



LET'S GROW TOGETHER

***New paths for
social inclusion***





#socialinclusion

#selfdiscover #creativity

#movement #leadership

#growth #communication

#youth #awareness

#dance #movement

#nonformaleducation

#peers

#competences

#choice

#opportunities

#heritage #authenticity

#arts #determination

#opportunity #self-development

#multicommunal #multicultural

#conflict
#performativeart

#culturalidentity
#collaboration #cooperation

#selfreflection #dialogue

#youth

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WHAT IS NON FORMAL EDUCATION

Non-Formal education is any educational activity that takes place outside of the formal education system. Non-formal education is an integral part of a lifelong learning concept that ensures that young people and adults acquire and maintain the skills, abilities, and dispositions needed to adapt to a continuously changing environment. It can be acquired on the personal initiative of each individual through different learning activities taking place outside the formal educational system. An important part of non-formal education is carried out by non-governmental organizations involved in community and youth work.



ABOUT THE PROJECT

Let's Grow Together! - New paths for social inclusion seeks to address social exclusion resulting from the scarcity of alternative, innovative and participatory methods for the development of key competencies in children and young people. A significant proportion of children and young people are extremely unmotivated to learn by the methods used in the formal education system (traditional approach of knowledge transmission following a predefined program), which has serious consequences. The ultimate consequence, however, is the increase in the number of socially excluded children and young people, especially those with fewer opportunities, because of the lack of support and means to overcome the many obstacles in their lives.



Project Goals

1. Promote social inclusion and equal opportunities of children and youth by providing new methods of developing key competencies and common values, complementary to those employed by formal education and training systems;
2. Encourage sharing among participating organizations of innovative and participatory methods and practices (based on sport, art, digital media, and/or non-formal and informal learning) aimed at enhancing competencies and learning in children and young people to subsequently devise (and apply) a basic methodology that effectively promotes their full development and equal opportunities;
3. Create and/or strengthen collaborative networks between organizations active in the field of art, sport, politics, and/or non-formal, informal and formal education of children and young people;
4. Increase the capacity of organizations (and their staff) to operate at a transnational level and to implement joint initiatives aimed at promoting participatory, alternative, and attractive learning methods.

Participants Profiles



DCTR – Group of participants with ages from 14 to 18 and 3 older members from the same neighborhood, as it felt more comfortable to the rest of the group;

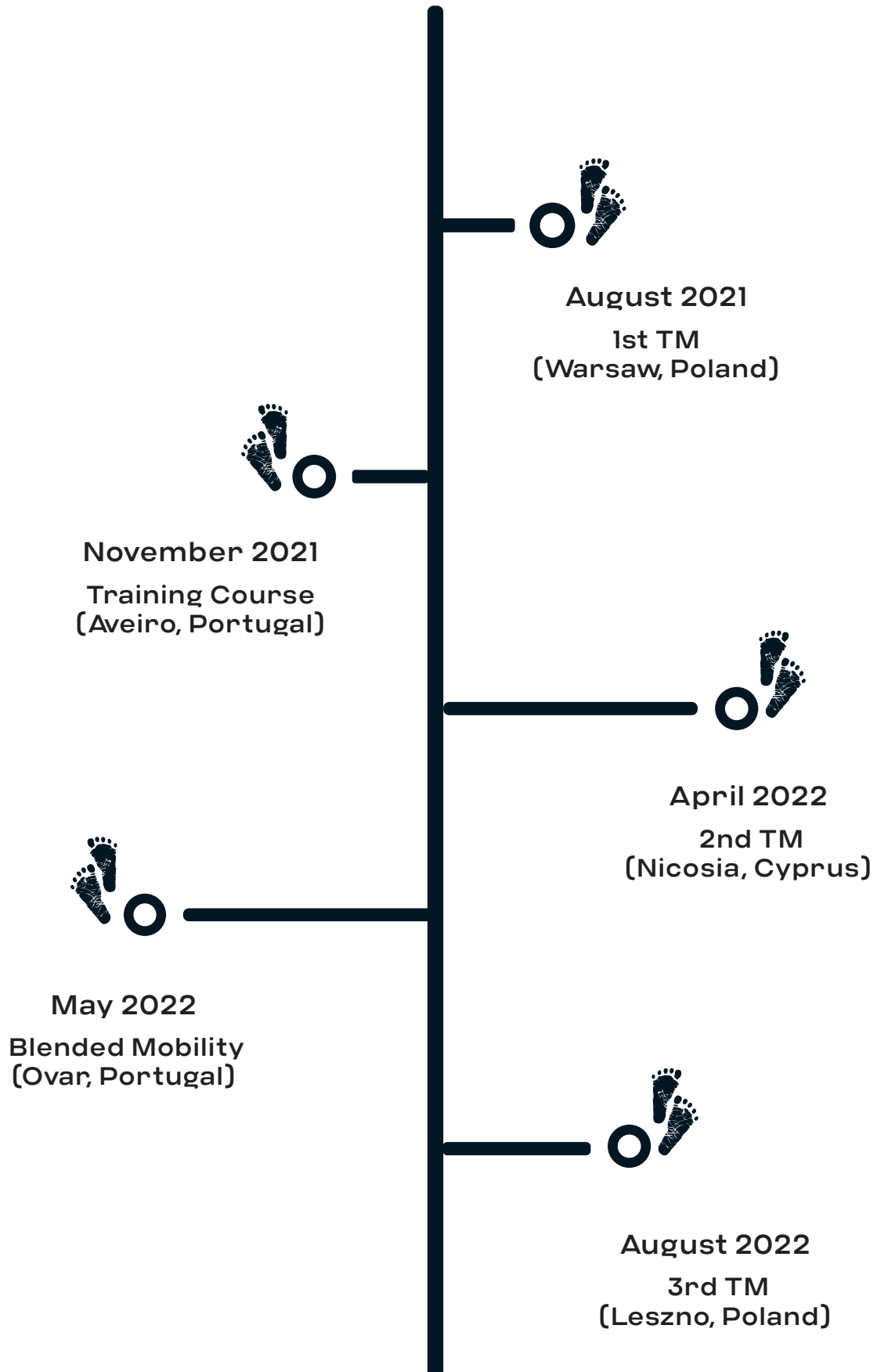
PROACTING – Group of teens, ages 14 to 20;

FII – Group of teenagers, ages 14 to 19 from a folk group from Eastern Poland;

CAT – Group of people with starting age of 6;

ROOFTOP - Teenagers from 13 to 18 years from public and private schools.

Project Timeline



WHO ARE WE AS ORGANIZATIONS

DCTR is a Cultural Association that seeks to improve and democratize everyone's access to training related to sustainability, emotional intelligence, and art. We work for our Associates and communities of people with fewer opportunities, through partnerships with public and private entities.



PROACTING is born from a joint identification of problems and the absence of solutions that incite a new direction for the transformation of social reality. It recognizes current problems and needs, especially in the youth spectrum and in the field of social inclusion, entrepreneurship, employability, and even innovation. With a priori knowledge of the immense challenges and barriers imposed on young people for personal, social, and professional development. The objective is to be a vehicle for access to new experiences that allow not only the development of skills - as well as recognition - but also access to opportunities that allow individuals to reflect, (co)create and act for internal and external change.



proacting
A força de fazer acontecer!

FII, Fundacja Inkubator Innowacji is a non-profit foundation located in Warsaw (Poland). We are working mostly on the local and international levels.

The members of the organization are mostly youth (students, high school pupils, etc...) and specialists in working with youth and children, United around the idea of promoting education and European awareness among the youth and generally among the society, supporting people, helping people with fewer opportunities in their social integration, making youth participation in public life more active and strengthening the principles of civil society and democracy.



Our organization is open to everybody, so every individual who would like to contribute to making changes within the region, at the same time increasing its capacities, might join us to create a better future. Another aim of the organization is to intervene with competent authorities to protect the interests of vulnerable social groups and to promote the participation of youth in the improvement of social and cultural issues.

CAT, Fundacja Centrum Aktywności Twórczej /CAT Foundation/ is a non-governmental organization, operating since 2008, promoting the demands of non-formal education, key competencies, attitudes of openness, tolerance, and equality of life in a multicultural society. The Foundation is active in the field of building local activity, strengthening social engagement, a sense of European citizenship, and spreading European values - in particular the attitudes of tolerance, openness, and respect for human rights. The legal basis of the organization is the Act on public benefit and volunteer work, the headquarters of the organization is Leszno, Poland. The Foundation pursues lifelong learning postulates, implementing social projects at both local, national and European levels.



ROOFTOP, Rooftop Theatre Group is a multicultural organization that engages in diverse topics and activities through the medium of performative art. Rooftop works in an inclusive and collaborative environment aiming to create dialogue and address cultural boundaries; that not only apply to Cyprus but also common cultural themes and global issues that face humanity in our world today.



Who are the trainers and facilitators

DCTR – João Almeida, Graduated by the ESD (Caixa Geral de Depósitos Award for the best Graduate 2016/2017), In 2014, he integrates the play Secret Secret by Ana Figueira for Companhia Instável. In November 2016, he performs in FOLCLORE by Luís Marrafa, a co-production between ESD and Companhia Marrafa vzw. In July 2017 he created the Metamorfose IV project, a co-production between Culturgest and ESD. Since 2017 he has collaborated with the cultural association DCTR. In 2020, he performs in Sara Bernardo's 1984 play for the Instable Stages, adapted for the videodance Beathe a little bit Faster, Now for Inshadow 2021. In 2022 he is the creator and performer of the play Lá Fora / Cá Dentro premiered in the cultural project 23 Milhas.

PROACTING - José António Dias, Master in Community Intervention and Education. He has experience as a Youth Worker, pedagogical advisor and project manager since 2017.

FII – Natalia Kowalska is a folklore and modern dance trainer. She works with youth aged 11 to 20 years old for 12 years. She understands her work not as training but as cooperation with young people and as assistance in their personal development.

CAT – Wiktoria Walenciak is experienced in teaching kids 3-10 years old, is an animator, and works with non-formal education for a few years, **Giuliana KAJAK** works with youth and works with non-formal education, took part in ESC projects, and lead some workshops.

ROOFTOP – Oya AKIN is a London-born Cypriot actor, director, educator, facilitator, translator, and peace activist. Since 2003, she has taken part, collaborated, and/or led more than 100 bicomunal, multi-communal, multilingual, multicultural theater, feature-short-documentary-tv film, literature, and peace education projects; **Gulsen KADRI** is a trainer in non-formal education using theater-based methods for improving communication and team-building skills in youngsters. She has co-founded Conversation Cafe, an initiative to bring people together for meaningful conversations. She has given seminars/workshops to more than ten thousand people on holistic nutrition and lifestyle approaches.

CREATING A MODEL FROM AN ARTISTIC OBJECT

The process of creating the methodology for the local events from an artistic object passed through the use of the creative process of the later. Every artistic object is subject to a creative process, which goes from its conceptualization to the creation of the object itself. From the creative process of "Why is the sky blue" it was possible to create the methodology for the local events based on the premise of the creation of movement proposed by the choreographer in rehearsal that generated creative responses by the dancers, thus creating a universe of themes.

This universe of themes can be organized into chapters that translate to sessions, and in these sessions, the interaction can be done through games, activities, and movement proposals that are related to these themes.

In this sense, adopting interaction methods between children and trainers that favor these objectives is essential. From the point of view of progression from session to session, it is recommended to assimilate concepts about movement using Laban Movement Analysis.

In Laban Movement Analysis (LMA), human movement is analyzed and systematized, being used in different contexts of use of the body besides dance, namely in the area of physical education and theater. Throughout the creative process, the assimilation of the four major categories organized by Laban will be essential: Body, Time, Dynamics, and Relations.



TIPS FOR THE FACILITATORS

A Session Step by Step

1-The youngsters were helped to get to the place not only physically, but also in spirit and mind. Instructing them to focus on themselves, in the environment, and then to observe themselves in the given environment. For this, energizers/icebreakers were used.

2- A team-building activity took place to create a safe learning environment and connections and union between participants.

3- A warm-up of the body, with the use of basic gymnastics, breathing and stretching techniques, dance, or theater.

4- A conversation on the specific topic of the session, where the youngsters expressed their interests and ideas, but also give way to the facilitator's observations, determining the ideal strategy to approach the youngsters and conduct the session.

5- Physical exercise that revolves around the theme of the session and is conducted so that youngsters are aware of it, and it may be the natural world or its interior.

6- time to relax, cool and stretch, so that youngsters can return to calm and return to the world.

7- Finally, a reflection is held on the session and the learning felt with it.

What does the Facilitator do?

The facilitator is the person responsible for the sessions. They prepare the sessions, coordinates them and implements them. They should:

- establish a safe and reliable environment for all participants and be available to help and ask questions;
- promote positive values, be tolerant and help participants. The attitude should be non-judgmental, integrating everyone into the activities;
- set the rules, explain the limits and expose the contents;
- use language appropriate to the age of the youngsters;
- always be careful to adapt the attitude and the questions to the moment;
- ask questions, guide the youngsters' conclusions, ask for feedback, and do a debriefing at all sessions.

Non-formal education principles to have in mind

Learner-centered

The methodology was written to satisfy the youngsters' innate instinct for exploration and self-expression.

The educational program uses interactive strategies to involve youngsters and young people to develop their skills and new skills and adapt to the needs and characteristics of the group, thus focusing on the learning experience of young people and not on a fixed method.

The methodology is adaptable to the characteristics of the group (age, experience with NFE or dance, educational difficulties, ...).

Agreement between trainers and learners on learning objectives

At the beginning of the sessions, there is a part dedicated to set common goals and rules, so that youngsters feel involved in the project and motivated to participate.

Transparency

At the beginning of each session, the facilitator should expose what is planned for the day, without revealing all the details but still letting the youngsters prepare themselves for what is coming.

Confidentiality

When difficult topics are discussed directly and openly with the group, youngsters are more likely to talk to the facilitator to advise them or share their problems and thoughts. The facilitator can give his opinion but should never reveal what was said in private conversations.

It is fair to give the possibility to share circularly, that is, to allow everyone to express themselves. At the same time, it is important to learn to respect the times of those who have more difficulty in expressing themselves without forcing them.

Attention to the content and methodology

While paying attention to youngsters' needs and interests and the cohesion and composition of the group, we are working with a clear framework that provides common objectives and tools to all organizations.

Voluntariness

One of the keys to non-formal education is that it is not mandatory. Therefore, participants will be encouraged to participate, but never forced.

The role of the facilitator is to create a safe and fun place that will promote youngsters' involvement, so that, as a group, they create an atmosphere of participation and commitment.

Participation

One of the biggest challenges for activities is encouraging youngsters to be active during the sessions. Peer education is considered a priority, so it is always a good idea to remind the group that life is more fun when we actively engage in what we're doing. If you do things without energy or motivation, you'll never find them funny or fun.

Ownership

Since learning outcomes can only be achieved with the active participation and involvement of the participants and their contributions through the sharing of information, ownership of both the outcome of the sessions and the process by which they are achieved is purely shared between trainers and participants.

Democratic values and practices (equality and equity)

The sessions are a space where the participation, opinions and feedback of the participations are of the same importance. All participants contribute equally, and all their opinions are taken into account by the coaches. Decisions are made as a group.

All youngsters are guaranteed to achieve similar learning goals, so those in need of more attention and/or explanation are helped not only by coaches but also by their peers.

It is necessary not to forget that activities such as icebreakers, team-building games and drama can help develop a safe learning environment and improve relationships between the group.



Difference between Debriefing, Tip, Evaluation, and Reflection

DEBRIEFING - Debriefing is the process of strategically examining and analyzing what happened after the completion of an event or activity, within the context of learning. (Stephanie Lancaster). The aim of the debriefing is not just to provide information, but to help the participant leave the experimental situation in a similar frame of mind as when he/she entered it (Aronson, 1988).

TIP - Talk about the facts (what happened), summarizing them.

EVALUATION: the act of forming an opinion of the amount, value, or quality of something after thinking about it carefully. Eg. How close was this session to your expectations?

REFLECTION: careful thought about something, sometimes over a long period. The reflection should be made by the youngsters to the youngsters themselves. Ideally, there should be a quick reflection after each activity (these should be more specific questions related to the activity itself) and one at the end of the day, in case there is more than one activity planned. If you do a long process with the youngsters, for example, in the end of the process, you can guide them to reflect on all of the sessions.

Source: *Oxford dictionary (evaluation and reflection)*

Examples of questions to help guide the reflection process:

Assessment of what happened

- How do you feel after the activities? What changed? What remained the same?
- Your favorite moment
- One thing you learned today
- How did you feel during the activities?
- A word or image that remained in your mind after the session?
- What changed today? how will you see the world in a different way?
- Is there something you wanted to say but didn't say?
- Do you think you have found out more about yourself?
- Which activity made you feel most comfortable?
- In one word, resume your feelings today

Focusing on the future (relevant especially in the end of a mid/long-term process but important also from session to session)

- What would you like to happen next time?
- What will you do with this knowledge?
- What is your takeaway from the session?
- What should we repeat next time?
- Where to go from here? (especially in the end of a certain process, so that the youngsters think about what they can do from there forward)

When Preparing The Sessions...

1. Consider the target group and the issue you want to address.
2. Establish the learning objectives you want to achieve.
3. Reflect on the method you want to use and adapt it to all the above.
4. Define the activities step by step, with the duration and materials: create a timetable for the session, but remain flexible with the implementation.

Keep in mind that the goals should be adjusted, if needed.



IMPACT

By observation made by the trainers, it is possible to affirm that these skills were developed:

- Growth of body self-awareness;
- A better understanding of group dynamics, difficulties, and support of the group;
- Growth of trust in the other, especially in pair dance;
- The youngsters are more comfortable with themselves, their bodies, voices and each other;
- The youngsters can express themselves more freely.



ANNEXES

OUR METHODOLOGY

SESSION	COMPETENCES TO DEVELOP	PRACTICAL EXAMPLE	CONNECTION WITH THE THEME
1	<ol style="list-style-type: none"> 1. Group awareness and self awareness (“I am an individual in the middle of a group”); 2. Perception of the possibilities of movement in the body; 3. Understanding of non verbal communication through the gesture as a form of dance. 	<p>Develop warm ups in a group dynamic or an individual dynamic that build up in a group dynamic (going from solo to partnering with 2, 3, 4 elements until the whole group is involved.</p> <p>Introduce the conceptual part with some exercises that can use the body (ex. draw the sky with different parts of the body) or different materials (ex. Drawing, painting, writing)</p>	<p>“What do you see in the sky?”</p> <p>Use the allegory of the sky as a the whole (group) with some elements that are apart of it (different individuals)</p> <p>Work with elements that we can find in the sky (stars, clouds, etc.)</p>
2	<ol style="list-style-type: none"> 1. Work tools related to verbal and non verbal communication; 2. Attention and the need to hear the other; 3. Creative answers do abstract questions; 4. Understand the diverse basic actions to the body. 	<p>Once the group dynamic is established, in this month it is possible to focus on games and exercises of pairs to work on this need to hear the other.</p> <p>Games related to mimicking (“I am the sky and you can ask me anything”), and through that mimic establish dialogues that are purely gestural.</p> <p>Create exercises that are more driven to plastic answers. For example to a certain amount of abstract questions, the child can choose which interface he wants to use to answer. (Draw, painting, writing, photo collage)</p>	<p>“If the sky could talk, what would you ask?”</p> <p>Through this question it is possible to make this second month a c o m m u n i c a t i o n focused month.</p> <p>This question will stimulate children to think in an abstract way that reinforces the need to non verbal answers.</p>

<p>3</p>	<p>1.Tools related to verbal communication; 2. Understand basic emotions; 3. Connect basic emotions to body language or plastic expressions.</p>	<p>Play games that explore the different colors and the mixture of those same colors. Relate colors to different emotions. Play games that explore different body languages related to different emotions; Create masks with different faces reproducing different emotions. With the masks we can play games that work the language of the body (“how dos my body move when it’s sad or happy?”)</p>	<p>“Colors and emotions” This month should be focused on conversations in group to comprehend and identify the different emotions The group must understand that different colors of the spectrum can translate to different emotions.</p>
<p>4</p>	<p>1.Identify basic actions related to the principals of movement of Laban; 2. Experiment different ways to move in the space; 3. Experiment different dynamics of movement through the same basic actions</p>	<p>Through the basic actions in the principals of movement of Laban, its possible to create games where children can understand simple ways of movement and create small sequences. Create games related to the level of energy and speed on which the body moves (related to the light spectrum)</p>	<p>“Light and color” This month should be about the light spectrum, the limits of the optical spectrum. The participants should learn why objects have the color that they have.</p>

5 Month dedicated to moments of self appreciation related to what was developed in the first four months. It is important that after every session in the previous months the process is recorded to allow the participants and the facilitators this moments of self appreciation.

<p>6</p>	<p>1.Understand the body as a singular in the middle of the group while moving</p> <p>2. The body in relation: paying attention, approaching / moving away, surrounding, touching and carrying the other, etc.</p>	<p>The warm-ups should focus on the group dynamics, as seen on month 1 but now with the consciousness of the possibilities of the body (ex. walking with different actions and dynamics and tasks in pairs).</p> <p>Create games that one leads the group on moving a certain way, you can apply different themes and role-plays to generate movement (Follow the leader);</p> <p>Create games that explore the different relations with the body (consult Laban);</p> <p>This month is important to explore physical contact.</p>	<p>“Atoms and Molecules”</p> <p>Everything around us is composed of matter. Matter is composed of molecules. A molecule can be composed of two or more atoms. Atom is a smaller unit.</p>
<p>7</p>	<p>1.The body in relation: Touching and supporting;</p> <p>2. Understand non verbal communication through touch and manipulation (to drive and be driven)</p>	<p>The warm-ups should consist on manipulation in pairs to explore the different possibilities;</p> <p>Create exercises in pairs/trios/quartets. Its purpose is to offer weight transfer, creating shapes and structures.</p> <p>Creative exercise of shadows and pictures: create human shapes or shadows (working with light) through the imitation of pictures and images chosen by the trainer.</p>	<p>“Forms and structures”</p>

<p>8</p>	<p>1. The importance of objects in a creative process: - Manipulation of different objects</p>	<p>Small and simple research about the movement of electrons from one atom or molecule to another; Choose different objects to explore with simple movement. (what are the possibilities of each object?)</p> <p>Through the research results create small games involving balls or other object of the trainer choice, that represent the electrons' process. .</p>	<p>"Electrons" Electrons move from one atom or molecule to another atom or molecule.</p>
<p>9</p>	<p>1. Reflection about the process as a whole; 2. Self appreciation; 3. Comparison of initial results and expectations with current results. 4. Work memory and interpretation.</p>	<p>This moment should be dedicated to build in group a small structure with elements worked in previous months:</p> <ul style="list-style-type: none"> - The trainer should reflect on what went best each month and reflect with the group; - Since there may be graphic and movement materials, this structure may have a mixed format; - The trainer and the group should revisit moments chosen from previous months and revisit to percept eventual changes. 	<p>"Why is the sky blue" When light passes through the atmosphere, the spectrum is divided into seven colors and a rainbow appears. Through air, water and dust molecules, the sun's rays are responsible for the reflection of the blue wavelength of light.</p>



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