https://www.youtube.com/watch?v=hJUEMxzwL2A&app=desktop		
Two Layer Cake: https://www.youtube.com/watch?v=tm0KdZoB2pI&app=desktop		
Level 3 Learning Activities: Celebration Cake Sculptures		
Research special cakes e.g. Christmas, Easter, Wedding cakes and cakes with a decorative look e.g. cup-cakes, doughnuts		
<ul style="list-style-type: none">• Watch videos for ideas on making fun sculptural cakes out of recycled materials.• Work in groups and decide what theme you will use for your Celebration Cake Sculpture.• Design your Celebration Cake Sculpture on paper and decide what materials you will use.• Gather materials and start making in groups - Go Large for maximum impact.• Make videos of making the Cake Sculptures• Plan how you will display the cake sculptures – they can be part of a Global Food Festival or a Global Celebration event or could be part of a Carnival Procession.• Can you make any of your Cake Sculptures as edible cakes? If possible, make videos of making and eating the actual cakes.		

APPENDIX 3

Words That Wound (p.194-196), Composito: Manual on human rights education for children

38. Words that Wound

Sticks and stones can break my bones, and words can also hurt me!

Themes: Discrimination, Gender equality, Violence

Level of complexity: Level 2

Age: 10 – 13 years

Duration: 60 minutes

Group size: 5-20 children

Type of activity: List making, prioritizing, discussion

Overview: Children give examples of hurtful language and analyze its motives and effects.

Objectives

- To reflect on the causes and effects of hurtful language
- To understand how people may respond differently to different terms
- To understand the limits of freedom of expression
- To practice skills for opposing hurtful language

Preparation

Copy CRC Article 13 on chart paper or the blackboard.

Materials

- Post-its or slips of paper and sticky tape
- Chart paper and a marker, or blackboard and chalk
- Copy of CRC Article 13

Instructions

1. Write out and/or read CRC Article 13 aloud. Point out that this article of the CRC gives a child the right to freedom of expression but specifically restricts expression that violates the rights and reputations of others. Discuss freedom of expression by asking questions such as these:
 - a. Should we always be able to say whatever we like?
 - b. Should limits be placed on what we can say about our thoughts and beliefs?
 - c. What kind of language would violate the rights of others?
 - d. What kind of language would violate the reputation of others?
2. Explain that this activity will explore some of these questions.

3. Give everyone slips of paper and ask them to write down hurtful comments they hear people say about other children or names that children call each other, each one on a separate slip of paper.
4. Make a scale on the wall such as the one below, ranging from 'Teasing / Playful' to 'Extremely Painful / Degrading'. Ask the children to put their words where they think they belong on the scale. Encourage them not to talk during this part of the activity.
5. Then ask everyone to examine the wall silently. Usually the same words will appear several times and are almost always rated at different degrees of severity.

Debriefing and Evaluation

1. When the children are sitting down again, ask them what they observed, guiding their analysis with questions such as these:
 - a. Did some words appear in more than one column?
 - b. Why do you think some people thought a word was not hurtful and others though it was painful or degrading?
 - c. Does it matter how a word is said? Or by whom?
 - d. Why do people use words such as these?
 - e. Is hurting others by using words a form of violence? Why?
2. Ask the children if they can see any patterns or categories among these hurtful words. As the children begin to identify and mention these categories (e.g. about physical appearances and abilities, mental characteristics, sexuality, family or ethnic background), write down the categories on the board. Guide their analysis with questions such as these:
 - a. Are some words only for girls? For boys?
 - b. Why do you think hurtful language falls into these topics?
 - c. In what topics or categories do the words considered most hurtful seem to be?
 - d. What conclusions can you draw about hurtful language from these categories?
3. Ask the children to remove their slips of paper from the first chart and place them under the topic or category where they best fit. You may want to have one category labelled 'Other'. When the children are re-seated, ask questions such as these:
 - a. Do the words considered most hurtful seem to fall into particular categories?
 - b. Don't answer aloud but consider: do the words you use yourself fall into a particular category?

- c. Divide the class into small groups and give each group several of the slips containing the words considered most painful. Ask someone in each group to read the first word or phrase. The group should accept that this is a hurtful comment and discuss 1) whether people should be allowed to say such things, and 2) what to do when it happens. Repeat the process for each word or phrase.
4. Ask the children to report back on their conclusions in Step 3. Relate hurtful speech to human rights responsibilities by asking questions such as these:
 - a. Do adults have a responsibility to stop hurtful speech? If so, why?
 - b. Do children have a responsibility to stop it in their own lives? If so, why?
 - c. What can you do in your community to stop hurtful speech?
 - d. Why is it important to do so?
 - e. In what way is hurtful speech a violation of someone's human rights?

Suggestions for follow-up

- Further the discussion about what children can do to stop hurtful language. Role-play name-calling situations and let children experiment together with ways to respond.
- The activity 'From Bystander to Helper', p. 108, helps children consider what they can do individually to intervene in hurtful behaviors.

Ideas for action

- Use this activity to discuss how the children use language within this group. Are there some words that the group agrees should not be used?
- If your group has already developed group rules, consider adding a clause regarding hurtful language.

Tips for the facilitator

- This activity requires sensitive judgment on the part of the facilitator. Although children know 'bad words' from an early age, they seldom discuss them with adults. Steps 2-4 are likely to evoke embarrassment and nervous laughter. The children may need your reassurance that in this context it is acceptable to bring these words out in public. You are not 'using' them but discussing them.
- It is a good idea not to say the words aloud but keep them unspoken, in written form only, except in the debriefing Step 3, where children are determining whether a word is acceptable or not.
- A central learning point of this activity is that the same words can have very different feelings, i.e. a word that one child may consider playful another will feel to be very

hurtful. Do not let the discussion undermine the feelings of a sensitive child because others think a word is innocuous. You may want to spend more time exploring the factors that could sensitize someone to certain words.

- This activity is not recommended for groups of a wide age range. Be aware that some children will not know the meaning of some words, especially those related to sexuality. Young children may not understand that some words relate to sexual behavior. Adapt this exercise carefully for your specific group.
- The debriefing is essential for this activity. Give the children plenty of time to make their own categories and draw their own conclusions, otherwise the link to human rights will be tenuous at best.

Adaptation for younger children

- This activity can be effectively modified for younger children (e. g. 8 – 10 years old or even younger) by omitting Instruction 1 and using only Debriefing Question 1. Conclude by reflecting with the group on how to prevent using words that hurt people.

Adaptations

For older children: You may wish to run the activity on separate days. Perhaps doing the activity and Debriefing Step 1 and 2 on the first day, and Debriefing Steps 3 and 4 on a subsequent day in order to allow the children time to assimilate what they have learnt and begin to make more informed observations of the world around them.

For younger children: Debriefing Step 1 may be enough. Follow up with role-playing ways to respond to hurtful language.

APPENDIX 4

Where Do You Stand?, (p. 184-186), Compasito: Manual on human rights education for children

35. Where Do You stand? Vote with your feet!

Themes: General human rights, Participation

Level of complexity: Level 1

Age: 8-13 years

Duration 30-40 minutes

Group size 6-12 children

Type of activity: Discussion with some movement

Overview: Children take a physical position in the room and then explain and support their opinions Objectives:

- to deepen understanding of participation
- to develop listening skills
- to develop discussion and argumentation skills

Preparation:

- Divide the room into two parts and put up signs AGREE and DISAGREE at either end.
- Write discussion statements on a flipchart, each on a separate page, and place them on the line in the middle of the room.

Materials •Flipchart and pens •String or chalk •Paper and markers

Instructions

Announce to the children that you are interested in their opinion on some important questions. 1.

Explain that you will read a statement and individually they have to decide whether they agree or disagree with it and then stand in the part of the room where they see the relevant poster. The goal will be to convince other children to change their opinion and position.

No-one can speak until everyone takes a position.

- a. The more strongly you agree or disagree with the statement, the further away from the center you will stand.

b. No-one can stay on the middle line, but if you cannot decide or feel confused about a question, you can stay towards the middle on one side or the other.

c. Show the children the first statement and read it aloud. Then ask them to decide what they think and to take a position. Wait until everyone has taken a position. Then ask individuals from both positions why they stood on the different sides.

Let them discuss their views. Encourage many different children to express an opinion. After allowing a reasonable time for discussion, invite any child who wishes to change positions. If several do, ask them what argument made them change their minds. Continue this process for all the statements.

Debriefing and Evaluation

- Debrief the activity by asking questions such as these:
- How did you like this exercise?
- Was it difficult to take a position in some cases? Which ones?
- Did you ever change your position? What made you do so?
- Were there some statements which were more complicated than others? d.
- Are there some statements you are still uncertain about?
- Would you like to discuss some issues further?
- Did you learn something new from this activity? If so, what?

Relate the activity to the right to participation by asking questions such as these:

Did you see any connection among these questions?

Are you able to participate in decision making in your family? Your class or school? Your community? Any other situation in your life?

Point out that participation is an important right of every child and read them Article 12 of the CRC. Can you imagine some new areas in which you could participate? Why do you think the right to participation is important for children?

Suggestions for follow-up

At the end of the discussion, divide the children into groups of three or four and give each group copies of the statements used in the activity. Ask each group to reformulate the statements in a way that they all can agree upon. Compare their restatements. The activities

- ‘A Constitution for Our Group’, p. 56, or ‘Every Vote Counts’, p. 103, emphasize active participation in democratic processes.

Ideas for action

- Encourage the children to find ways of participation, e.g. speaking up for their concerns in the school or groups, writing letters to local political figures on local issues that concern them.
- Ask the children to write articles expressing their opinion on situations in their lives (e.g. family, organization, class, school, district). Publish these as a group newspaper or bulletin board display tips for the facilitator
- Make sure that all the children, even the less outspoken ones, have a chance to express their opinion.
- You might call on quieter children to express their opinions. Discussion time on each statement should be limited so that the activity does not become too long.
- To keep the children alert, encourage stretching or do a quick energizer between questions.

Adaptation for older children

Make more gradations of opinion (e.g. Strongly Agree, Somewhat Agree, Somewhat Disagree, Strongly Disagree).

Variations

Develop statements relevant to your local situation and familiar to the children.

Develop statements relating to any other children's rights theme (e.g. right to association, equality, information, environment, family and alternative care).

- All children, even the youngest, have the right to express their opinion on matters affecting them.
- Children have no rights to participate in family decision making. Parents know best what is best for children.
- It can be dangerous for children to express their views on school issues.
- Only outspoken or older children can participate in decision making.
- Every child can participate in the school parliament / student council with equal rights.
- Children who have been in trouble with the law lose their right to participate in any decision-making process.
- Not all children have the same right to participate. Poor children cannot participate as much as others.

- To participate at school means to talk a lot in class.
- If one's parents are separated or divorced, children have the right to express their views in the legal process

APPENDIX 5

Sharing Our Stories, Module 1: Journeys, Theme 1C, p.24, ArtsTogether: Integrating Migrant Children at Schools Through Artistic Expression

THEME 1C ALL LEVELS: SHARING OUR STORIES
All Levels : Resources
Websites: Range of everyday objects to use as props and costume as required.
All Levels : Learning Activities
<p>We are all made by our stories – those from history, myth and legend, family and contemporary events. We all have a unique voice which can tell these stories in a new way.</p> <ul style="list-style-type: none">• Collect or research a story from your home culture or community - a traditional tale, an historical account of something that has happened in your culture or community or a story of a family experience• Retell the story using a range of dramatic techniques and add music, other sounds, singing, movement and dance, costume or props• Rehearse and perform story• Perform to a range of audiences• Evaluate performance critically• Build language understanding, knowledge and skills through question and answer, and discussion, with complexity of language and concepts adjusted to level of participants.

APPENDIX 6

Through The Door, Module 1: Journeys, Theme 1C, p.23, ArtsTogether: Integrating Migrant Children at Schools Through Artistic Expression

THEME 1C ALL LEVELS: THROUGH THE DOOR
Materials/Resources
<p>Websites: A range of doors such as the links below: Creative Commons acknowledgements</p> <p>Red Door (CC0 1.0): https://www.publicdomainpictures.net/en/view-image.php?image=209062&picture=red-door Dublin Door (CC0): https://pixabay.com/en/doors-colorful-dublin-bricks-wall-3800565/ French Door (CC BY-SA3.0): https://commons.wikimedia.org/wiki/File:Doorways_Neuville_les_This_France.JPG Gloria Door (CC0 1.0): https://commons.wikimedia.org/wiki/File:Building_Gloria_Door_in_S%C3%A3o_Paulo_center.jpg</p>
Levels 1, 2 & 3: Learning Activities
<p>Sometimes the reason people leave their homes for hostile reasons. They also have to make choices when they arrive in new places. What makes a place safe? What makes a place unsafe?</p> <p>Level 1 & 2</p> <ul style="list-style-type: none">• Arrive at a choice of doors which lead to the future – chose and justify choice.• Imagine a happy place and perform the story <p>Level 2 & 3</p> <ul style="list-style-type: none">• Create an unwelcome scene of the other side of the door• Use forum theatre techniques to change this to a more welcoming scene• Develop language of welcome and unwelcome• Build language understanding, knowledge and skills through question and answer, and discussion, with complexity of language and concepts adjusted to level of participants.

APPENDIX 7

Emotions and Masks, Module 3: Performing People, Theme 3C, p.17, ArtsTogether:
Integrating Migrant Children at Schools Through Artistic Expression

THEME 3C LEVEL 1 & 2: EMOTIONS & MASKS
Levels 1 and 2 Materials/Resources
<ul style="list-style-type: none">• Paper and colored pens, white card, elastic and string.• Fabric, wool and old bits of ribbon.• See Theme 3B Masks for more mask-making techniques.• Costume, props and items of clothing such as a scarf or hat, a small box, old glasses, a key etc.
Websites: YouTube videos <ul style="list-style-type: none">• https://www.youtube.com/watch?v=349CvQdX5B4• https://www.youtube.com/watch?v=CFXqsU7Ybjs• Emojis: (CC PD) https://pixabay.com/illustrations/emoji-emojicon-smilies-icon-faces2074153/
Level 1 and 2 Learning Activities: Emojis & Emotion
We all love Emojis! How do we understand them? <ul style="list-style-type: none">• Explore a range of emotions using emojis – how accurate are they?• See Theme 3A Portraits on making emoji faces – can you develop some new emojis?• Find one word to describe the emotions depicted on the PowerPoint.
Level 1 and 2 Learning Activities: Emotion Masks
<ul style="list-style-type: none">• In your group make a range of masks to cover different emotions – you can either use masks you have or try some of the mask-making techniques in Theme 3B Masks, also look at the expressive faces in Theme 3A Portraits:• Emotions: Happy, Sad, Angry, Bored, Confused, Surprised• What other emotions can you suggest?• Pose with the emotion of your mask without putting it on.

- Concentrate on body and facial expression.
- Can the audience guess what the emotion is? Ask them to help you make it clearer.
- Remind yourselves of the rules of performing with masks.
- Look at the emotion in the mask you have created. Now try and make your body mirror this emotion. If your mask is sad, make your whole body sad.
- Work with a friend and get them to help you make your body language exaggerated and clear.
- Chose a simple task and do it according to mood of mask – make a drink, do up your shoelace, brush your hair, drawing a picture. Try in pairs with both of you masked and then one masked and the other person unmasked.
- In pairs, develop your activities to make a short play using the masks you have made.
- Add music to develop them emotional quality of your performances

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