Education and Culture DG

Lifelong Learning Programme

COMPENDIUM

"Culture and peer-learning for integration"

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1. Foreword

The compendium you are holding in your hands has been developed under the "Culture and peer-to-peer learning for integration of socio-economically disadvantaged youth" project, which has been supported under the Lifelong Learning Programme as a GRUNDTVIG Learning Partnership. This project started in 2009 and the work under it was implemented until mid 2011. Partners from Germany, Austria and the associated partner from Denmark already had excellent background of joint previous cultural initiatives, and considering the relevance of the topic to the newer member states, partners from Slovenia, Slovakia and Bulgaria were added to the consortium. The formed partnership focused its efforts on the application of cultural and peer-to-peer learning approaches as pedagogical methods in informal education. The intention of the partnership was to exchange experiences of such approaches, particularly for the purpose of assisting the integration of socio-economically disadvantaged youth.

The partnership went through a series of meetings starting with an October 2009 meeting in Vienna, continuing with meetings in Sofia, Cologne and Vienna during 2010 and rounding up with meetings in Bratislava, Ljubljana and Hamburg in 2011. During these meetings the partners had the opportunity to visit each other. Despite the regular face-to-face meetings we also relied on deepening the contact through regular monthly online flash meetings – an interesting new form of communication through new technologies. During the last two years we not only had the chance to get to know each other, but also to see our partners working in their own surroundings, which allowed us to get an impression of the places where the ideas we are talking about theoretically will be transformed into real action. We met the local organizations and spent evenings in their favourite places, learning about regional food specialties, talking about politics, culture, and other topics, which are important to come to know more about colleagues from other countries, making cultural exchange alive. We were able to invite groups from the Children's Cultural Caravan which gave our theoretical concept of peer-to-peer learning and culture for integration a voice and a face, enriching meetings with young people from Palestine, Bolivia, and Ghana. And what is more, peer leaders from Germany also gave us an insight into their thoughts and practical activities.

The chance to meet at a such uncomplicated level in different countries, offered by the GRUNDTVIG Partnership Program, gave us an opportunity to look very much over the borders of our own daily routine. Everybody gained a lot from it: personally through intensive meetings and discussions, and as an organization by building up contacts, developing new projects, which will not end with preparing this compendium. Culture and peer-learning for integration has developed to be a vivid part of our future activities.

We want to thank the GRUNDTVIG Partnership Program for this opportunity and we are happy to give some of our experiences back to the big community of Lifelong Learners with this compendium.

2. Background of the project

Cultural approaches and peer-to-peer learning are more and more accepted pedagogical methods especially in informal education. An excellent and successful example is the project KinderKulturKarawane (Children's Culture Caravan) where socio-economically disadvantaged young people at the age of 16-24 from Africa, Asia and Latin America present cultural performances (music, dance, theatre, and circus) to European youth, young adults and other audience and deliver insight into their everyday life and their visions for a better future, and at the same time show chances for social integration by these activities. Through these presentations, workshops and direct meetings with the young artists (peer-to-peer learning), young adults in Europe discover parallels to their own, often precarious social and economic situation. They furthermore get to know innovative and creative perspectives and strategies for fostering social integration.

The social and economical disintegration of youth and young people is a big problem for all EC member states, especially in big cities and urban centres. More and more young people find no perspectives in school and professional life, in particular those with a migrant background. Many of them do not find access to educational systems, either by formal or informal channels. Most of the pedagogical approaches do not reach this group of people who are often dropping out of school or leave initial vocational training.

Positive examples of the project Children's Culture Caravan and other activities with cultural approaches and peer-to-peer learning concepts show that these methods are more suitable for accessing these target groups and support their social integration. The cultural, artistic rather than purely cognitive approach in combination with peer-group meetings open an easier and more applicable access for these target groups to their social and integration problems. And it supports the search for solutions by concrete experiences and socio-cultural exchanges with other young people concerned. Also, in the new EU member states first initiatives and concepts have been appearing, fostering such approaches, focusing on the integration and socio-economic deprivation in their own country as well as on the global dimensions of social disintegration.

The intention of this learning partnership was to exchange experience of the cultural and peer-to-peer learning approaches by the participating organisations and their staff. An evaluation and development of methods should lead to a comprehensive approach for further activities and a European network working with this educational approach for social integration. Especially the partners in the new EC member countries have been supported to adapt and implement the approaches and to integrate in the European networking.

Target groups were educational institutions and their staff members and teachers, especially those working with disadvantaged young people and young adults with migrant backgrounds, using these methodological approaches in their educational activities. Further target groups were young people at the age from 16 to 24 who are not in school or vocational education, especially socio-economically disadvantaged youth and young people with migration

background. Directly involved were also young cultural groups from projects participating in Children's Culture Caravan to give a vivid impression of how their creativity can contribute to methodological innovation and to share their experiences with cultural peer-to-peer learning.

Concrete result of this GRUNDTVIG Learning Partnership is a review and documentation of current existing cultural and peer-to-peer learning approaches for integration of socio-economically disadvantaged youth and young adults with a migrant background and an exchange of experience among partner organisations. Based on this, a transfer of methods and approaches to other institutions and in other EU countries will be supported to establish a European network working with these educational concepts for social integration. This is especially addressed to the new EC member countries, where more and more institutions and initiatives are arising, focusing on themes like integration and socio-economic deprivation in their own country, but which also refer to the global dimensions of social disintegration.

Project coordinator of this GRUNDTVIG Learning Partnership was "Institut equalita" (DE), partners were "Büro für Kultur- und Medienprojekte" (DE), "Vienna Institute for International Dialogue and Cooperation" VIDC (AT), "Ekvilib Institute" (SL), "Foundation for Development of the Cultural and Business Potential of Civil Society" (BG), "People against Racism" (SK) and "SPOR Media" (DK) as an associated partner who is not official part of the partnership.

All these organisations work with socio-cultural educational approaches addressed to disadvantaged youth and young adults who are facing the risk of social disintegration and exclusion. "Büro für Kultur- und Medienprojekte" and "Institut equalita" have been carrying out Children's Culture Caravan since the year 2000. Through cultural presentations like music, dance, theatre, circus, and workshops, young artists from Africa, Asia and Latin America living under precarious social conditions deliver insight into their everyday life and their visions for a better future. Through direct meetings and joint creative work (peer-to-peer learning) youth and young adults in Europe discover parallels to their own social and economic situation, but also perspectives and strategies for social integration. Cultural approaches in combination with peer-to-peer learning methods open up new possibilities to target political and social integration problems and to initiate a socio-cultural dialogue. Furthermore, "Institut equalita" has implemented cultural approaches for integration in cooperation with youth centres in Köln and the youth department of North Rhine-Westphalia (LVR). Using music and theatre projects, socio-economically disadvantaged youth and young adults with migrant background have been motivated to deal with their social situation and think about ways and possibilities to change it.

The "Vienna Institute for International Dialogue and Cooperation" VIDC is an international non-profit organization with consultancy status at the Economic and Social Council of the United Nations. The VIDC department "Moving cultures" has long-term experience in intercultural exchange. It organises workshops with young artists from Africa, Asia and Latin America at schools and other educational and cultural institutions to allow Austrian young people to access foreign cultures. Actively involving trainers and educators coming from minority groups into educational activities is a matter of principle for the VIDC. Development-oriented projects designed and implemented with their active participation primarily focus on the transmission of

culture-specific communication techniques whose use has the potential of broadening the outreach of the educational anti-racism programs and PR-campaigns.

The intention of the "Foundation for Development of the Cultural and Business Potential of Civil Society" is to support the educational, cultural and economic development of the civil society in Bulgaria and to stimulate intercultural and artistic exchange of experience, skills and ideas. They support new pedagogical approaches in different areas such as culture, cultural exchanges and bridges, art, to overcome old traditional pedagogical methods mainly used in Bulgarian schools and to support informal education by introducing new methods and media. The Foundation has built a Bulgarian network of schools and Local Action Groups in numerous Bulgarian municipalities.

The Slovenian partner "Ekvilib Institute" is a non-profit, non-governmental organisation founded in 2003 to intervene on different social fields, e.g. fight against social exclusion and development cooperation. Beyond that "Ekvilib Institute" is one of the first and few organisations of the new CEE member states working in the field of development education. They carry out projects like "Great" to educate and inform Slovenian public about development cooperation from the human rights view and are running projects in the field of social inclusion and protection with cultural educational methods, especially theatre.

The partner "People against Racism" (PAR) from Slovakia is involved in activities against intolerance, discrimination and racism since 1997. They have implemented social activities and public events aimed at the creation of a multi-cultural society, such as concerts and other cultural presentations. They accompany these activities by the production of information and educational materials, publishing of press releases and establishing of a documentation and communication centre against racism. Together with VIDC, PAR participates in the project "FairPlay", which uses international soccer events like the World Cup 2010 in South Africa to gain interest especially of young people in backgrounds combined with development education.

"SPOR Media" in Denmark has been engaged and experienced in international cooperation and especially in the support of cultural activities for the promotion of development issues for more than twenty years. They produce various media (films, documentaries) and web-based educational materials about social, political and cultural issues in Latin America, Africa and Asia for Danish schools and informal education. For five years SPOR Media has been involved in cultural programmes at schools and youth centres in Denmark, involving young artists from developing countries and has produced a documentary about this specific approach.

3. Peer learning

3.1 Background & definition of peer-to-peer learning

Learning process is undertaken in three typological methods; we refer to the definitions used by European Commission and related institutions:

• Formal learning is typically provided by education or training institution, with structured learning objectives, learning time and learning support. It is intentional on the part of the learner and leads to certification.

• Non-formal learning is not provided by an education or training institution and typically does not lead to certification. However, it is intentional on the part of the learner and has structured objectives, times and support.

• Informal learning results from daily activities related to work, family life or leisure. It is not structured and usually does not lead to certification. In most cases, it is unintentional on the part of the learner.

An individual is in a learning process on a daily basis. Whether in school, during pauses, at work, during leisure time, interacting with family members, friends or unrelated people, an individual constantly engages in facing, analyzing, dealing with, resolving various situations, which means that the individual improves and acquires additional skills outside formal learning processes. These competencies are significant in many ways; they are often more important, relevant and useful for life than the knowledge gained through classical structural formal learning. Besides that the European Education System is developing in direction to "learning of competencies" and no longer "accumulation of knowledge". The scope of unintentionally gained experiences (another term for 'informal learning') is too immense to be doctrinally acceptable, nonetheless they are increasingly taken into account as valuable techniques by education authorities.

What is peer-to-peer learning?

Peer-to-peer learning involves individuals of nearly the same age, or bound by the same (special) interest in the process of sharing experiences and knowledge with one another. It can occur intentionally – through enhanced formal opportunities such as peer-to-peer learning groups, or unintentionally – through informal day-to-day learning. The technique combines non-formal and informal learning strategies. As mentioned before, a peer is an individual either of nearly the same age, or sharing the same interest; the peer-to-peer learning therefore occurs amongst equal learners. In such circumstances, the peers are more willing to internalize the message given the fact that the peer is on the same level. Peer-to-peer learning is known as a form of learning with the most sustainable results. The peer-to-peer learning is contrasting to peer teaching where the role of the teacher, or a leader, is clearly articulated.

In the present compendium, we focus on peer-to-peer learning amongst pupils and students and on peer-to-peer learning as a valuable technique that might be used in the structural educational system. Knowing that peer-to-peer learning and the structural scholar system are

partly contradictions. As assessed by Australian scientists, this technique has clear benefits for users, between many:

"1. Peer-to-peer learning necessarily involves students working together and developing skills of collaboration. This gives them practice in planning and teamwork and involves them as part of a learning community in which they have a stake.

2. There are increased possibilities for students to engage in reflection and exploration of ideas when the authority of the teacher is not an immediate presence. Whether these possibilities are realized depends however on the ways in which peer-to-peer learning is established and the context in which it operates.

3. Students gain more practice in communicating in the subject area than is typically the case in learning activities when staff are present. They are able to articulate their understanding and have it critiqued by peers as well as learn from adopting the reciprocal role.

4. Peer-to-peer learning involves a group of students taking collective responsibility for identifying their own learning needs and planning how these might be addressed. This is a vital learning-how-to-learn skill as well as providing practice for the kinds of interaction needed in employment. Learning to cooperate with others to reach mutual goals seems a necessary prerequisite for operating in a complex society."

3.2 What is cultural peer learning?

There are 3 typological understandings of cultural peer-to-peer learning:

- an educational technique of involving peers in teaching and learning desired cultural skills (theatre, music, writing, art, performance, dance, language, circus, acrobatics, e-based art techniques, combined performances)
- involving peers into learning about different cultures
- involving peers of different cultural backgrounds into learning desired cultural competencies AND intercultural competencies

In theory, the cultural peer-to-peer learning includes non-formal and informal techniques, successfully abstracting the advantages of both. It provides clear objectives in a narrow sense with a whole set of unintentional side competencies acquired.

A simple circus workshop might be taken for a classic example: a group of children present a circus show followed by a peer-to-peer workshop to teach the audience the favourite tricks. The non-formal objective is for the auditory children to acquire some basic abilities. The motivation and the successful results of the target group correlate with 1) the perception of the fact the other peer is capable of doing the trick; 2) the absence of clearly defined and - more importantly- graded task; 3) the involvement in broader team or group of peers; 4) the shift away from formal environment.

At the same time, the child is subject to unintentional informal learning: his/her social skills are

put into a serious peer-test (he/she has to engage with an unknown peer; and learn new ability under other peer's pressure), overcome a possible language or a cultural barrier (if the peers are from different cultural background; we will explore that aspect later), find new ways of self-expression through gained interest in the activity. The experience is further exploitable, if there is a stronger promotion of creating an own cultural group (such as an own circus show), the children plausibly gain crucial abilities of entrepreneurship, team-work, self-management.

3.3 Benefits - why is cultural peer learning necessary?

We refer to cultural peer-to-peer learning as to the third type - intercultural exchange of competencies both through cultural tools and backgrounds.

What makes it so different from other peer-to-peer learning approaches is the fact that it is even more flexible and can increase the added value of peer-to-peer learning. The cultural approach is especially for the not educated and/or disadvantaged youth a low-level-entrance to learning processes. Cultural peer-to-peer learning not only presents opportunities for students to discuss issues, but it also presents opportunities for students to enrich their emotional intelligence, to better understand the cultural background of their peers and thus better understand their actions and motivations, which in the intercultural environment we are living and working is a crucial ability for survival.

According to the experience of the authors of the present compendium, the outcome of cultural peer-to-peer learning is the most fruitful within the framework of acquiring intercultural competencies. Not only intercultural competencies are developed, but social competencies and the competencies are to act as well. If peer groups are from different cultural backgrounds and with considerable language barriers, the children get another perspective. It boosts their interest in given culture and language; on the other hand it has a strong potential to empower children with migrant background and foster their social inclusion. The experience with cultural circus or other performances indicates the children with migrant background often recognize how interesting or charismatic might be to belong to a different culture.

Furthermore, the cultural peer-to-peer learning can reliably counter the prevalent stereotypes within the student group and society; in active engagement with the peers of the same age but from different cultural background, the students have to seriously reconsider their own prejudices and paradigms.

On the individual level, the cultural peer-to-peer learning influences emotional and soft skills, it unlocks the so-called "reciprocal vulnerability" between learners and in its inherent logic, forces the peers to undertake the active role.

Therefore the peer-to-peer approach in cultural activities might well prove to be the most effective form of learning – given the success of acquiring competencies taught by a peer instead of a teacher figure and the broad scope of positive side effects of empowering social skills.

4. Examples of peer-to-peer learning

4.1. Introduction/overview

The following section comprises a handful of case studies of projects, which apply cultural peer-to-peer learning and have been implemented in Austria, Bulgaria, Germany, Slovakia and Slovenia. Each case briefly describes its target population and sets out the general and specific objectives of the project. It further defines the methods used, the equipment which was needed to carry out the project as well as requirements concerning the resources and involved staff. For each of the case studies, the outcomes of the experience are outlined. Moreover, the main challenges and issues, which arose during the project implementation are described, and also, information on how these were overcome is included. Case studies also focus on the nature of documentation and the evaluation tools applied, project results and the way how these were assessed. Finally, each case study includes a description of the future development of the project and indicates the webpage where more data on the particular case can be found.

The cases described below vary in their structure and methods applied range from visits of cultural groups, dance or music performances, improving writing skills through learning about media, theatre for global social change or living libraries. However, what they all have in common is the similar approach, namely cultural peer-to-peer learning and they all aim to apply new innovative methodologies which facilitate active involvement of all participants.

These case studies serve as a valuable collection of data on good practices and lessons learnt through encountering the challenges which occurred throughout the implementation of a particular project. Owing to the fact that each case description includes data on various aspects, as indicated above, this collection can be useful for development of similar new initiatives and for further improvement and adaptation of the existing ones.

4.2. Case Studies

Case study 1: KinderKulturKarawane – Children's Cultural Caravan / Culture and Peer-Learning for Integration

Case study presenter: Bettina Kocher, Buro fur Kultur und Medienprojekte / KinderKulturKarawane (Hamburg)

Duration	
Every year since 2000, 5-7 youth groups from African, Asian and Latin American countries stay in Europe for approximately 8-12 weeks. Two groups from May-July and the others from August-October/November. They conduct approximately 260 performances and workshops each year.	
Abstract	
5-7 groups of young artists from African, Asian, Latin American countries participate in the annual Children's Culture Caravan touring through European countries for 8-12 weeks. They carry out theatre, music, dance or circus performances and provide workshops to young Europeans of the same age in youth centres, schools or communal houses. They stay for minimum 2 days at each location. Sometimes longer workshops – approximately 2 weeks are performed, and in these cases, exchange is fostered.	

Target population	

The young artists from African, Asian and Latin American countries are from 12-22 years old. They come from very poor neighbourhoods, have experienced violence, war or exile, are child labourers or are living on the streets. With help of socio-cultural centres in their home countries they learn to express themselves by artistic means like theatre, music, or dance and find new self-confidence, which enables them to take their future in their own hands. In Europe, in schools, youth centres, or other informal educational contexts they meet people of their own age. For them preparation is always helpful but not necessarily a precondition, as workshops can be performed without much knowledge. Often, the interest in more information about the background of the young people from abroad is awakened during the workshops and the personal meetings. Age and group context of the European youth participating in workshops and meetings depend on the invited groups and their special offers. Theatre plays – especially when language plays a bigger role – seems more efficient with youth, who have some language practice, whereas circus, dance or percussion is practicable with all age groups and social backgrounds. Young Europeans with migrant backgrounds or coming from precarious circumstances are, as educationalists, social workers, or teachers observe, very open for these kinds of peer-to-peer learning situations and unfold unexpected social and intercultural competences. Workshops and meetings interchange, as leisure time spent together with kids from different countries and cultural backgrounds opens deep insights into different living conditions and into a peer-to-peer learning situation, which will foster intercultural understanding, respect concerning others, as well as conflict management and self-awareness.

Description of the project/experience	

With approx. 200 presentations (performances and workshops) from 5 groups in 2010, the Children's Cultural Caravan is present in municipalities as well as rural regions, it meets children and young people in schools, youth centres, and other communal places for Youth, it is performing in theatres, streets, or festival locations, is invited by church groups, one world shops, or one world initiatives. The spectrum of the people to which these groups present themselves is very broad and it includes intensive workshops and peer-to-peer-learning situations as well as family members in the host families, spectators who are simply interested in cultural events or just curious about a new artistic experience. This implicates that a big cross section of the population is reached. Even if the target group – youth, especially those from precarious or migrant backgrounds – is in the centre of interest, the idea of meeting, exchanging and intercultural learning is spread far beyond that.

General aims

Equal dialogue between young people of the same age.

Fostering peer-to-peer learning situations from young people of different cultural backgrounds.

Emphasizing the strength of culture for social change.

Specific learning objectives

Culture as a means for social transformation: acceptance of young people from different cultural and social backgrounds.

Global learning for learning competences, combining knowledge, critical understanding and practical deeds, emphasizing empathy and intercultural competences.

Authentic learning.

Procedures and methods

Communicating with young people from the same age, who come from different cultural and social backgrounds. Peer-to-peer learning approach. Communicating on a non-verbal level, fostered in workshops. Creating an atmosphere, where young people from abroad are "teachers" of their arts. They appear as "specialists", able to come out of miserable conditions creating a positive social surrounding by cultural activities. This changes attitude of young Europeans towards people from different cultural backgrounds and concerning their own intercultural competences (especially for young people with migrant backgrounds living in Europe) or learning creativity as a step towards bigger self-awareness.

Technical details

The conditions are very simple. Normally, simple stage equipment, light, and simple sound systems are sufficient for the performances. Most of the groups are also prepared to perform outside on the streets. During the workshops nearly no equipment is needed. A gym or a room big enough for young people to dance, perform, and play music together is sufficient.

No training is necessary, but it seems to be helpful if conductors have some experience in global education and peer-to-peer learning approaches, as well as background knowledge from where the groups are coming. If the group who hosts the young people from other countries is well prepared, it deepens the learning effect. On the other side, interest in the background of where the groups come from is awakened during the stay, so it may be useful to have some tools for post-processing.

Outcomes of the project/experience

Mostly positive response from teachers and educationalists concerning the intensity of direct meeting on a peer-to-peer level. Young people in Europe are motivated to think about their own cultural backgrounds and abilities for cultural presentations. Young artists from African, Asian and Latin American countries coming from precarious living conditions show their ability to change life by cultural expression, finding new self assurance and better standing in live. This motivates young Europeans, also living in bad conditions and often confused because of their migrant backgrounds, to think about their own abilities to motivate change by learning and working together. Peer-to-peer learning in this context fosters self-made learning processes, which are not indicated by teachers or educationalists but by learning from each other, looking for impulses which could be transformed in one's own living conditions, and which can be built up as a role model for one's own further development.

Challenges	

Problems occur when the groups coming from African, Asian, and Latin American countries have problems in organising their part of the trip (passports). The responsible of the groups have to be aware that the impressions young people get in visiting Europe are immense, so they have to be in a good exchange during the trip and also after returning home.

Families, hosting young people from abroad sometimes are not aware of the situation concerning language or eating habits. Mostly this can be solved by talking to tour guides or grown-ups, accompanying the young people.

Young people from abroad are often overwhelmed by the impressions they get in Europe. Especially material comfort seems to attract them. Young Europeans, coming themselves from relatively poor backgrounds are very well able to see the point. An argument between them starts a fruitful discussion from which both sides can profit.

A big challenge is the financing of the Children's Cultural Caravan. Especially international travel expenses have to be financed and partners need to be found to participate in the cost. Projects have to be created to give new impulses to international financing.

Financing of the stay of the group has to be planned carefully and in time by the local organisers, who often need support and new ideas to do so. Then local sponsors and foundations can be asked in time or other groups and initiatives can be invited for cooperation.

Lessons learnt	

In the most cases the response of teachers and educationalists are very enthusiastic. Many of them emphasize that they experienced their own pupils as open and enthusiastic kids who were able to communicate and to be friendly hosts to young people from other countries.

Especially kids coming themselves from poor or precarious backgrounds are impressed by the power and artistic skills of the young people from abroad, who want to change their situation and get help from motivated conductors. They are motivated to try even more to change their situation and learn from those that they usually think of as inferior. Usually, a group is invited for two days, conducting workshops and performances.

Experiences with longer workshops – 1 or 2 weeks, staying with host families – are positive so that more and more locations are thinking about expanding the stay of the groups. This implies a longer preparation phase with potential partners, host families and sound financial setting.

Documentation	

The organizations, schools or communal institutions inviting groups from the Children's Culture Caravan document the stay and processes by themselves. Especially if the stay exceeds the usual 2 days, teachers and educationalists are eager to get feedback from their pupils. So they ask them to answer – taking the age of the target group into account – simple questions concerning their expectations, experiences, and main concerns.

Experiences show that the young people are very open in those responses and are able to reflect their own attitudes quite frankly. Young people from African, Asian, and Latin American countries are often also asked to write what they experienced and expected during their stay in Europe. This response, however, should be followed up more consequently.

Those from the office, who create the stay of the Children's Cultural Caravan, collect press reports – announcements, press, television reports – and responses from teachers, groups and classes in an annual documentation. One specific evaluation has been taken through by the pilot project "Integration from children and youth with migrant backgrounds through cultural activities" which took place in a youth centre in Cologne and in 2005 integrated a project from Colombia, one from Bolivia in 2006 and from Nicaragua in 2007.

We are also working on a concept of evaluation together with the university of applied sciences in Mönchengladbach, Germany, where volunteers from the university should participate and give a report of their observations. Furthermore, we plan to launch weblogs and a discussion forum in the internet for better preparation and further contact of the groups who met in Europe. This will also be evaluated regularly.

Assessment/Evaluation System and Tools	

Results are part of the web sites of participating organizations, schools and institutions, as well as our own web page.

Transferability	

The experiences can be easily transferred as there is no special knowledge required. Materials for preparation are published regularly. The tour guides and the grown-ups from the project accompanying the young people are well-prepared for answering questions, bridging difficult situations and language gaps.

What's next?	

The GRUNDTVIG Partnership Project gave new impulses from partners in different countries. While partners from Denmark and Austria are regularly participating in exchange projects, our new colleagues from Slovenia, Slovakia, and Bulgaria will be interested in participating in the future, which will give new impulses. Together we are also planning new applications at the European level in order to continue our fruitful first new ideas concerning further cooperation. This would also help to have the project presentation on our website in different languages, which gives it a better standing at the international level.

We are also planning to relaunch our web site and to install a web log. More material for preparation of local organizers and hosts will be presented at these new pages.

Website of the project/experience/product	www.kinderkulturkarawane.de

Case study 2: Baobab Culture Troupe from Ghana in Wilhelmsburg/Hamburg / An intercultural experience

Case study presenter: Bettina Kocher, Buro fur Kultur und Medienprojekte / KinderKulturKarawane (Hamburg)

Duration	
05th -19th September 2010 The group arrived in Wilhelmsburg on 5th September and left on 19th September. During this time they gave workshops and presented their dance performances in different schools and other locations. They stayed with host families, which intensified contact and exchange from school encounters to a private living condition.	
Abstract	
From the end of August until mid November 2010, 13 young people from the Ghanaian cultural project Baobab Children's Foundation and their trainer came to Europe to present their performances and to carry out workshops mostly with young people. During this time they stayed for a fortnight in Wilhelmsburg, a district of Hamburg with a high level of migrant population.	
Target population	
7 boys and 6 girls from Ghana were from 14 to 19 years old. They were accompanied by 1 male teacher from Ghana and 2 tour guides. The tour guides were responsible for the coordination between hosts, groups and the office of the KinderKulturKarawane, drove the tour busses and worked as interpreters if necessary (everybody from the group speaks English). They were also a part of the group. In Wilhelmsburg they conducted a 2 weeks workshop with approximately 20 pupils from grade 8 (around 16 years old), met pupils from grade 3 (9 years old) from a school for speech and language therapy, and one afternoon they had a playful presentation of African dances with a group of children from Elbinsel-Kindergarten.	
Description of the project/experience	
In Wilhelmsburg, part of the city of Hamburg, approx. 60% of the inhabitants are from migrant backgrounds. In some schools only approx. 20% of the pupils have German as first language. The unemployment rate is very high and the inhabitants are more or less from a poor background. In 2013, the International Building exhibition (IBA) will take place in Hamburg focusing on the Elbe Island of Wilhelmsburg.	

In this context the “Tor-zur-Welt-Schule” (gate to the world-school) has been created, taking intensively the concept of global education into consideration and strengthening the migrant backgrounds of most of the pupils as creative potential for the whole area. The IBA, in combination with the International Garden Exhibition (IGA) is meant to increase the value of the whole area and give it a greater importance in the metropolitan area of Hamburg. The Bürgerhaus Wilhelmsburg has been working for years with migrants living on the island of Wilhelmsburg, organizing language courses and cultural events including the cultures of the migrants’ original countries. For 5 years they have been a partner of the KinderKulturKarawane and have supported the peer-to-peer learning experience created by intercultural exchange.

General aims

Young people from different cultural backgrounds meet for exchange and learning from each other in a fair and playful setting. They meet at an equal level, basic for peer-to-peer learning. For the young people from Ghana and German youth, the situation was quite new, they were curious about each other and spent a lot of time together in different situations (workshops, leisure time, family life …)

Specific learning objectives

Intercultural learning and One World Learning are the keywords filled with manifold experiences. The workshop situation with the aim to create a common little performance is added to leisure times between the young people (parties, games, shopping, trips in the surrounding areas), family activities (birthday of the grandmother, preparing dinner, playing with younger siblings). This opens new perspectives as an integral part of a learning situation for both sides.

Procedures and methods

Peer-to-peer learning means a very open learning situation without fixed results and a very low framework of tasks and duties. The regular meetings in the morning were ended by a common lunch break at school. In the afternoons, the young people had spare time which they could fill by their own requirements. There they confronted with differences, their ability to arrange with conflicts based on cultural backgrounds and expectations and their ability for conflict management.

Technical details	

No technical instruments are needed only a gym with sufficient space for the group to do the workshop and where they can be loud with drums and instruments.

The coordination of the project in Wilhelmsburg was arranged by a staff member of the local communal centre (Bürgerhaus Wilhelmsburg).

She coordinated the preparation phase with the teachers involved, including the logistical needs (looking for host families and giving the first introduction concerning the needs of their young guests, looking for rooms for the workshops), information on the origin of the group and the content of the workshops and performances. She also organized the financial support and a performance of Baobab Culture Troupe in Wilhelmsburg to introduce them to the neighbourhood, arranged a meeting with everybody involved and prepared African food as farewell party.

Outcomes of the project/experience	

While the teachers observe the workshops, the young people organize their learning situation by themselves. The only objective was to perform a short show at the end, which was to be presented in front of schoolmates and parents. In Wilhelmsburg there is a big community of Africans, especially from Ghana. Those young Ghanaians suddenly took up the role to be the interpreters for their mates, knowing the language and the cultural backgrounds. For the first time, their cultural competences were appreciated. Teachers observed that this was a big step for them to enhance self-respect and open new sides of their personalities. In contact with young people from Ghana, young people from Wilhelmsburg got the possibility to prove their intercultural competences, to experience strange, exciting, and disturbing aspects of cultural exchange through a peer-to-peer situation.

The experiences of the young Ghanaians were extraordinary on the same level. They were on the one hand teachers for their peer mates from Wilhelmsburg (also the host families had a lot of fun in learning African dances at home in the evenings) and got to know a completely different way of living from the one they are used to in their rural surroundings at home. They were also overwhelmed by different social structures concerning authorities in families, the contact with elder people of respect, the role of women, and – of course – the material situation. Even if Wilhelmsburg belongs to the poor quarters of Hamburg, young people had more means to buy things than young Ghanaians could imagine. This forced young Germans, who imagine themselves to be poor, to put their own financial/material situation in perspective.

Challenges	

To engage with new mates, to prove the ability to handle conflicts and to be open for new learning situations - these were the biggest challenges for the young people involved in the process. Even if the situation was new for everybody involved, all partners (young people as well as the host families and teachers) were deeply convinced from the good impact of the two week's meeting. The openness of the hosts and the guests to see what will happen finally created an atmosphere in which even problematic situations could be solved without leaving a bad taste. One Ghanaian girl for example was very demanding, she asked for clothes and other things. A conflict was unavoidable. But a solution regarding the reasons for her behaviour was a constructive discussion between the hosts and their friends and it showed the girl from Ghana another view on the meaning of property. The language was also a problem sometimes within the families. But this was mostly solved with charm and patience.

The financing of this kind of exchange is not easy. Staff members of Bürgerhaus Wilhelmsburg spent a lot of time in organising money for the meetings, even though generous host families provided accommodation for free. The school where the workshops took place paid lunch for the groups. Travel expenses, common activities in the leisure time, and other costs had to be financed with the support of foundations and different communal means.

The organisers from the Bürgerhaus Wilhelmsburg very much appreciate the fact that Baobab Culture Troupe meets different young people during their stay: the pupils from high grade, the handicapped children from the school for speech and language therapy, as well as the small ones from the kindergarten. Especially for the handicapped children the meeting with the African young people was a wonderful event. Teachers confirmed the high social competences of their pupils and their ability to communicate – without words but using body language, which is a good and supporting experience for them.

Lessons learnt	

The intercultural exchange, which is enabled by this kind of peer-to-peer learning, has been evaluated by all participants as very fruitful. Especially children and youth with migrant background got new insights into their own abilities concerning intercultural competences.

This finally strengthens their self-assurance and presence in classes and social context. They also learnt that they have to deal with respect and care with each other to enable communication and create learning situations.

Openness and interest in other people are felt to be relevant means to come to a satisfying result for everybody.

The organizers from Bürgerhaus Wilhelmsburg nevertheless felt it necessary to organize a more common event and take the needs and wishes of the African guests more into account by planning the leisure time.

A group of pupils having intensive English courses, asked their teacher to have a class with the young Ghanaians. They organized the Q. and A. and the teacher was inspired by the ability of the pupils to manage the class and content by themselves. This language learning aspect can be taken into consideration by further planning.

Documentation	

The workshops were documented by photographs, video documentation, and by evaluation of texts by the young people involved. Evaluation meetings with the teachers took place and will be part of the CD, which will be produced with the results by Bürgerhaus Wilhelmsburg.

Assessment/Evaluation System and Tools	

The evaluation process is an open one. The observations of the teachers are taken into consideration as well as the reports asked to be done by the pupils engaged in the workshop and the talks with the host parents concerning their experiences with the guests from Ghana.

The group preparing the event (teachers, staff members of Bürgerhaus Wilhelmsburg) is in a continuous exchange. For them the transfer of experiences is very important to convince new partners or others how necessary it is to continue this kind of peer-to-peer experience. The results will be compiled in a CD format.

Transferability	

The experiences are very well transferable. The staff members of Bürgerhaus Wilhelmsburg will use the contacts and experiences established in 2010 to continue this kind of work. Bürgerhaus Wilhelmsburg is part of the consortium of social cultural centres in Hamburg, which is networking with centres in other parts of Germany. The idea will therefore be spreading continuously.

What's next?	

Bürgerhaus Wilhelmsburg is planning a similar event next year with a cultural Youth group from Peru. The financing of the event is actually in the centre of activities, but also planning with schools and Youth Centres from Wilhelmsburg to give the young Peruvians a heartily welcome. This group will attract different people (Spanish speaking) than the Ghanaian group, so finally more and more young people will be included in the experience.

Website of the project/experience/product	www.kinderkulturkarawane.de

Case study 3: Improving writing skills through learning about Media

Case study presenters: Mrs. Miglena Molhova; Mrs. Zornitsa Staneva, Foundation for development of the cultural and business potential of civil society, Sofia

Duration	
May 2010	
Abstract	

Writing is without doubt one of the most important inventions in human history. It provides permanent record of information, opinions, beliefs, feelings, arguments, explanations, theories, etc. Given all of the beauty and benefits of writing, why do so many students hate it?

There are many reasons for it:

- the associations that students make with it. Writing is often taught in such a way that student failures, rather than success, are focused on. The writing process is learned in an environment of constant criticism and repeated failure;
- some teachers even use writing as a form of punishment;
- writing often involves dull or irrelevant topics;
- writing in class, without the benefit of surplus time, dictionaries, writing texts and the like poses special problems for some students.

Furthermore, the convergence of media and technology in a global culture is changing the way students learn about the world and challenging the very foundations of education. It is no longer enough to be able to read the printed word and write in hand; children, youth, and adults, too, are now living in a multimedia culture and have found multiple media forms to express themselves.

We developed an educational path on improving writing skills with two purposes:

- to improve writing skills of students
- to improve their knowledge about Media.

The practical implementation of the educational path was focused on two approaches:

- peer learning approach;
- task-based learning by doing approach.

Target population	

Students in high schools aged 16-18.

The profile of learners in terms of:

Knowledge: it was necessary for the students to have some language knowledge, basic ICT knowledge;

Experience & Skills: the students had to be successful in reading and writing texts, capable of organizing their own work well, capable of work individually and in a team;

Attitudes & Interests: willing to use the technology and the Web 2.0 tools.

Description of the project/experience	

Media are not commonly used in Bulgarian schools. Students often have much greater knowledge about them than their teachers, which is a great challenge for the effectiveness of the educational process. Furthermore, studies show that Bulgarian children are becoming more and more illiterate (in terms of reading and writing).

We wanted to create an educational tool, which can be used either by teachers to prepare their lessons or by students themselves for self-preparation and for joint activities with peers. The cultural aspect of the project lies within the nature of proposed activities, which include joint creative efforts and common writing through the use of new technological tools.

We focused on testing of the learning activities in the framework of the subject “Bulgarian language”, because this is a subject where good writing skills are of great necessity on the one hand, and on the other hand the knowledge of Media could be very easily integrated into any specific topic taught.

The educational path was tested with a mixed group of students - both male and female - in order to evaluate different attitudes and experiences with Media, as well as different perceptions of Media as expression tools.

The learning objectives of the educational path aim to provide a picture of what learners should be able to do when they complete the educational path.

In terms of KNOWLEDGE students will be able to learn what media are, how media work, in particular blogs, Facebook pages, videos, wikies. Students will be able to identify, recognize, interpret, explain, summarize, give examples, illustrate, paraphrase and reflect on media messages and texts.

In terms of SKILLS students will be able to assess, classify, use Internet resources; they will be able to design and develop Media and content and communicate texts, written correctly and in clear manner.

In terms of ATTITUDES students will be able to challenge and question messages and texts in Media, criticize and decide of the message they want to communicate to their peer-students, parents, and teachers through Media.

These general objectives allowed us to work on questions like:

- How to improve Media literacy of students?
- How to make students understand Media better and use them for educational purposes?
- Is it possible to use Media as a tool and subject of study and which is the best way to do it?
- Despite the fact that Media are a serious challenge to students' literacy skills, can we use their power to help students improve their writing?

Answering those questions led us to developing the educational path, in which we have used web 2.0 tools like blogs, Facebook, wikis and multimedia products as a subject of study, focusing the learning activities on development of students' writing skills through group activities.

The instructional methods which are used in the current educational path are **Peer-to-peer learning with cultural aspects** in combination with **Learning by doing**.

Through **peer-to-peer learning**, students are involved in active learning activities working in pairs and in small groups. "Active" learning presents opportunities for students to formulate their own questions, discuss issues, explain their viewpoints, and engage in cooperative learning by working in teams on problems and projects. Through discussion students will be able to improve their interpersonal skills and writing skills too, since part of the discussion actually takes place in a written form. The cultural aspect of this peer-to-peer learning approach lies within the creative nature of common activities, which the students are involved into. They are supposed to do joint writing – all together or in small groups – and then cross check, evaluate and comment on each others materials, whether they are short articles, stories, book reviews, etc.

The **learning by doing** implies a direct participation of students in the educational activities. It implies exploring different facts, events, processes and informational resources.

8 students (4 boys and 4 girls) at the age of 16 and 17 and one teacher in Bulgarian language and literature (female) were involved in the testing phase. There was one observer of the testing process, who took notes – Miglena Molhova.

The testing was organized in the form of educational laboratory for 2 days (12-13 May 2010). Each day the laboratory continued for 4–8 hours in total. The laboratory was held in one of the computer rooms in the school (Sofia Vocational High School of Electronics "John Atanasov"). Each student had a computer to work on. The computer room was quite spacious with 15 working places.

Before starting the learning activities, materials with the tasks and assignments were distributed to the children. It was done by recommendation of the teacher in order for the students to have their own pace at doing the tasks and feel more comfortable.

The students had to execute 3 main activities:

Activity 1: Create and publish content:

- Creating **blogs**: the students had to create their own blogs and after that publish articles on it. Each student must create an article which is not very clear in meaning (no more than 10 sentences). Students must create their articles changing the place of sentences, writing it with grammar and spelling mistakes. Then they have to ask their classmates to rewrite the article in clearer manner. Those who have to rewrite the articles can ask questions to the student who has created it, who will have to answer in the article thread. The rewritten texts must be published as comments and the student who has published the article in the first place will have to say which of his/her students did it in the best way.
- Creating **Facebook pages**: Students must create thematic web pages about the use of media in education – working in groups, students must create pages about the usage of newspapers, books, movies, and social networks/blogs in the educational process. Children have to find articles, post links and share their experience in using media in class (writing their experiences in notes or on the walls).

Activity 2: Make a video:

Using Windows Movie Maker students must make a sequence of pictures, with text and sound. The texts in each picture must represent the students' own feelings about that picture. They have to write at least 5 synonyms as adjectives for each picture. Then students have to publish the video on their blogs and/or Facebook pages and ask their peers to comment.

Activity 3: Create and edit wikies

Students must create a wiki page on a specific topic. Students have to work in teams. Possible topics could be:

- Famous Bulgarian writers and their works;
- Most commonly mistaken words in the language (Bulgarian language in particular);
- Used chat expressions by young people; "translation" of chat expressions in literary language

Every learning activity consists of learning actions and learning objects. Each activity also includes resources (for teachers and students), which could be of help in the process of implementing the learning activities.

Technical details	

In order for this project to be implemented successfully the following materials and equipment are needed: written materials, texts, excerpts, book extracts, photographs, computers and Internet connection.

As far as the resources are concerned the project needs coverage of Internet access costs, printing costs and at least one teacher with a minimum of basic ICT skills.

Outcomes of the project/experience	

The interest of students towards Media was great. They were all very active in the learning process and very happy there was something new introduced into their educational process in school. In general students' perceptions about Media were changed after testing the educational path. They shared that that they did not think blogs, Facebook and wikis could be used for learning purposes; and they were certain they will use the knowledge about Media in the future. Children considered that some of the most interesting activities were those related to creating Facebook pages and blogs. The students were very satisfied with the experience; the testing phase seemed short to the students, who had a lot of fun and were interested in having more learning activities about Media integrated in the school curricula.

Challenges	

Some of the activities they had to do – like writing blogs and making videos were very easy for the students. Others – like making wiki pages were quite difficult and they were reluctant in doing them. This was one of the most significant learning situations during the testing phase. One of the reasons why students were not very eager to write wiki pages was that they considered them source of false and incorrect information (based on previous experiences in using wikipedia for writing their homework, which teachers have not accepted). The teacher tried to convince the students that it all depends on them and they could be the ones changing the pages with incorrect information if they know how.

Lessons learnt	

Students learn more easily when they are actively engaged in the learning process and count more either on their own knowledge and abilities or on those of their peers. When students are engaged in peer-to-peer learning, especially if it is a cultural experience, they talk more about the problems they face and are more eager to find a solution. Furthermore the learning process appears to them as something they can manage themselves and this gives them the confidence that they can do what is expected of them in a better manner with less fear of failure. With regard to improving and broadening this practice, we must say that developing it for multilingual use for international student groups would be a great possibility. Thus for example if the package is developed in English/German/Spanish or whichever language with respective literary materials that the students could work upon, international creative groups could do their common evaluations and reviews by using blogs, wikis or even dedicated Facebook pages for each respective book or author.

This would demonstrate the different perceptions of literary arts, the different evaluations and importance assigned to these artworks by students from various nationalities and would be of enormous benefit for deeper cultural understanding and at the same time improvement of one of the key skills, as they are recognized by the European Union, namely writing skills.

A similar practice, which proves that technologies can be of great assistance for common artistic efforts of youth from across Europe, was implemented in the ArtNet project, which ended up with a contest for a collective artwork – a painting developed by two or more students distantly, through the use of computers, Internet and new technologies. It proved quite successful and we consider that its example can easily be projected also upon the writing skills through media educational path.

Documentation	

The educational path includes documentation tools for the **teacher**:

- guidelines on how to use the program Windows Movie Maker (pdf along with instructional videos)
- guidelines on how to create blogs, Facebook pages (instructional videos)
- logbook for documenting the teaching/learning process;

The educational path includes also documentation tools for the **student**:

- guidelines on how to use the program Windows Movie Maker (pdf along with instructional videos)
- guidelines on how to create blogs, Facebook pages (instructional videos)
- pictures, that might be used for creating video
- example video with the pictures provided, to show what is expected of students.

The educational path includes also a number of internet resources, appropriate for use in the framework of each learning activity.

Assessment/Evaluation System and Tools	

The main tools for the assessment/evaluation which are used in the framework of the educational path are the following:

- pre and post tests for students' knowledge, skills, attitudes, perceptions – to be used by teachers
- rubrics for evaluation of students' work and products developed – to be used by teachers
- evaluation questionnaire for the structure and content of the educational path – to be used by students and summarized by teachers
- evaluation questionnaire for the teacher's performance – to be used by students and summarized by teachers.

Transferability	
The practice is transferable to any subject of the school curricula, not only language learning. However, considering the cultural aspects of peer-to-peer learning , we must say that most interesting would be the creative subjects from curriculum – language and literature, music, visual arts, graphic design, philosophy, creative writing, ethics and others.	
What's next?	
We will continue working on the topic and seek implementation in different schools. We will undertake the translation of the educational path in other languages, should we find interested parties for multiplication of the project results.	
Website of the experience/product	www.onairmedmediaeducation.it

Case study 4: GLOBAL STATE OF ART: THEATRE FOR GLOBAL SOCIAL CHANGE

Case study presenter: Anita Ramšak, Ekvilib Institute

Duration	
The project started on April 1st 2010 and will finish on September 30th 2012.	
Abstract	
GLOBAL STATE OF ART: Theatre for global social change is an initiative that aims to promote global culture of tolerance and respect for human rights and through participative theatre – as a forum for creative exploration – strives to achieve social change on local and global level. The objective of the project is to raise the awareness and to promote education for development through participatory theatre techniques, and at the same time empower particularly youth to act as agents for social change and peer educators among themselves. The theatre will present a forum for creative and collective learning about global interdependencies, causes and effects of global inequalities, importance of human rights, as well as MDGs, while emphasizing responsibilities (and role) of each individual to promote and actively engage in addressing those issues and seeking local/individual solutions for global problems.	
Target population	
The main **target groups** of the project are: **1. Youth** aged 15 – 30 years in Slovenia and beyond, among them special consideration is given to the disadvantaged youth **2. (High-school) theatre mentors and youth workers** which will be trained in theatre techniques for global education, among them there will be 6 trainers of trainers **3. Broader public** which will be reached through youth performances at the popular events, social networks (Facebook), web site and through other ICT channels. Other involved stakeholders are national and international cultural organisations and artistic associations, youth centres across Slovenia; high schools – theatres; national and international networks (Theatre of the Oppressed), festivals, local authorities, etc.	

Description of the project/experience	

The project focuses on global education and learning, including global interdependencies, causes and effects of global inequalities, importance of human rights, as well MDGs, while emphasizing responsibilities (and role) of each individual to promote and actively engage in addressing those issues and seeking local/individual solutions for global problems. In Slovenia, this kind of understandings and topics are still in their beginnings, and have not yet managed to make a real breakthrough in public perception and achieve genuine understanding and support from youth as well as the general population. The project therefore tries to address this gap by using the methodology of theatre as a forum for dialogue and enquiry and as a tool to stimulate peer-to-peer learning and exchange.

The **overall objective** of the project is to inform and educate youth about pressing development issues, enhance their understanding of global interdependencies, causes and effects of global inequalities, and mostly to strengthen their own sense of responsibilities and understanding of their own role in addressing those issues. Therefore, the project aims to raise awareness and promote global education through participatory theatre techniques, and at the same time empower particularly youth to act as agents for social change and peer educators amongst themselves.

The specific objectives are to:

1. Develop skills, attitudes and values which will enable youth to work together and take action to bring about the change and seek towards a more just and sustainable word;

2. Promote critical and independent thinking of local-global development issues, intercultural dialogue and sustainable development, which is to be facilitated through inclusive and open processes of theatre;

3. Straighten education for development within the formal (targeting high schools) and informal (youth centres and other youth associations) educational settings;

4. Penetrate with development education issues to different regions across Slovenia;

5. Enhance understanding of the role of art, particularly theatre, as a tool for social change, and mobilise other artistic endowers to include development educational elements in their work.

Procedures and methods

Theatre is used as a tool for education about development issues with the aim to promote social transformation and facilitate development dialogue. The method is based on the language of theatre and on aesthetic space in order to stimulate the interactivity of all participants. Among the popular theatre techniques, the following were selected and adopted for the purposes of development education: Image Theatre (analysis tool), Forum Theatre (making scenes and plays, interacting with the audience), Rainbow of Desire (developing characters and addressing internal oppression mechanisms) and Legislative

Theatre (making theatre into laws and regulations).

Global SOFA photo[1]

All these techniques have been developed in the framework of Theatre of the Oppressed, which has been created by Brazilian visionary Augusto Boal, and it is a form of popular community based education which uses theatre as a tool for social change. Its basic aim is to re-humanize humanity, and it is used all over the world for social and political activism, conflict resolution and community building, therapy, and government legislation. Theatre of the Oppressed is practiced in almost 100 countries in the world.

Following methodologies and activities have been applied in order to reach the objectives of the training:

Trainings and content workshops

The training and capacity building phase of the project stimulated knowledge transfer from our more experienced partners and subcontracted individuals who carry out high level quality trainings in theatre for development education. Within the framework of the project, a 17-day basic training on theatre of the oppressed with global dimension; a 3-day advanced master class and a study visit will be carried out.

[1] Copyright of the photo – Nastja Horvat.

Network of established trainers will be established, bringing together all those interested and engaged in critical pedagogies, theatre and arts aimed towards progressive social change. The network also presents a fruitful environment for facilitating mutual support, sharing ideas and best practices as well as strengthening partnerships and future cooperation among all involved individuals.

Project website launched, which does not only carry out its traditional functions (such as information sharing, awareness raising, attracting and engaging widest public support, enabling fluid exchange of information about activities and international opportunities, etc.), but it also functions as a monitoring and reporting mechanism.

Manual in which good practices, new approaches and issues most pressing in the field of theatre for global education will be systematically collected.

Trainings at the local level will be carried by the trained mentors and trainers of trainers, which will gather group of youth and work with them using theatre techniques or use the techniques within their already established group. Because in the theatre for development, the process is as important as the final result (performance, happening, social theatre, etc.), the learning experience for the youth will begin already with their involvement in theatre groups, and will be additionally strengthened through various trainings carried out throughout the year.

Youth public performances, using specific theatre techniques which are based on strong active involvement of the public (so called "spect-actors") and performing at the popular events and other relevant occasions, enables mobilisation of a greater public support, including those who generally do not have interest in social and development issues, or are not alert to such information.

Short international festival on theatre for social change, supported by workshops and discussions will present a theatrical meeting place for socially, politically, pedagogically, communicatively und artistically active people. By bringing several international groups to participate at the festival and carry out their own workshops, the festival will also present great opportunity for Slovenian trainers and interested public to strengthen their skills, knowledge and understanding of the theatre for social change.

Technical details	

The following equipment is needed for carrying out the project activities:

For the theatre training, a large space, (theatre hall) is required that allows free movement of participants and open communication. The trainer may also need a beamer and a screen, as well as markers and a flip-chart.

The content workshops can take place anywhere in a classroom setting. A beamer, a screen and a lap-top for the projections may also prove very useful. The workshop equipment depends on the trainer and the content of the workshops. For example, participants may be asked to draw or write down different ideas – in that case a flip chart and different colour markers and additional sheets of paper can be required.

Human resources:

The project staff is composed of:

1 project coordinator, based in Ekvilib Institute;

1 project financial/administrative officer, based in Ekvilib Institute;

3 Project Officers, based in each of the partner organisation (Humanitas, Voluntariat and VIDC).

Short-term staff and interveners: Occasional help for the project coordination (students).

Subcontracted trainers: subcontracted international experts in the field of Theatre of the Oppressed, to carry out trainings and master trainings.

Trainers of trainers: 6 subcontracted trainers of trainers will be provided with small financial support for their activities.

The training and capacity-building phase present an important phase of the project itself, therefore beside basic knowledge of project management, there is no need for specific knowledge in the field of theatre. However, the project demanded expert knowledge in global education issues.

Funding: The project is co-funded by the EU in the framework of the public call »Public awareness and education for development in Europe«.

Co-financing is also provided by the Slovenian Ministry of Foreign Affairs under the public call for co-financing of activities of non-governmental organisations in the field of international development cooperation and international humanitarian aid in 2010 and 2011.

Outcomes of the project/experience	

After the end of the project, the young participants will have strong knowledge of both theatre techniques as well as of issues of global education, and will act as **peer-teachers with their own groups and pass on the knowledge gained**.

The expected results of the project are:

- **Established network of 22 mentors and 6 trainers of trainers trained in (participatory) theatre techniques acting at a local level.**
- Theatre of the Oppressed theatre groups set up by the members of the network.
- **Project website** acts as a forum for all involved partners to share best practices, experiences, practical tips, publish reports on national and international events, virtual manual, etc.

- Short manual on participatory techniques for education for development

- **30 performances of youth at the local, national and international popular events,** facilitating strong peer-learning between the performers and spect-actors**.**
- **Short international festival** on theatre for social change, supported by workshops and discussions.
- **Panel discussions or workshop on the "theatre & arts for change«**, which will include presentation of research works of young scientists/university students on this topic.

Global SOFA photo[2]

Challenges	

The following challenges have emerged during the project implementation:

Difficulties to adopt the trainings to specific/selected development education issues.

We found out that the average participant did not have a very strong foundation in terms of knowledge in rather complex global education topics. Therefore, the content workshops need to be really intensive in order to stimulate the participants to prepare their own

[2] Photo copyrights - Nina Arnuš

performances based on these topics. Because the participants are mostly youth workers working in different settings with different youth groups (including homeless, prisoners, drug addicts, asylum seekers), they are likely to continue using the techniques on more familiar, local topics and issues. Therefore additional effort is necessary to prepare them to be working on global dimension and issues that the project tries to convey.

Difficulty to form a gender balanced group: Theatre groups, teachers and NGO workers are a very female-prevalent occupations and the gender balance was difficult to establish. Therefore the positive discrimination principle needs to be applied in the selection process.

Lessons learnt	

The project (which is still in its implementation phase) brought several positive aspects and has filled several existing gaps in the field of cultural and peer-to-peer learning approaches

We discovered that there is a significant gap in "creativity in culture-based approaches" in informal learning in Slovenia, as we received a large amount of applications for the training. Also, development education is a very under-represented field in Slovenia, especially in formal educational settings. Therefore it is urgent to equip the participants with specific knowledge in global challenges.

The main method applied – theatre – has been well-received as a tool of a great potential for achieving social change in local and global settings, which can be translated and used in several different environments:

- it offers tools for the analysis of social conflicts;

- it raises awareness towards development issues;

- enhances change-oriented learning skills;

- equips trainers with easy-to-use and efficient techniques to work in communities;

- creates motivation for structural social change and offers tools to concretize desires and demands;

- develops an attractive and activating form of theatre which draws many people to participate;

- allows the participants to overcome both personal and collective oppression, etc.

All of the participants attending the trainings so far have been very positive about the positive effects of such methodology in their striving for a social change and are strongly committed to integrating these techniques into their work.

Documentation	

The tools used for documentation of the process were as follows:

- **Participation lists:** Lists of participants were carefully kept, in order to account for potential absence.
- **Photo documentation:** Each training and workshop was documented by the organizers. The photos were regularly updated on the project website.
- **Video:** The public performance of the participants in intensive training was videotaped and serves also as a training tool for further stages of the project.
- **Project website:** All stages of the project are documented on the project website, where visitors can find news, announcements, event invitations, etc.
- **Press releases:** The project was also documented through press releases and sent to the media before interesting events.

Assessment/Evaluation System and Tools	

The evaluation tools used in different project stages are:

Project management: The project implementation is monitored by the Steering Group. The action is implemented under the general coordination of the Project Coordinator and the financial/administration management of the Project Financial Officer based in the applicant organisation. Steering Committee meetings present an opportunity for regular evaluation of the project.

Coordination and reporting mechanisms at local level: Project Officer from each of the partner organisations based in Slovenia reports on a regular basis about their activities. Reporting on activities and forming the website is equally a requirement for all trained trainers and especially trainers of trainers. Therefore, the website also functions as a monitoring and evaluation mechanism which enables us to detect inactive trainers or youth groups, or difficulties with application of the techniques that they might encounter.

Evaluation of separate activities: Evaluation of separate activities is carried out, through several questionnaires (content and organisational) at the beginning and at the end of the training. Besides that, tools such as participation lists, informal interviews and observations have been employed as part of the monitoring and evaluation efforts.

Transferability	
The project has a high rate of transferability, as it can be employed in various settings and environments and can offer a range of tools for facilitating peer-to-peer learning in different fields and issues. Especially considering the fact that the participants are involved and also work with different target groups (homeless, troubled youth, prisoners, drug addicts, asylum seekers) also means that the project has broad implications and reaches various groups within the society.	
What's next?	
At the point of writing the project is still in its implementation phase, so several stages of the project are still to be implemented. These phases include the organization of projects or performances by workshop participants themselves, who will apply the theatre techniques learned and carry out their own performances. They will inform the project team on their activities and also provide materials (photos, possibly videos), which will be published on the webpage of the initiative.	
Website of the project/experience/product	The website of the project is *www.sofaglobal.org*

Case Study 5: LIVING LIBRARIES

Case study presenter: Alena Krempaska, People Against Racism

Duration	
Running since March 2010	
Abstract	
The Living Library is based upon a common understanding that prejudices are held against the "unknown", accordingly to the saying "a foreigner is a friend whom I have not met yet." The experience consists of a dialogue between the Reader and the Book, representative of a particular Slovak minority or social group with an attiring experience or being subject to everyday stereotypes. The Reader has a chance to meet and to talk to a person he might never previously had chance to see, and might get in relativizing or reflecting his own attitudes, beliefs, intolerance or stereotypes.	
Target population	
In this very concept, the target population was not specifically defined. As the activity was performed as a side event during a whole day cultural and learning event, it was open to the broad public. This means that the activity targeted the members of the majority society, who convey a set of stereotypes, maybe intolerant approaches or perception based on prejudices against certain groups of society, e.g. with minority background, with disabilities, with different sexual orientation.	
Description of the project/experience	
Slovakia, a country of 5 million inhabitants, consists of three so-called indigenous minorities whilst the proportion of inhabitants with migration background reaches 2% of the overall population. The Roma ethnic minority faces an alarming degree of social exclusion and are subject to considerably more hate violence, hate crimes and hate speech than any other ethnic group in the region. As long as the political elites take Roma and migrants for scapegoats and heavily come down on populism, the pressures in the public society will remain on the rise.	

General aim

The underlying logic of the Living Libraries is to break the stereotypes and prejudice towards the members of particular minorities or groups subject to intolerance living in Slovakia, respectively Roma, Hungarians, migrants, disabled people, or members of different social groups, such as LGBT representatives. The other way around, the experience aims at empowering the vulnerable members of the target group, who themselves might be subject to prejudice or social exclusion.

Specific learning objectives

There are several objectives to be achieved by the members of the target group (the Readers), but all conditioned by their initiative and interest. As there are several Books with different stories, the Reader chooses what might appeal to him/her the most.

By leading a dialogue with representatives of minorities or social class they have previously never had contact with, they necessarily make a certain impression, get to unveil "the unknown". In a strict sense, the Reader is supposed to get a stimulus to question his/her own prejudices or stereotypic thinking towards minorities.

Readers find themselves in a different and rather unusual context, where they have to interact in a personal way with a completely unknown person and this fosters both their interpersonal skills and better understanding of people from different backgrounds.

Procedures and methods

The first step is to choose a topic of The Living Library accordingly to the aims of the experience and subsequent search for the best suiting individuals for representing a Book, who undergo the training prior to the event.

The visitors of the Library make the first contact with the Librarian, who explains the rules of the dialogue: the Book is entitled to not to answer the question he or she considers inappropriate and might terminate the dialogue if she feels uncomfortable.

The dialogue itself lasts for 15-30 minutes or more, depending on the actors' willingness. The method is simple and straightforward – the Reader can ask questions and listen to the life stories of the Book. The matter of personal contact usually means a first step towards the reflection upon one's own attitudes.

Technical details	

Two separate rooms with an appropriate number of tables and chairs, (or tents, if the project is part of a festival) ideally easily accessible for the disabled, a poster for the Readers to leave a message, the catalogue of the Books.

The activity requires willing representatives for the Books (the precise number varies with the occasion and the theme of Library), the Librarian, the Librarian's Assistant and other personnel as appropriate. All the participants need an initial training on clarification of the ideal of such a Library, specification of the moments and stories of their lives that are particularly interesting for the public, creation of the Library catalogue consisting of photos and introduction to their lives, a series of model situations which will prepare them for real conversations and a final common agreement on the basic rules to be follow by the Readers.

Outcomes of the project/experience	

As the project aims are rather of abstract apport, it is difficult to set measurable goals to be achieved. Therefore, outcomes of the projects differ from experience to experience and have different impact on every stakeholder. Our Living Library had positive effect on both sides: the Readers appreciated and expressed a sort of relief for having an opportunity to meet the unknown" person from a disadvantaged background. Some of them expressed very positive reactions.

The most important apport seems to be the peer-to-peer learning effect – the Readers are not attending a presentation or a seminar but they experience a direct contact with "first hand" information. The life stories prove to be absolutely catchy, real for the audience and the dialogue is held in a personal, private and friendly manner with no supervision (and no listening or disturbing from other participants).

The Readers also appreciated the possibility to raise their own questions. Several participants affirmed the experience of meeting a particular Book changed their attitude towards the particular group, and the other way around, certain Books felt relieved by expressing themselves publicly, e.g. a young man with physical disability acknowledged he should stop hiding his handicap, after a series of interactions with the Readers.

Challenges	

The project requires a good preparation phase – every stakeholder needs to understand his/her role and the ideal of Library. Especially the Books must understand the concept in order to feel comfortable in their respective roles, because the outcome of the project heavily relies on their interpersonal skills and that is why it is advisable to opt for outspoken persons.

The real challenge comes during the dialogue itself – even though the Librarian puts an end to an uncomfortable discussion, the Books are the ones who play the crucial role in changing attitudes of the Readers- that is why it is essential they understand their role well. In the March experience we encountered an unexpected issue, when a young woman, exposed to the discussion with Roma and being criticized for her unacceptable prejudices, psychically collapsed. It turned out she was subject to domestic violence, the perpetrator being of Roma origin. Such situations are not 100% avoidable, therefore it is useful to have a person with psychological experience in the crew.

Documentation	

The project was not precisely documented, only partially in form of a photo documentation for internal use.

The technique of Living Libraries as such is to be found on the following web page: http://www.iuventa.sk/sk/Projekty/Ludske-prava/Ziva-kniznica.alej

Assessment/Evaluation System and Tools	

The assessment of peer-to-peer learning practices is particularly challenging. During the systematic preparations for the project, we have considered using questionnaires in the aftermath of the “Reading”, but in the narrow sense it would prove too formal, with low credibility (questionnaires as such show a low reliability – people tend to answer the things they anticipate the interviewer might expect), therefore we opted for a more informal way of feedback – the Readers are given a chance to leave a message for a particular Book they liked or disliked on a poster. Positive feedback is a very good tool which motivates the Books to continue taking part in the experience. If specifically designed for students (as described hereinafter) a good type of assessment would be done through a subsequent discussion with the teacher after arriving at the school –students may discuss their opinions, feelings, impressions and the teacher has an opportunity to channel the discussion to the right direction, maybe with a follow-up in the next classes (e.g. with a lecture on racism, holocaust etc.)

Transferability	

The project is perfectly transferable to other contexts where youngsters might prefer to talk to somebody "from the field", somebody of their own age or their particular situation. The theme of the Library described here was breaking the myths and prejudices, but the Library may also focus on particular themes, such as social exclusion, volunteering, carrier advising, civic participation, adoption, and accordingly, the appropriate Books have to be chosen. The Library is useful for different age categories and is a perfect tool for peer-to-peer learning about demythization of certain aspects of life.

What's next?	

The future development of the project is to bring Living Libraries to schools and define the target group more strictly, such as teenagers between 15 – 19, pupils in the last grades of primary schools, or particularly high schools students from less recognized high schools (special attention to be paid to the choice of schools: those with lower rates, those of specialized education and with students coming from lower social standards or peripheral areas is preferred in the process, so as to encompass groups of students with lower education and therefore possibly with higher tendency for prejudice or stereotypes towards the members of minorities). The students have hierarchy amongst themselves and classes may consist of students with certain social handicaps, for whom the experience of talking to people with interesting stories drawn from their hindered life, might represent an empowering stimulus for their own empowerment.

One of the wishes for the future development of the project is to broaden the scope of its use as a side activity of different social and cultural events, such as festivals, open days in libraries, music concerts, theatres, etc. The scale of themes will remain similar, and we will continue addressing the myths, stereotypes and prejudice against various groups in our society, which is also the mission of the organisation People against racism.

Website of the project	

The manual for Living Library in .pdf format can be found here: http://www.iuventa.sk/files/ziva%20kniznica_publikacia.pdf

or in English language and .pdf format here:

http://www.eycb.coe.int/eycbwwwroot/

hre/eng/documents/ll%20english%20final.pdf

Case Study 6: MUKA Project at Ke Nako Afrika in Langenlois 2010

Case study presenter: Erika Köchl, VIDC

Duration	

The project started on May 12th and finished on May 19th 2010. The project's total amount of hours was 50, namely a) 12 hours from 15th to 16th May 2010 and b) 6 hours on 18th May 2010.

Abstract	

M.U.K.A. Project is a South African theatre group, formed in the early 1990s by homeless kids. Since 1995 they act, dance and sing on streets, in schools and churches of their hometown Johannesburg. Their aim is to show the young people at risk alternatives to drugs, violence and prostitution. Their theatre plays are based on their own experiences, a fact, that makes them especially successful. Today M.U.K.A. Project's theatre work with children and homeless youth is highly professional and financed by several associations and churches. Since the group visit in Europe they also want to draw people's attention to the situation of young people in S.A.

In May 2010, ten members of the group (in the age of 14-20) took part in the festival Ke Nako Afrika in Langenlois, a rural community in Lower Austria. During their one-week stay at family's homes, amongst others workshops, discussions, theatre and dance performances were organized. Below, two activities with a special focus on peer-to-peer learning will be highlighted:

a) Project with the local youth club

b) Project with youth from a vocational school

Target population	

For this case study we chose two completely different target groups and activities within the project in order to illustrate the wide range of possibilities which can be covered with the same visiting group. Target group a) 11 girls and 4 boys, aged 13-18 from a local youth club with relation to the local church. Target group b) 18 male trainees from the building and construction sector, aged 16-18 from a vocational school (boarding school where the boys from different areas come together for 3 month per year).

The two target groups are highly different: whilst most of

a) comes from “good”, mostly religious families, has supporting background, savours higher education, none with migrant background
b) has low education, lack of communication skills, hardly no English skills, some with difficult social background, 1/3 with migrant background, some at risk (alcohol, drugs, violence)

Description of the project/experience	

General aims: to initiate and strengthen development of anti-racist attitude through positive practical experience with people from a different cultural background/black people

Specific learning objectives

- to interact with age-mates with a different cultural background;
- to learn South African music;
- to cooperate in a project (to jointly arrange a program for a church service) with peers from South Africa;
- to act in a multi-cultural setting;
- to learn non-verbal communication skills;
- to learn/experience conflict solution and violence prevention.

Procedures and methods:

a) The workshop with the kids from the youth club started with games (techniques from Forum theatre) to warm up and get to know each other. Speed and fun seemed to be the secret to get a good contact very fast: after a few minutes the atmosphere was relaxed and the peers could cooperate in jointly developing a program for the next day's church service which they wanted to organize. It was great to see them working together and jointly taking over the responsibility on this task. They shared their ideas and made suggestions and decided together about the program. The kids from the youth club had prepared a picnic for the guests, which they enjoyed after the workshop at an open fire outside in the garden. This informal part after coming to know each other made a lot of communication between the peers possible. To sit and eat together at the open fire and to play soccer together were additional possibilities to have exchange on a peer level. The next day's church service was a great success: more than 400 people from the community joined it and were enthusiastic about the program: the peers sang together in Zulu, English and German, and also dances, drumming and a power point presentation about South Africa were included.

b) The workshop in the vocational school started with the same games in order to get to know each other. It was a surprise that it took not much longer to get familiar with each other than in the first experience. Then the workshop focused on personal body language and expression. One could see that MUKA's workshop leaders (various members of the group alternated in taking over this responsibility) are good pedagogues and are used to deal with difficult target groups. They managed to actively involve their peers from the vocational school in no time. The games and exercises used demanded cooperativeness and gave at the same time room for individuality. It was incredible to see how relaxed the "tough" boys acted and how much they enjoyed it to try out communication-patterns that differed a lot from their usual ones. The aim of some of the games was to build up reliance between the peers. The success of the exercise was obvious when one game demanded that the peers hug each other on a certain signal. None of the boys had difficulties to do that and photos document that they really enjoyed it. The result of the workshop would not have been possible, if the workshop had been led by an adult or in a directive way. The peer-factor raised the willingness to cooperate tremendously.

Some hours later the entire school (300 pupils, aged 15-19) attended the performance of MUKA's theatre play dealing with drug- and alcohol-abuse, crime and HIV-Aids. Taking into account their weak English skills, the context of the play was explained at the beginning in German (the play was in English). MUKA's play was so expressive and absorbing that the pupils watched it with high attention. They also joined the discussion afterwards. Especially the boys that had joined the workshop before asked really personal questions about drug abuse, Aids etc.

Technical details	

No materials needed

For workshops: meeting room, large enough for the number of participants to move around

For the theatre play: hall with a stage (min. 5x4 m) and light, no additional technique needed.

To save on resources the group was hosted by families (2-4 people in each family). This worked out very well, because the families really felt responsible for their host-kids. It's important to prepare the families in advance (what are the expectations, possible challenges, responsibilities …). In addition to the hosting, the daily costs of the project were 650-800€. Whilst it was easy to find public funding for the vocational school, we didn't for the youth club. In this case we had the target groups own contribution and some donations from the church service. It's important that a project coordinator who knows what activities, programs and topics could be expected from the group, coordinates the project and develops it together with the people responsible according to the requirements and possibilities of the target groups. Both a) and b) had an adult person familiar to the needs of the group to be the contact person for the project coordinator. It's not necessary but possible for this person to also join the activities. If the target group doesn't speak sufficient English, it is good to have a translator.

Outcomes of the project/experience	

The project's outcomes were convincing and a survey among participants after the activities showed a big impact on their perception of Africans. Thus the strengthening of anti-racist attitude is obvious. Both parts of the project met their goals and can function as models for further experience.

Especially important are the experiences made with "difficult" youth which prove that peer-to-peer learning is an excellent method to work with this target group.

Challenges	

For the target group b), a precondition for a positive outcome of a workshop for violence-prevention is that the people at risk join voluntarily. But how to attract those who need it the most? We tricked them: officially we offered a "theatre-workshop with a lot of action" for guys who are very outgoing and strong and like to be in the centre of attention ("actors"). It worked out perfectly! As the boys from b) hardly spoke English, we had a translator for this workshop, but it was actually necessary to translate just in the beginning, because the concept was built up on non-verbal communication and body language.

Lessons learnt	
In b) we learned that it was a good idea to involve pupils acting up or having behavioural disorders (who often are the opinion leaders in their classes) into a “theatre”-workshop, before the whole school sees a performance. After this positive experience they told their classmates “how cool the Africans” were and the entire school could watch the performance attentively without any disturbance.	
Documentation	
There were lots of photos and videos taken during the project. Some can be found at: www.pfadfinder-langenlois.at/fotoalbum/?g2_itemld=333 www.youtube.com/pfadislangenlois	
Assessment/Evaluation System and Tools	
There was no special evaluation of these two activities but they were evaluated in the framework of the Festival Evaluation taking place at the final event of Ke Nako Afrika in Langenlois. The feedback from involved students and teachers was very positive.	
Transferability	
The project is easily transferable into other settings, taking into consideration that proper planning of the participants’ needs and a functioning communication between the coordinator and the person responsible for the target group in question before the activities is indispensable!	
What's next?	
In 2011, activities with 12 girls from a theatre group from Zimbabwe are planned in the same area. The youth club will be involved as well as the vocational school, this time with a workshop for the 5% girls among their students. Besides dancing, problems in a men-dominated setting will be picked out as a central theme. Regarding to MUKA Project: they will hopefully come back to Europe in 2012 and give more youth the possibility to experience the exchange on a peer-level!	
Website of the project/experience/product	http://64.141.2.205/en/node/126890/347

Case Study 7: Moleque de Rua in Kirchbach 2007

Case study presenter: Erika Köchl, VIDC

Duration	
The project started on June 26th and finished on July 1st 2007. The project's total amount of hours was 50.	
Abstract	
Moleque de Rua is a band-project from the favelas of Sao Paulo/Brazil. In 2007 the band leader Duda Ferreira and 8 young band members between 15 and 22 years were invited by VIDC to visit the village Kirchbach, a rural community in Austria to offer their program.	
Target population	
Target group was the entire population (1200 people) of a rural community in Austria: school kids, teenagers, adults, senior citizens, culturally interested people as well as members of the local football club and the local parish.	
Description of the project/experience	

General aims:

To initiate and strengthen development of anti-racist attitude through positive practical experience with people from a different cultural background/black people

Specific learning objectives:

- to interact with age-mates with a different cultural background;

- to learn Brazilian percussion;

- to build instruments from recycling materials.

Procedures and methods:

A large variety of activities such as workshops, discussions, street performances, concerts, a football tournament and a musical church service was offered to different target groups of the community, taking into consideration their age, their field of interest, their special needs. This diversity of activities provided easy access and allowed a huge number of community members to get involved into the project. As a method peer-to-peer learning was used as learning through culture, but the most important tool was to offer possibilities of personal, intercultural dialogue and exchange in relaxed and familiar settings.

Technical details	

For the recycling workshop: empty cans and plastic-bottles, raw rice, balloons, adhesive tape, (work) tables

For the concert: basic sound equipment, microphones etc.

No training of the staff is necessary before the start of the project, but there has to be someone who knows the group quite well, to know what could be offered, and also someone who knows the community and the needs and expectations of its members very well: a cultural manager AND a local coordinator. Together they could develop an individual program, find the funding for the project and successfully conduct it. The financial resources needed are about 9000-10.000€ + food and accommodation for 11 people. Local coordinator or other person who is familiar with the region (and is able to speak the local language and communicate with the band in English, French, Spanish or Portuguese) should do the on-site management.

Outcomes of the project/experience	

The intensity of planning and implementation of the project brought together members of the community that hardly had contact with each other before the project started or that were even outsiders. Moleque de Rua and Brazil became a common topic of conversation for the villagers because everybody had shared a part of the experience. People noted that they had a lot of mistrust or fear of black people through their personal and positive experience with Moleque de Rua. Some mentioned that they developed strong interest for other black people they met after the project. The most convincing outcome was the sustainability of the project: since 2007 Moleque de Rua has been visiting Kirchbach frequently. Their Kirchbacher friends joined Moleque concerts and workshops in other places in Austria, and also met them in Slovakia and France. Some people from the community even visited Moleque de Rua in Brazil.

Challenges	

The main challenge was the financing of the project. Creative strategies allowed overcoming of the problems: we managed to convince a residential training centre, the old people's home, a bakery and restaurants to host/feed the group for free. Therefore the local manager has to have strong mobilizing skills. As the conducting team of cultural management and local coordinator had different access to funding sources (state funds and local funds) the financing was eventually possible.

Lessons learnt	

We learned that not only likeminded people that were already experienced or interested in having contact with people from a different cultural background were attracted through the project, but also people that were suspicious before joined the activities because (a) the project offered easy access and (b) met the interests of people.	
Documentation	
There were lots of photos and videos taken during the project. Some of them were included into the multimedia documentation on the occasion of the communities' 75th birthday.	
Assessment/Evaluation System and Tools	
The project was evaluated in two steps: a) direct monitoring and interviews of attendees right after the events b) three months later the local organizers (schools, cultural clubs, parish…) were invited to join the evaluation (SWOT-Analysis). The output was very positive.	
Transferability	
The project is easily transferable into other rural settings, as long as there is a local coordinator inviting, informing and linking the people as well as able to find local fund providers and facilitators (hosts and food for 1 week and 11 persons).	
What's next?	
The world-wide financial crisis also affected the European tours of Moleque de Rua: in the last 2 years less and less organizers booked concerts and workshops. Increasing costs for flights have made it even more difficult to manage a tour with 11 persons. Right now the survival of the band is in question.	
Context	
Moleque de Rua is a band-project with youth from the favelas from Sao Paulo who found new perspectives and an income through their music. The young musicians are also trained to offer workshops (music, dance, instrument-building, cooking) and discussions. Their music is a mix of traditional Brazilian rhythm and rock music. They write their own music and lyrics.	
Website of the project/experience/product	http://www.myspace.com/molequederua

Case Study 8: Pear-Learning and Cultural Approaches in Open Youth Work -

Integration of German young people and children with migration background by cultural activities

Case study presenter: Ulrich Diermann, Institut Equalita

Duration	

The project started in September 2006 and finished in August 2007. The project's total amount of working hours was nearly 240.

Abstract	

German children and young people with a migration background meet young artists from two Barrios in Bolivia and Uruguay. They learn thereby, first together with them, later for their own, how to use theatre, music and dance performances and workshops to reflect central topics and problems of their everyday life (e.g. integration problems, violence, school, social, economic, vocational problems, argument with the own gender role, with conceptions of man and woman) and to find new solutions and perspectives.

Target population	

Target groups are children and young people with a migration background in youth centres and schools, teachers, educational staff, parents, multipliers, the culturally interested public, the audience of the performances and journalists

The Youth Center of the Cologne district Sülz (JUZI) cooperates with neighbouring schools in afternoon activities and especially pupils of a secondary school participate in the project. The school has a high proportion of pupils with migration backgrounds. These pupils are bound by inter-institutional projects to the youth centre. This is particularly important for the time of the career orientation and transition from school to work. Furthermore, those who participate are visitors of the youth centre, pupils of different school types, high school, primary and elementary schools.

Description of the project/experience	

General aims

With the pilot project, basics for music and artistic approaches with cross-cultural orientation in the open youth work for children and young people from migration backgrounds are being developed for co-operation projects with schools.

Especially the cultural approach is suitable to establish and to improve the structural cooperation between schools and open youth work.

Children and young people meet young artists from Africa, Asia and Latin America. They learn – first together with them, later on they own – how to set up theatre, music and dance performances and workshops to reflect central themes of daily life (e.g. integration problems; violence, academic, social, economic, professional problems; analysis of their own gender role) and how to find new approaches and solutions.

They communicate these topics – and their own views – by using artistic means to the same aged audience and they are perceived in the workshops by their peers, the German youngsters, as "artists" on the stage and/or "mediators". They experience appreciation of their newly developed cultural and artistic talents and their intercultural competence.

Specific learning objectives

The innovative aspect is the cultural, artistic-motor rather than purely cognitive approach in connection with the intercultural encounter. This approach, coupled with the experience and the joint development of cultural performances together with contemporary "artists" from the so-called Third World, which are usually in even more difficult life situations, give very direct insights in integration policy and social problems and solutions and strengthens the importance of socio-cultural peer-to-peer learning.

It helps the children and young people to overcome barriers towards a sustainable engagement with such issues and people in their environment. In addition, this approach offers the chance to experience own strengths through the acquisition of cultural and artistic skills and its presentation, and through this, to develop and achieve positive support for self-confidence and self-esteem.

Procedures and methods

From September 2006 to August 2007 appropriate offers for children and young people were presented, especially boys and girls with migration backgrounds were involved.

At the beginning of the project a performance and workshop of a group of the project KinderKulturKarawane as an incentive event was presented. In October 2006, the group "Teatro Trono" from Bolivia presented plays on social or environmental issues with their immediate experiences in everyday life in El Alto. With this they raised the interest and willingness among the local children and young people for further engagement with these issues. A joint workshop with the young artists supported this process. In the following the pedagogical staff of the Youth Center JUZI developed in cooperation with the Institut equalita a concept for cultural events and activities for young target groups of the youth centre. These were young people who attend the centre's public activities and join similar offers, and also pupils of adjacent primary and secondary schools, which cooperate with the youth centre.

The offer consisted of a weekly theatre group; the visitors of the presentation of Teatro Trono could directly sign for the theatre group.

Technical details	

The personal equipment was the pedagogical staff and an artistic expert, the technical equipment were the room and decoration materials. The project was managed by two theatre pedagogues and accompanied by the pedagogical staff of the youth centre.

Outcomes of the project/experience	

During the six-month workshop the young people developed a music, dance and theatre performance with reference to their everyday life and daily situations and with ideas for change.

Two groups developed rapidly. One group consisted entirely of girls who wanted to express their interests by dance performances. Second group was a theatre group called "POP" which dealt with issues of young people in their stage productions. These were topics of the school and work, violence and confrontation with their own gender role, but also questions arising from migration backgrounds, e.g. integration problems and family disputes. These activities culminated in a summer festival in May 2007, which was highlighted by a further performance and workshop of a group of KinderKulturKarawane.

Escuela de la Comedia y del Mimo from Nicaragua, presented in a series of short scenes stories from the life of children in the barrios of Nicaragua and Latin America. These plays described the reality of street children, their dreams and visions, but also the need to preserve the environment and the responsibility of each individual for the society. In addition, this group was very impressive by their acrobatic performances. The performances were followed by meetings and joint workshops between young artists from Nicaragua and the young people of the Youth Center JUZI.

Challenges

A fundamental problem was a too short preparation phase. The commitment for the funding came only in the summer holidays 2006 and the project began September 2006. As a consequence the detailed conceptual planning and the preparation of the cooperation agreements with the schools, which were to be involved, the artistic and educational pedagogues and the cultural groups of KinderKulturKarawane for the impulse events had to be carried out very quickly. As a result, the plans had to be changed and adapted several times. In particular, cooperation with the secondary school thus could not work proper before the beginning of the school half-year. Because of the illness of one of the artistic pedagogue, the first theatre group was only permanently established and implemented during the school year. By multiple participants exchange, the survival of the group was temporarily endangered. The Easter holiday workshop brought an initial stabilization and the summer workshops a broadening of the activities. Such interventions through short-term workshops ensured the continuity of the projects.

Lessons learnt	

The selection of the target group (age, class, type of migration background) should be eligible to achieve a homogeneous group.

Considerations regarding the cooperation with schools should be started 3-4 months before the beginning of the detailed project preparation.

The selection of the artistic and educational pedagogues shouldn't be only led by professional expertise, but also by proximity and reference to the target group, for example by selecting persons who also have a migration background.

Girls with migration background and also some German girls prefer a woman as a theatre or a dance group pedagogue. In the acrobatic offers in contrast, a person of the same gender does not seem to be necessary.

It was originally planned to establish mixed groups. This approach was not successful. The male participants always jumped off again. The boys gave such reasons: "I'm just looking for shorter things" and "The themes of the girls are different." After project end, in September 2007, the theatre group consists only of girls.

Not only the differing substantive interests of the boys seemed to be the key. Especially for girls with a Muslim background it is particularly important that groups only involve girls. But also for the other girls it is often better to gave one-gender groups. The subjects in this age are not necessarily so different, in both gender topics like "love" and "power" are found. But the stage implementation requires a huge "self-opening" and "to come out of one's shell". The inhibitions of puberty regarding the other sex are high, so a performance is often perceived as an exposure.

Another aspect is the attention of parents of Muslim girls regarding their daughter's company. It was very difficult to keep Albanian and Iranian girls permanently in the group. At the beginning the staff of the project didn't recognize the reason for unsteady participation of them. In addition it is better - as we know better now – to work with female pedagogues than with males.

Documentation	

Documentation was carried out by CD, photo and video, but also by media and website presentations.

Assessment/Evaluation System and Tools	

The model project was evaluated by an accompanying evaluation by experts of the Institute equalita and final evaluations with all stakeholders.

One element of this evaluation were *interviews* and questionnaires with the participating target group. Children and young people from two different project groups have completed questionnaires at different times. The assessments of the artistic and educational pedagogues were fixed by key statements. The project coordinator was asked for her impressions after central project phases. The results of the accompanying evaluation and final assessments were summarized by experts of the Institute equalita in their evaluation report.

Transferability	

Initiators of similar projects in public youth work need to be clear about what aims young people want to reach and what they want to achieve with the presentation of a cultural group. What age and interest group can be reached by what kind of performance?

The performances of the group "Teatro Trono" are more suitable for younger visitors, the group "Viviendo y Soñando" for older teens. Sometimes you cannot assess the impact of a performance: the "Escuela de la Comedia y del Mimo" animated both, the scenic view and the acrobatic element.

Project coordinators will have to decide whether to set up a group of boys or a girls' group. Mixed groups seem to be possible almost exclusively in a school setting with established theatre structures, or in cultural institutions, where enthusiastic young people are engaged. In public youth work it will always encounter the difficulties mentioned above. The topics are too close to the youngsters, the young people are inhibited.

Furthermore, project coordinators must consider how many different approaches youth centre and cooperating school can implement, what are financial, geographical or time constraints.

What's next?	

After a second impulse event at the summer festival with performances and workshops of "Escuela de la Comedia y del Mimo" from Nicaragua, again a great interest has been aroused. This has led to the consolidation of two existing groups (theatre and dance) and the establishment of another group that designed an artistic performance in combination with circus acts and acrobatics. The leader of this group is from Venezuela.

In addition, cooperation with two new, very qualified partners, Theater Pedagogical Centre in Cologne (PT) and Circus and Acrobatics Köln (ZAK) has started for the further implementation and artistic-educational management. It is desirable to continue the project with the existing groups in the next school year. The performances of the groups of KinderKulturKarawane now already became a must for the activities of the youth centre, including several workshops in the next years. The next event with groups of the KinderKulturKarawane could be a festival, because now three groups of the Youth Center Sülz (JUZI) will present performances and artistic presentations. If funds will be available, it will be considered a show in the theatre tent with ZAK or with the children and youth circus Lino Lucky Martinelli. The main problem for continuation of the groups and further events with KinderKulturKarawane is to secure funding.	
Website of the project/experience/ product	Documentation of the Project "ChildrenCultureCaravan in Open Youth Work - Integration of young people and children with migration background by cultural activities" at: *http://www.heffalump.de/juzi and* *http://www.equalita.de/cmsde/index.php?option=com_content&task=view&id=54&Itemid=82*

Case Study 9: Yes Theatre Hebron Vienna 2010

Case study presenter: Erika Köchl, VIDC

Duration	

The project started on October 15th 2010 and finished on October 18th 2010. The project's total amount of hours was 8.

Abstract	

YES Theatre Hebron from Palestine participated in the *Children Culture Caravan* 2010. Four young actors (13-17 years old) and their adult trainers from Al Fawwar refugee camp travelled for 6 weeks through Germany and Austria, performing their theatre play and offering workshops and discussions to German and Austrian youth.

The following describes the experience made during a workshop at a secondary school (Gymnasium Maroltingergasse, Vienna) with 14 years old pupils.

Target population	
16 girls and 9 boys, aged 14-15 from a secondary school in Vienna, grade 8. 60% with migrant background.	
Description of the project/experience	

<u>The Yes Theatre Hebron</u>

As a specialized Palestinian NGO that promotes and develops the performing arts for children and young people, *Yes Theatre* has a particular interest in how theatre and drama can positively impact on children and young people's lives, especially under the current conditions which can be described as very bad conditions at all levels.

Yes Theatre uses drama and theatre as an effective tool in order to improve the psychosocial well-being of children in Hebron City and to enhance their ability to cope with conflicts through the use of non-violence tools. *Yes Theatre* furthermore seeks to equip children with vital self-confidence and the ability to express themselves, as well as encourage creativity and critical thinking. The *Kids 4 Kids* program in particularly is designed not so much to train actors, but to use theatre in order to educate, to break down barriers, and to foster self-expression.

Yes Theatre is the only organization in the particularly tense Hebron Governorate that employs theatre and game for the empowerment of children and youth.

General aims:

- To initiate and strengthen development of anti-racist attitude through positive practical experience with people from a different cultural background

Specific learning objectives:

- to interact with age-mates with a different cultural background;

- to learn theatre techniques;

- to learn Palestinian dances;

- to act in a multi cultural setting;

- to learn non-verbal communication skills;

- to learn/experience conflict solution and violence prevention.

Procedures and methods:

The workshop at the school started with games and techniques known from Forum theatre. The adults functioned as translators, but a lot of communication happened directly between the youth in a non-verbal way. The games introduced were about issues like “inhabiting a safe room”, “not having enough space” and they delivered in a playful way insight into life under restricted circumstances like in al-Fawwar refugee camp, where the four boys originate from. In the next phase of the workshop four groups were formed, each conducted by one of the Palestinian boys. Each group had a couple of empty boxes as utensils and created together a living picture (showing such different things as a market-scene, a music-band or a computer-shop). Then the little scenes were performed to the classmates who had to guess what the scene was about. After this part of the workshop, the Austrian kids learned a Palestinian dance from the boys (4 groups, each group with a Palestinian instructor). Actually at this stage of the workshop the peers had fully taken over initiative and responsibility for what happened. Teachers as well as the adult trainers from Palestine where just watching what was going on. The Austrian kids had the idea how to show to their new friends music they usually make. They performed some songs with e-guitar and drum set, showing the four boys, who were eager to experience this, how to play the instruments. After this part a discussion started. The Austrian kids asked many questions to the life-situation in the refugee-camp and were very interested in the statements of the boys. At this point the planned 3 hours ended, but the kids asked their teachers if it was possible to go on. The teachers arranged with their colleague, that he would offer the coming hour also for the workshop. As the Austrian kids had found out that the Palestinians loved to play soccer, they organized a soccer play in the school yard. Instead of 3 hours, the boys had finally spent 5 hours in the school, leaving happily smiling whilst their age-mates stayed back, enthusiastically discussing about life conditions under occupation. The pupils from that group also joined a public theatre performance and discussion with Yes theatre some days later and were impressed from the young actors professionalism. After the end of the project, the kids were asked to give written feed-back. The analysis showed that the project had made a tremendous impression on the kids.

Technical details	

For workshops: meeting room, large enough for the number of participants to move around; cardboard boxes.

In this project it is important to redefine the role of the teachers: they should be observers/coaches, but not conducting the experience in a directive way. This approach gives way to learning on a peer-to-peer-level.

To make the project possible, a mix of fund providers contributed financially to the project and cooperation with other organizers (such as the festival Salam.Orient) was established.

Outcomes of the project/experience	

As the feedback from the pupils illustrated, the project had very much impressed the kids. The assessment was much better than in other comparable projects. Two facts seem to make that difference:

1) Adults, who did not interfere in the process and that were just observers
2) A generous time-frame

Some of the feedback:

- *This project impressed me very much. Only a few days ago I didn't know anything about Palestine and how people live there. I think the four boys are really open minded and very brave, because I wouldn't stand it to talk to a stranger, who does not even speak my language, about the situation at home. This experience has changed my way of thinking and will go along with me. (boy, 14)*
- *When I saw them I didn't expect, that they were my age, I thought they were much younger. I enjoyed very much the games we played and everybody joined in and had fun. I knew before that life in Palestine is difficult, of course you see that on TV and you learn that in school, but to hear it directly from somebody my age who is living there, is much more real. It's shocking and then you start to think. It was great that we were allowed to ask questions. Within six days they are back home. They can be easily shot…That was an eye-opener for me. People like us, from the rich countries wouldn't be able to stand that, if we would have to live there. Thanks for that impression! (girl, 14)*
- *I enjoyed the activities very much and I have learned a lot. I liked the funny games to come to know each other and I also liked to dance together. To hear their stories was shocking: never before had I thought about the living conditions of Palestinians. We could pose questions to the boys and their answers were interesting and informative, but also terrifying and sad. I wish all the best to these kids and that the war will find an end that is acceptable for both Palestine and Israel. (girl, 14)*

Challenges	

Especially with visiting groups, speaking languages not so common (like in this case Arab), it is important to have a good translation. The role of the interpreter is clearly defined: he or she functions to facilitate communication but not to conduct the workshop in a pedagogical way.

Lessons learnt	
To support the peer-learning principle all adults have to step back, giving room to the communication between the age-mates.	
Assessment/Evaluation System and Tools	
The feedback from pupils and teachers from the school and a SWOT-Analysis together with the cultural group were incorporated in the final evaluation of the project.	
Transferability	
The project is easily transferable into other settings, taking into consideration that proper planning upon the needs of the participants and a functioning communication between the coordinator and the person responsible for the target group in question before the activities is indispensable!	
What's next?	
In 2011 activities with youth from a theatre group from Ramallah/Palestine are planned. As they are older (17-22), the target group should also be pupils and students of the same age.	
Website of the project/experience/product	http://www.yestheatre.org/pages/1

5. Practical ideas for implementation of KinderKulturKarawane approach

Time: Experience has shown that time is an important factor within peer-to-peer learning through cultural activities. Teachers or other organizers should dedicate at least 3 hours for a workshop including discussion. To get the best out of the experience it is good to have additional time buffer of one or two hours that allows spontaneous additional activities the peers are up to. Enough time is also important in the project preparation, which should start 6-9 months before the start of the project. Often public and private fund providers support the financing of inter-cultural projects, given that the request for funding comes in time.

Participants: to support learning on an equal level, the size of the group receiving a workshop should be limited to 25-30 persons. Usually it works out fine to do a workshop with one class/group and afterwards a performance for the entire school/community. The peer-to-peer learning method works best with youth older than 12 years. Workshops could be in most cases easily adapted to the needs of younger kids, but we wouldn't call it peer-to-peer learning then. The method has a positive effect on group-building within "new" classes as well as on integration of disadvantaged groups or individuals.

Resources: in most cases it is unaffordable for a school or for a teacher to invite youth groups from Africa, Asia or Latin America on an individual base. In the described cases the youth groups were already on tour in Europe (see: www.kinderkulturkarawane.de). That helps to share the costs of flights and subsistence expenses among various organizers. Nevertheless: inviting a cultural youth group is a financial challenge. Besides daily costs between 650 and 1000 €, the guests have to be accommodated. As mentioned before, financial support through public fund providers (ministries for education, community funding …) is possible, but it needs some time and bureaucratic effort to handle. Sometimes private sponsoring is possible: businesses and organizations sometimes give money for placement of their logos on posters or flyers or support projects that get public attention. Media co-operations are a way to get that attention. To save costs, it is worth trying to find host families for the visiting youth. Schools, youth associations, church groups and the hosting communities could be a help in finding host families. It's important to meet the host families before the arrival of the group and give information about responsibilities, schedule and requirements. Usually it is an extraordinary and positive experience for the host families and also for the young visitors, who have the possibility to experience everyday life in a European family instead of stereotypical hotels or youth hostels.

Respect for the process between the young people is an important precondition for the success of the activities. The less adults interfere into the process the better the method of peer-to-peer learning works. Adults (teachers, social workers …) are welcome to join in, but as equal participants and not as leaders of the activities.

DIFFERENT COUNTRIES – DIFFERENT PROBLEMS

The process of the Grundtvig Project implementation has brought to our attention the fact that each of the partner countries represented by organizations taking part in the project had problems different from those of the other ones. For example, whereas in Germany or Austria it is primarily the societal group of (young) migrants that suffers most from the phenomenon of social exclusion and racism, in Bulgaria or Slovakia it is ethnic minorities – such as (young) Roma – that are primarily affected by it. Another important observation that was made on the project implementation stage is that the cultural projects of the KinderKulturKarawane type have the tendency of promoting integration and anti-racist sentiment in participating communities. Apart from the above, the acquired field-experience has made it clear that bringing a group of the KinderKulturKarawane type to Central and Eastern Europe (CEE) could encounter a number of logistical and financial difficulties, even if the method that this kind of project offers could have a particularly significant societal impact exactly in this geographic area (e.g. integration of the Roma youth).

A possible way in which these countries could benefit from similar cultural projects could be the following. One or two experienced members of the KinderKulturKarawane groups could be invited to one of the CEE countries in order to train artistically gifted Roma youth from the region and empower them to organize a group similar to KinderKulturKarawane involving exclusively the locals. Therewith, these trainers could serve as multipliers of the KinderKulturKarawane experience. Once trained to an appropriate level, the new KinderKulturKarawane groups from the CEE countries would visit local schools and organize their workshops, discussions and performances for and with the local youth.

In order to provide the necessary logistical support for these youth groups from the CEE states, an organizational structure would be needed which would take over promoting these groups, identifying appropriate locations where their performances and cultural peer-level exchange would take place. A new European-level project could make the implementation of such a project possible.

6. Conclusions

The GRUNDTVIG Learning Partnership for cultural peer-to-peer learning approaches proved to be a great platform for exchanging different concepts of learning amongst participating countries. Within the project, all members saw that there are many experiences all over Europe with peer-to-peer learning approaches in the field of inclusion and were able to learn about new ideas and perspectives and also about what themes other countries deal with. This allowed the partners to get an insight into new tools on how to enhance intercultural dialogue in our respective settings and for all of us, it was an impressive process to learn about the different systems of education in Europe, about different questions of exclusion/inclusion within the different countries and about different roles NGOs play in the participating countries. The main findings – methods of cultural peer-to-peer learning approaches, their benefits as well as challenges, case studies and advice for the interested groups or individuals have been elaborated and included in this compendium, which we hope will serve as a good guiding tool for facilitating these innovative approaches.

The method of peer-to-peer learning through cultural activities has proved to have a strong impact on young people, especially when carried out by gifted and well-trained youth like that from KinderKulturKarawane. For socially disadvantaged youth living in Europe, often having migrant background or being part of a minority, those young artists, obviously having found their destination, act as perfect role models and encourage others to find creative ways out of misery and frustration. The main finding of the exchange of experiences in the framework of the GRUNDTVIG Partnership is that there are very different approaches to combine peer-to-peer learning with cultural forms of expression and activities in an effective way to improve the integration of socially and economically disadvantaged children and young people, minorities and youth with a migration background. The choice of the method depends on several determinants of target groups (age, gender, educational, social, economic and ethnic background), level of access to the target groups, cooperation framework (cooperation structure, participating institutions, schools, public administrations etc.), social, economic and financial conditions of the partner organization and country and especially the status and background of the peer groups or partners. The wide variety of the case studies presented in the partnership compendium show a broad spectrum of cultural approaches and methods applicable in peer-to-peer learning contexts to meet very different situations and requirements.

As the GRUNDTVIG Partnership was convinced by the project KinderKulturKarawane that a cultural approach, peer-to-peer learning and participation of youth in general are very convenient methods to foster inclusion of disadvantaged people into their societies, the main question within this European network was: Is this cultural approach on peer-to-peer learning portable to Europe and which are the conditions to make it successful? In line with the fact that not all methods can be equally transferred to different settings, the

GRUNDTVIG Partnership had to admit that the implementation of the cultural approach of peer-to-peer learning into the educational field is very dependent on the national, regional and local conditions. Inviting youth groups from Africa, Asia and Latin America for instance is an unaffordable luxury for South- and Eastern European countries. One possibility of how to spread the method of peer-to-peer learning through culture also in those countries could be to train youth from minorities or with migrant background in cultural techniques and encourage them to travel within their own countries to perform the role of multipliers. A future GRUNDTVIG Partnership could take up the initiative to focus on further exploring and developing this idea.

The GRUNDTVIG Partnership also debated the introduction of cultural peer-to-peer learning approaches to educational systems where it was clear that the main problem lies in convincing the responsible institutions, combined by the question of financing of all additional activities. Currently, core curriculum and multicultural education are two major approaches advocated. Neither of these approaches adequately addresses the problem of those minority groups who have traditionally not done well in school. The supporters of the core curriculum idea falsely assume that as a result of instituting a core curriculum, which demands higher standards, all students will perform as expected. On the other hand, multicultural education advocates improperly design their program to focus on cultural differences in content and form. The crucial issue in cultural diversity and learning however lies in the relationship between the minority cultures and the mainstream culture. Minorities whose cultural frames of reference are oppositional to the cultural frame of reference of the mainstream culture have greater difficulty crossing cultural boundaries at school to learn. Here an approach steps in, differing from all other suggestions presented so far, which is a combination of peer-to-peer learning methods – youth learning from each other – and a cultural nature of the activities. In this regard, what cultural peer-to-peer learning, especially in the form of the KinderKulturKarawane, brings as assets to the educational system, is the fact that it does not aim at unifying minorities with the mainstream culture – getting the minorities closer to the understanding of the majority – but making the mainstream culture "look through", become aware and appreciate the different cultures. This approach has already changed the minds of the majority of youth it has come in contact with and now it needs to change the minds also of the majority of education administrators.

7. Presentation of partners

Institute equalita

Institute equalita is a non-profit and non-governmental organization for qualification and networking in Europe, located in Cologne, Germany. Since 1992 it has carried out numerous projects, trainings and consulting for ecological and social institutions and business. One focus is the education for organic retail and farming, others are North–South topics and Global Learning. Since some years Institute equalita is also engaged in e-learning and web-based activities.

The main activities of Institute equalita are qualification, education, project management and consulting for SME, associations and non-profit organizations focusing on development issues and ecological topics. Since several years Institute equalita supports the project "KinderKulturKarawane" in North Rhine-Westphalia and consults several organizations engaged in development and One World issues.

Institute equalita organized four special exhibitions on Global Education at the education fair "didacta" in Cologne; furthermore Institute equalita ran the management of the North Rhine-Westphalia foundation for environment and development for one year, advised development organizations and consulted several other One World associations and networks.

The institute has carried out numerous training, consulting and projects in the past twenty years in programs like ESF, ADAPT, QUATRO, PHARE, Leonard da Vinci, Grundtvig. From 2002 to 2005, Institute equalita carried out the LdV Pilot Project "Implementation of computer-aided training for manager and employees in organic trade and development of qualification standards", from 2007 to 2009 the TOI Project "Dissemination and implementation of a quality assurance system for further education in organic retail trade in Europe", both as coordinator. Together with partner organizations in nearly twenty EC countries the Institute developed the basics for a Quality Assurance System for education in organic trade.

Currently the Institute runs – besides other activities - five projects in EU Lifelong Learning Sub-Programmes Leonard da Vinci and Grundtvig with twenty partners from 15 European countries.

Institut equalita, Germany, D-50825 Köln, Heliosstr. 6a,

+49 221 510886, info@equalita.de, www.equalita.de

Büro für Kultur- und Medienprojekte

Since its foundation in 1993 – since 2002 a non-profit limited liability company – Buero für Kultur- und Medienprojekte is working in the field of international cultural exchange and Global Education, combing culture and educational processes.

The presentation of artists from African, Asian and Latin American countries in Germany and other European countries are from the beginning in the centre of our activities with the aim to give new impulses to intercultural dialogue. The role of culture in social transformation processes, and how by intercultural exchange projects educational processes for young people can be initialized, became more and more important for our work. Based on these experiences in 2000 we created the first Children's Cultural Caravan, starting during the EXPO 2000 in Hannover, putting children's and Youth Culture in the centre of interest. Since then every year 5-7 groups of young artists from Africa, Asia, and Latin America are presenting their artistic skills in theatre, music, circus, or dance presentations in Germany and other European countries. Theatres, cultural and Youth centres, or schools are places for meetings and exchange with young people of the same age. During 12 years of experience with the Children's Cultural Caravan the peer-to-peer learning approach came more and more into focus and was intensified by discussions with young people, engaged teachers and educationalists. Furthermore a network of socio-cultural projects from African, Asian and Latin American countries, working in the field of culture and social transformation has been built up.

Our knowledge of development education is deepened by preparing the focus Global Education during the international trade fairs for education and teaching during the last 10 years. The Buero is part of the initiative "Hamburg learns Sustainability", project of the Hamburg educational agenda sustainable development, and Official German project of the UN Decade of Education for Sustainable Development. We are initiating and attending discussion processes on the presentation of culture from the South in Europe and are part of the national coalition on Cultural Diversity of the German UNESCO Commission.

Another focus of Buero is Global Education with Media. As a member of the managing committee of the One World Internet Conference (EWIK) and in cooperation with the teacher training institute Hamburg, the Buero is responsibly developing models for Global Education in the internet. The Buero has the editorial responsibility of the database one-world-media, presenting media for educational purposes. By managing the Television Workshop Development Politics, a consortium of organisations involved in development cooperation, intercultural education and in the field of film and television in Germany, the discussion on quality media for development education is continuously put in public.

Büro für Kultur- und Medienprojekte gGmbH, Gaußstr. 25, 22765 Hamburg, Deutschland

Tel.: +49(40) 3901407, www.kultur-und-medien.com, buero@kultur-und-medien.com

Ekvilib Institute

Ekvilib Institute is a non-profit non-governmental organization working in the field of human rights, development cooperation and social responsibility. In the scope of its activities, Ekvilib has been encouraging and supporting the policies and practices which contribute to social responsibility of all actors in the global development and to a wider enjoyment of human rights for all people.

Since its establishment in 2003, the Institute has initiated and is managing various projects at the national as well as international level in the field of global education, development cooperation and human rights especially targeting young generations. In 2010, it started a new initiative **Global SOFA** (**Global S**tate **OF A**rt), which focuses on the relationship between art, socio-political sphere and social justice and explores the power of creative expression as a tool to achieve political, social, personal and therefore local – global change. This initiative aims to establish both a virtual and a real life forum as well as a meeting point for everyone working in the field of arts, culture and/or human rights, global education and social justice, who already uses or wants to start using creative and imaginative strategies and methodologies in order to work towards global social change. (More can be found at **www.sofaglobal.org**).

Ekvilib is a member of various national and international networks, which allows the organization to exchange practices and to follow the newest information and methodologies, applying of which results in more effective planning and implementation of Ekvilib's activities.

Address: Šišenska 89, 1000 Ljubljana, Slovenia

Office phone number: 00386-1-430-3751

Mobile phone: 00386-41-878-131

Fax number: 059-035-581

E-mail: info@ekvilib.org

Website: www.ekvilib.org / www.sofaglobal.org

People against racism

Civic association People against racism was founded with the goal of strengthening a tolerant, multicultural society, which respects human rights and the individuality of every person regardless of their sex, race, nationality, religion, sexual orientation, age or education.

Our main goal is to root out prejudices, through a systematic education of society. The education is mainly directed through trainings and workshops focusing on the issues of racism, totalitarian political systems, discrimination, tolerance, interculturalism and multiculturalism. We attempt to spread anti-racist messages to various parts of society, through campaigns, cultural events and sporting events. The association cooperates with a school network and promotes informal multicultural education.

Address: P.O.BOX 33, 820 04 Braitslava, Slovakia

Tel/Fax: 00421 (0) 2 16 356

E-mail: info@rasizmus.sk

http://www.rasizmus.sk/

Foundation for Development of the Cultural and Business Potential of Civil Society

FDCBPCS, Sofia, BG aims at supporting the educational, cultural and economic development of the civil society in Bulgaria and to stimulate intercultural and artistic exchange of experience, skills and ideas.

In order to achieve its aims, the Foundation conducts the following activities:

- supports new pedagogical approaches in different areas such as: culture, cultural exchanges and bridges, art, to overcome of old traditional pedagogical methods mainly used in Bulgarian schools and to support informal education by introducing new methods and media;

- participates in the development and implementation of partner organizations' projects and implements different research programs, projects and initiatives;

- works with a network of schools (organized in the framework of the eTalent eLearning project) and Local Action Groups (established following the LEADER approach under the Bulgarian National Programme for Rural Development) in numerous Bulgarian municipalities;

- conducts researches and analyses in accordance with the needs of the members and partners of the Foundation;

- recruits experts, specialists, partners and volunteers for supporting the activities of the Foundation;

- elaborates databases with organizations, artists, projects, events and others, connected with the traditional and modern art, tourism and professional training;

- organizes and conducts trainings in traditional and modern art, tourism and culture.

Address: 44 Krichim Street, Sofia 1407, Bulgaria

Tel./Fax: +359 2 862-25-06

Mobile: +359 88 930-61-34

E-mail: cubufoundation@gmail.com

www.cubufoundation.com/en/

Vienna Institute for International Dialogue and Cooperation

VIDC (Vienna Institute for International Dialogue and Cooperation) was founded in the early 1960s by Bruno Kreisky and Nehru to facilitate the cooperation between countries of the West and the South on an equal level.

The main political focus of the VIDC is to enhance a critical public debate on issues related to colonialism and racism and to establish an international dialogue based on equality and respect.

The VIDC acts on the assumption of a fair global world order and accordingly supports social processes of transformation, which initiate this social change. The VIDC is aware of the fact that it is part of the existent conditions and is active within them.

In our eyes, equal opportunity of all individuals is an indispensable precondition for a just society, which provides access to all resources for all, makes a life in dignity possible and expels all forms of discrimination.

This implies a perception of the world that is not geared with traditional concepts, terms and themes of action, but which supports equal rights and emancipatory processes.

Instead of militarily or politically arranged logics the VIDC places emphasis on concepts and principles of peace conserving or initiating philosophies and politics.

Today the organization has three departments: moving cultures with a focus on art and culture from Africa, Asia and Latin America, FairPlay with anti-racism activities in sports and a development policy department researching on development issues. A specific action sphere is represented by intercultural projects with artists from the South for the purpose of giving Austrians a possibility of concrete and positive experience with people from a different cultural background.

Address: Möllwaldplatz 5/3, 1040 Wien, Austria

Tel.: +43 1 713 35 94

Fax: +43 1 713 35 94 73

Email: office@vidc.org

www.vidc.org