





This compendium is the result of collective work.

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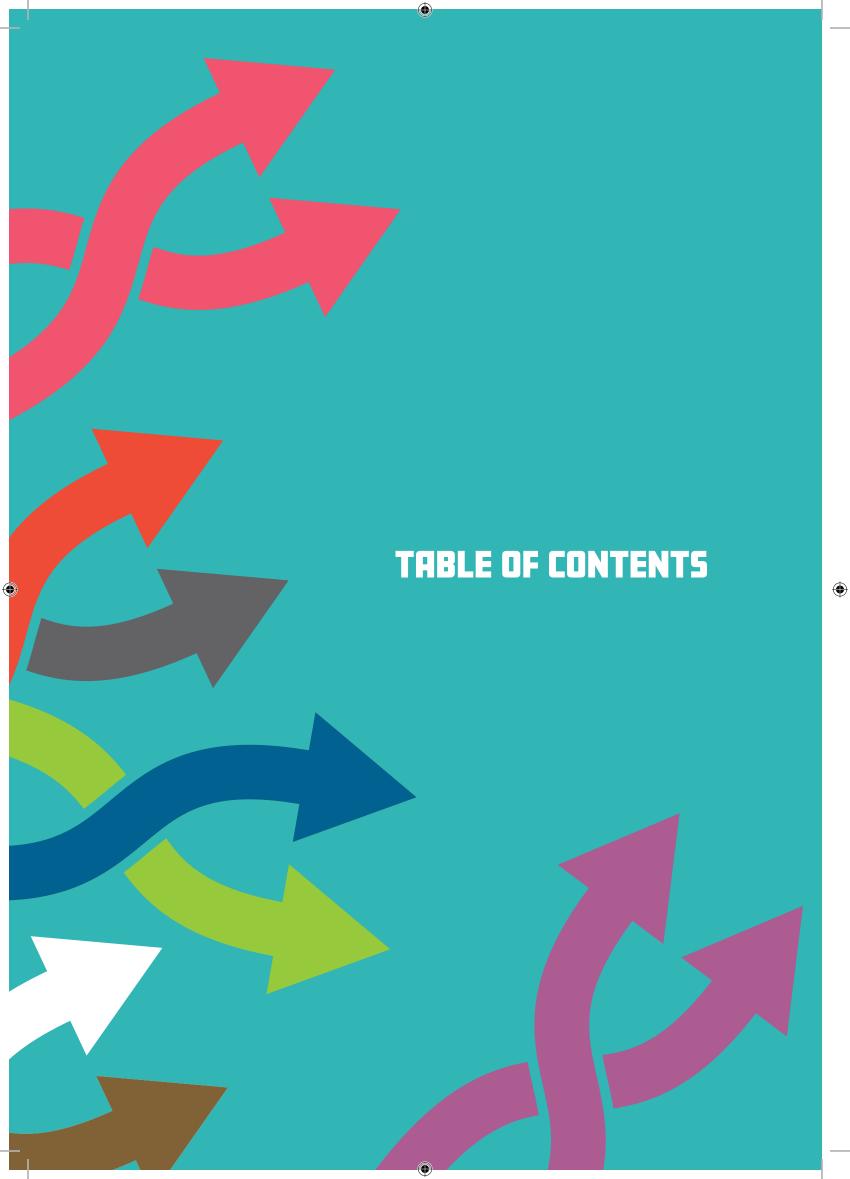
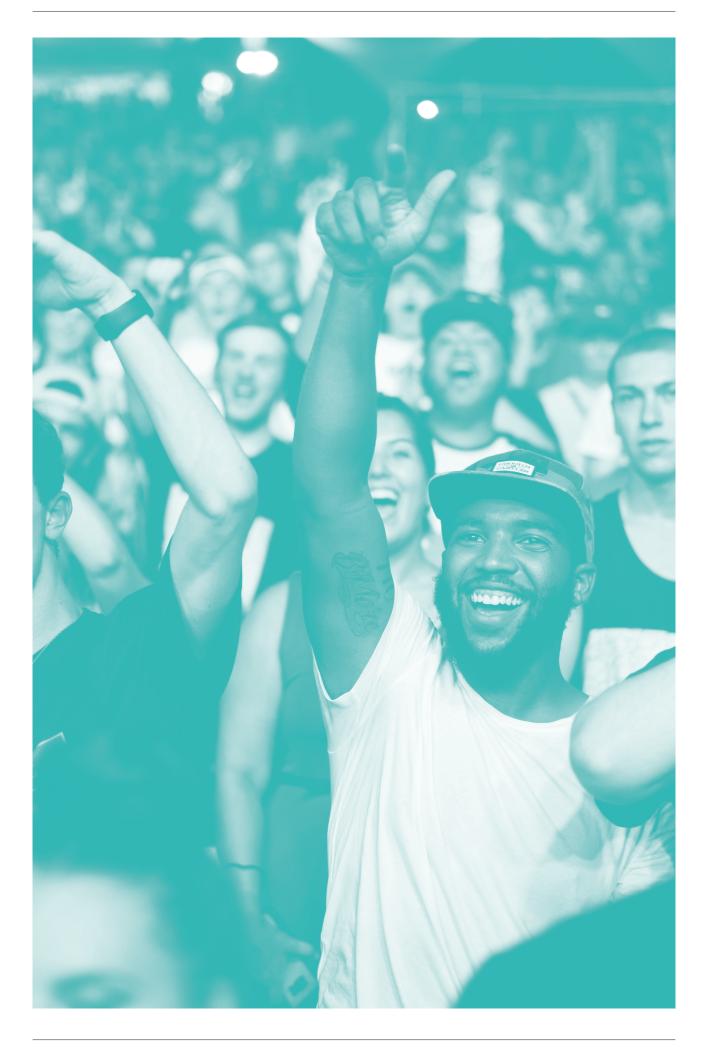




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FOREWORD

More than ever, intercultural skills are essential in European societies of today and tomorrow. Diversity, whether it is gendered, professional, cultural, religious, geographic, etc., is inherent and more and more apparent in our societies while coexistence has become a major issue to the extent that it has been the subject of social debates in recent years. This explains the need for developing intercultural competences by supra-national agencies such as the European Union and UNESCO. Intercultural competences are the key to acting in complex environments and creating inclusive spaces. The White Paper on Intercultural Dialogue adopted by the Council of Europe highlights the close link between social cohesion and interculturality.

The purpose of this European collaborative project is to help develop intercultural skills by proposing a *Compendium* of innovative practices that promotes intercultural awareness and learning.

Why a Compendium?

From the Latin *com* (together) and *pendere* (weight), the word Compendium refers to a compilation or collection of general principles or key elements of a practice or measures. Here, it focuses on innovative teaching practices for an intercultural approach. This involves capitalizing on the experience of tested and proven practices, which are effective and relevant to address issues of social, ethnic, linguistic and cultural diversity. We know that learning from experience increases the chance of success. In most cases. this is done by means of instruction manuals or guidelines, which typically provide information or advice on a particular topic. This approach will maximise the effectiveness of the action through all the main activities in order to identify, create, store, share and ensure a better use of knowledge. It will also foster the professional development of experienced persons, optimise the training of new recruits and avoid "reinventing the wheel", identify and replace inappropriate practices, improve the quality of service delivered, and minimize the loss of experience-based knowledge and organizational knowledge – both tacit and explicit.

This digital book is part of the intellectual productions resulting from MICEP (Mainstreaming Intercultural Competences in Education Project), funded by the Europe Union within the framework of the Erasmus+- Key Action 2 for the strategic partnership in higher education.

It is divided into two parts:

- A) A description of various innovative practices from non-formal education; and,
- B) Case studies

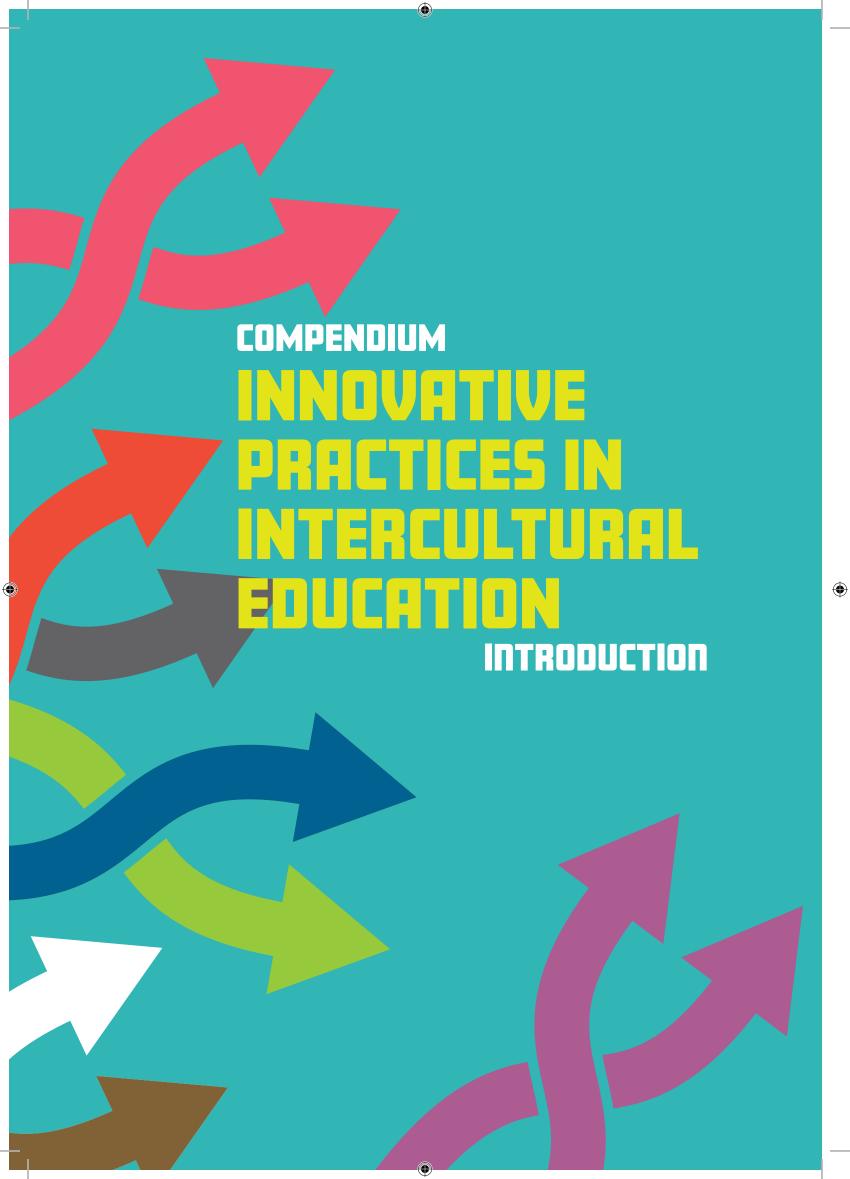
For the Council of Europe (2008), one of the major roles of higher education institutions resides in fostering intercultural dialogue: "the university is ideally defined precisely by its universality", through the training of "intercultural intellectuals" able to play a full part in civil society (p.33). The Council of Europe strongly supports and assists in the development of intercultural skills within university and non-university settings to foster cultural dialogue and inclusivity. In this work, the term "interculturality" is used to refer to "the capacity to experience cultural otherness, analyse it, and use that experience to think about issues generally taken for granted within one's own culture or environment" (Byram, 2009, 7).

This interculturality is, in turn, a tool to promote inclusion. This training and co-construction approach is by itself an intercultural experience led by a multidisciplinary team, for it requires an intercultural vision that is characterized by "decentring to better understand one's own socio-cultural identity, the penetration of the other's reference system, and finally negotiation and mediation" (Cohen-Emérique, 1993, 76).











INTRODUCTION

What the activities presented in this project have in common is that they are equally appropriate in various educational structures (schools, associations, community centres, universities, etc.) and can be mobilised for informal and nonformal education settings. They are laid out here using sheets describing the standard activity (detailed disclosure of the number of people, the objectives, the proceedings, the issues, the process, and the expected results), which could be tailored to other contexts.

The value of this compendium is that it is the product of a co-construction by authors coming from various countries and institutions (including community and academic stakeholders and trainers).

At a workshop involving all the partners of the MICEP project (Budapest, June 2018), a collaborative approach among participants enabled them to identify and build together the fundamental criteria to design a practical workshop aiming at developing intercultural competences.

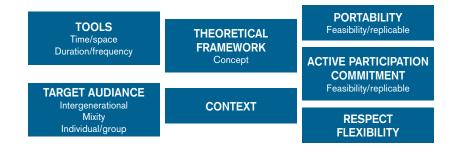
The result of this work was twofold: not only did it enable us to clarify our own conceptions of intercultural workshops and our own ways of working, but it also exercised our own intercultural competences (including decentring, listening, sharing, exchanging and co-constructing) within our own team. By working independently, each member of the group (10 people) was led to reflect on his/her own criteria perceived as essential to develop intercultural competences. On a piece of paper divided into four parts, each group member wrote down one criteria in each box. In a second phase, five teams of two were formed and instructed to choose by consensus four new criteria (either because some of the criteria were synonyms or some were considered more essential). That step was one of sharing, evaluating the criteria, listening, distancing, critical analysis within the teams (all of them were composed of trainers and teachers from different countries). Having to deal with an exercise which required keeping to instructions and jointly producing a consensus outcome resulted in several mechanisms described below. Unlike exposés of ideas, practical workshops activate cognitive, physical, interactional and collaborative processes, which are referred to as intercultural competences. During the third phase of the workshop, in a large group, we shared the criteria on a board in order to get an overall view and to identify links between them.

The atmosphere of the group was enriched by this moment of co-construction: sharing and doing together were expressed verbally as being very satisfactory, for a shared common vision could be achieved.

The introduction of innovative practices and tools for fostering intercultural competences has managed to keep the wealth of cultural diversity thanks to the interactions between cultural frameworks.

These modules on intercultural competences are edited as a compendium of intercultural pedagogical innovations in order to provide students, teachers and professionals with an idea bank for educational projects. They prompt the practical application of educational experiences that foster the development of intercultural competences. An online platform presenting the initiative will also be made available. This booklet has been designed as a resource for all persons who have responsibilities in the area of education, training, but also trainers, facilitators, and students who wish to enhance their intercultural skills. It is also aimed at parents and tutors, curriculum developers or decision-makers in the field of informal, non-formal and formal education. Thus, it intends to be very pragmatic: not only does it aim at clarifying fundamental concepts, it also offers practices fostering intercultural competences in various training and learning contexts such as schools, associations, training centres, and universities. It provides self-assessment tools, which will finally be meta-cognitive: what are the new things I have learned? How did I manage to get there? Alone or within a group? What in my initial representations, knowledge, habits, values (involvement capabilities) did I have to question to get there?

Before getting to the heart of the matter, this compendium first provides readers with definitions of the key concepts of "intercultural competences" and "innovative practices". Then, the first part introduces the various innovative practices gathered by the different partners involved in the MICEP project, including those from Hungary, Ireland, and France. The second part focuses on these practices by presenting them in a case study format. This compendium aims to serve as a practical guide to inspire educators. For that reason, a summary and a summary table of all the practices are provided to help them have a better overview.











DEFINITIONS OF KEY CONCEPTS AND NOTIONS

• Intercultural Competences

Intercultural competences refer to the attitudes, knowledge, openness, and/or understanding of others, and are also defined as faculties and actions required to be put into practice. They are interesting only when they are updated and implemented in various activities during intercultural meetings. Acquiring knowledge is insufficient to change behaviour, feelings, perceptions, representations and attitudes in the field of interculturality.

A person's intercultural competences serve to break him/her free from his/her habitual ways of reasoning (UNESCO, 2013), so that he/she can engage in social relationships in cultural contexts that are not his/her own (Bartel-Radic, 2009).

To illustrate this approach, a quick example will help to understand the difference between rhetoric and reality. During a music-listening workshop in a course on cultural and artistic mediation which took place in the Department of Educational Sciences at the University of Créteil, the teacher starts by asking the following question to a class of approximately 25 students: What is music to you? The students believed music is a universal language, the communion of all human beings, a moment of relaxation, a pleasure, the respect for others, sharing, etc. Then, inspired by a method from the music therapist Jost, the workshop invites ten volunteers to sit in a circle. The aim is to make them listen to three sets of two pieces of music (six in total): after having listened to each set, each participant is asked to say which piece they liked most. The listening sequences could be built as such: tracks 1 and 2, Jazz type music; tracks 3 and 4, world music; tracks 5and 6, soundtracks. The styles of the pieces chosen were not too disparate, in order to help the students express what they feel. The students, gathered in a circle, expressed from the very beginning their listening difficulties and started to squirm in their chairs. Then, at the debriefing, they described this moment as being unbearable and said the music was not what they were used to listening to and felt disturbed in terms of identity. There is a significant gap between their polite speech and meeting the expectations of the institution and their spontaneous behaviours showing a resistance to cultural openness.

This compendium presents in the form of workshops of innovative practices actions which aim at enhancing these competences. The practices described not only explain exclusion situations in an intellectual way, but also make people experience discrimination using role plays, writing, and other activities.

This compendium identifies and provides a variety of games and situations, to enable the encounter of people with different cultural references, as well as situations of interaction and communication with a view to deepen their exchanges, which will then become rich and efficient when meeting others, and more respectful. A purely intellectual approach is not sufficient as fostering intercultural competences requires a commitment to action and entails a reflexive disposition on each person's experience.

Fred Dervin (2004) defines the umbrella of intercultural competences according to four principles:

- "Openness to otherness (Porcher in Abdallah-Pretceille et Porcher 1999: 226) and development of intercultural capital;
- 2) Self-knowledge: "Self-identity questioning in relation to others forms an integral part with the intercultural approach" (Abdallah- Pretceille 2003: 10);
- Negotiation of relationships between one's own beliefs, attitude and significations and those of others (Byram 1997: 12), i.e., put an end to ethnocentrism;
- 4) Interactional and analysis skills. In other words, it would be more a question of "understanding" than "knowledge" of others."

These skills require life-long updating, hence the need to develop self-learning and autonomy, which is an essential intercultural competence (Devin, 2004). Students and trainees should be encouraged to own the process put in place during the training, for they alone will develop their own strategies, understandings, and actions to implement intercultural competences¹.









Innovative Practices

The National Council of Innovation for Educational Success (Le Conseil national de l'innovation pour la réussite éducative, CNIRÉ), chaired by Didier Lapeyronnie, provides a concrete definition for "innovative practices" in its first recently-published annual report entitled "For an Innovative School" (« Pour une école innovante »):

"An innovative practice is a pedagogic action characterized by considerable attention devoted to students, enhancement of their well-being, and learning quality. In this respect, it promotes and bears the values of educational democratization. Building on the creativity of the staff and all the students, an innovative practice is also based on a methodology of change initiatives. The partnership enables the team to enrich their action thanks to resources coming from their environment. Each of these points is not sufficient by itself, but combined together they turn an action into an innovative practice in its conduct and impact" (CNIRÉ, 2016).

The practices proposed herein are called innovative, for they aim at fostering inclusive education and a society, by emphasizing participation, learning by doing, and creativity. Far from being recipes, the practices presented propose approaches to positively transform the relationship with knowledge as well as with others in order to take action in complex environments and in harmony with others. Thus, they favour relationships with others, mediation through games and self-transformation. Change and critical thinking are what they are aiming at.

The term "Best Practices", translated by « bonnes pratiques» or « meilleures pratiques », is little used in the francophone world, for it refers to a judgment, a classification of teaching practices in order of value. We prefer to use the term "innovative practices" (« pratiques innovantes»), for they entail cooperation (CNIRÉ, 2016, 11-12) with people of other origins or cultural orientations and aim to develop the possibility to create common projects through a co-constructivist approach. Developing intercultural competences begins with developing a critical stance, which means being able to question one's own attitudes and behaviours, and having the capacity to de-centre from oneself in order to explore other ways of seeing and doing.

Experiential learning will be favoured because training in intercultural skills can only be done through an action-oriented approach toward education. This pedagogical approach, which encourages the active participation of all learners, aims to change behaviours, attitudes, knowledge, understanding of others, and actions. Face-to-face teaching and lecturing do not fit these objectives. To be efficient, learning by doing and active teaching methods are more suitable. Learners have to be actors, even authors of their learning: they get involved in their learning by comparing, contextualizing, thinking, analyzing, cooperating, and communicating. The techniques used here lead the learners to innovate their relationships with themselves and relations to the object of knowledge.

The approach presented here encourages exercises around a subject; a theme can be adapted according to the context, the level, the age of the participants, and/or the objectives and contents – all of which will turn learners into actors. They are the ones bringing representations, images, the-

mes, and stereotypes in order to collectively construct knowledge and/or attitudes. This approach aims to lead learners to develop an evaluative, critical and reflexive thinking for themselves. Learning has cognitive, physical, as well as emotional dimensions, which are included in the approach of an innovative and active pedagogy.

This type of educational strategy also refers to working groups that enable and develop the social dimension of learning. Collaborative or cooperative modes are essential to developing intercultural skills. These learnings aim at developing both cognitive aspects and social abilities of a person. Dealing with the social-cognitive conflict aims to work on one's own mental representations and reconsider one's stereotypes and be aware of exclusion mechanisms of some members. As Kurt Lewin (1959) puts it, the group constitutes a whole that is more than the sum of its parts. Working in groups enables each of its member and the group at large to bring something new (new knowledge, new behaviours, and new abilities). For this reason, working in a favourable environment is important. Social psychology shows that the context in which the learning takes place is crucial: feeling safe is a necessity (importance of framing, clear and non-contradictory instructions). That is why this compendium aims to present cases that can facilitate the work of intercultural education participants. In order to be operational, active and non-directive education methodologies have to propose a reassuring framework: being respectful, honest, benevolent, and understanding.

For example, Forum Theatre is a teaching tool that works both on one's own representations – it helps know, identify, and recognize prejudices and points of view- and behavioural change, thanks to acting games (Oberlé, 1989). It enables the work with stereotypes and cultural prejudices in order to criticise and transform them within a group. The notion of group is also central: all the activities proposed are centred around the group. Role-plays, case scenarios, theatre contribute to the development of intercultural competences, for they encourage learners to act differently from what they habitually would, by using new attitudes, norms or reactions. The game consists of following rules and respecting new norms, values, convictions, and ideas. In other words, discovering a "new identity".

The activities presented and analysed here are classified according to the audience, the location, the number (by favouring small groups: Anzieu & Martin 1971), the objectives, and how they are conducted. They are innovative educational practices coming from progressive education movements that highlight positive attitudes towards humanity². All these activities involve action, interaction, and the participation of people in order to develop intercultural skills that, in turn, require people to enhance their capacity to build themselves, build common projects, and take on measured and shared responsibilities, so as to establish the common foundations of a respectful coexistence. New pedagogies aim to be innovative, for, from an experiment, they seek to emancipate and give the power of action back to learners, and develop citizenship while respecting cultural diversity. Intercultural skills are an indispensable part of democratic citizenship. They are a key point of any education in the world, where cultural diversity is central.









The activities proposed here aim to give resources to trainers, teachers, students, and educators to participate in building a democratic and inclusive society. Therefore, the objective of this compendium is to provide everyone with access to a range of activities that not only foster intercultural development, the ability to speak out, and critical thinking, but also to address exclusion and discrimination mechanisms and ensure access to resources for equal opportunity.

To enable intercultural skills to develop, some principles (Série Pestalozzi, 2014, 93) need to be taken into

account. It is the question of proposing activities promoting intercultural skills and an inclusive society. We carried out a survey on innovative practices by recording activities implemented in various contexts (associations, schools, universities, and community centres) for the last ten years (2007-2017) in three different European countries including Hungary, Ireland, and France.

We have selected the practices and the cases deemed as efficient or promising by the actors. We have also favoured non-formal approaches and active teaching methods.

• TO SUM UP

Compendium target users

- Students
- Teaching staff
- Professionals working in the field with education and social intervention projects
- Trainers and consultants
- Mobility stakeholders

Audience targeted by the recorded practices

Young people, migrants, children, adult learners, people with special needs, people with disabilities, men, women, minorities, people in conditions of vulnerability, people of different ages, etc.

• Description of innovative pedagogies

An approach focused on developing skills, active methods, social constructivist learning, narrative/artistic/participatory/cooperative approach, formal/non-formal/informal approaches.

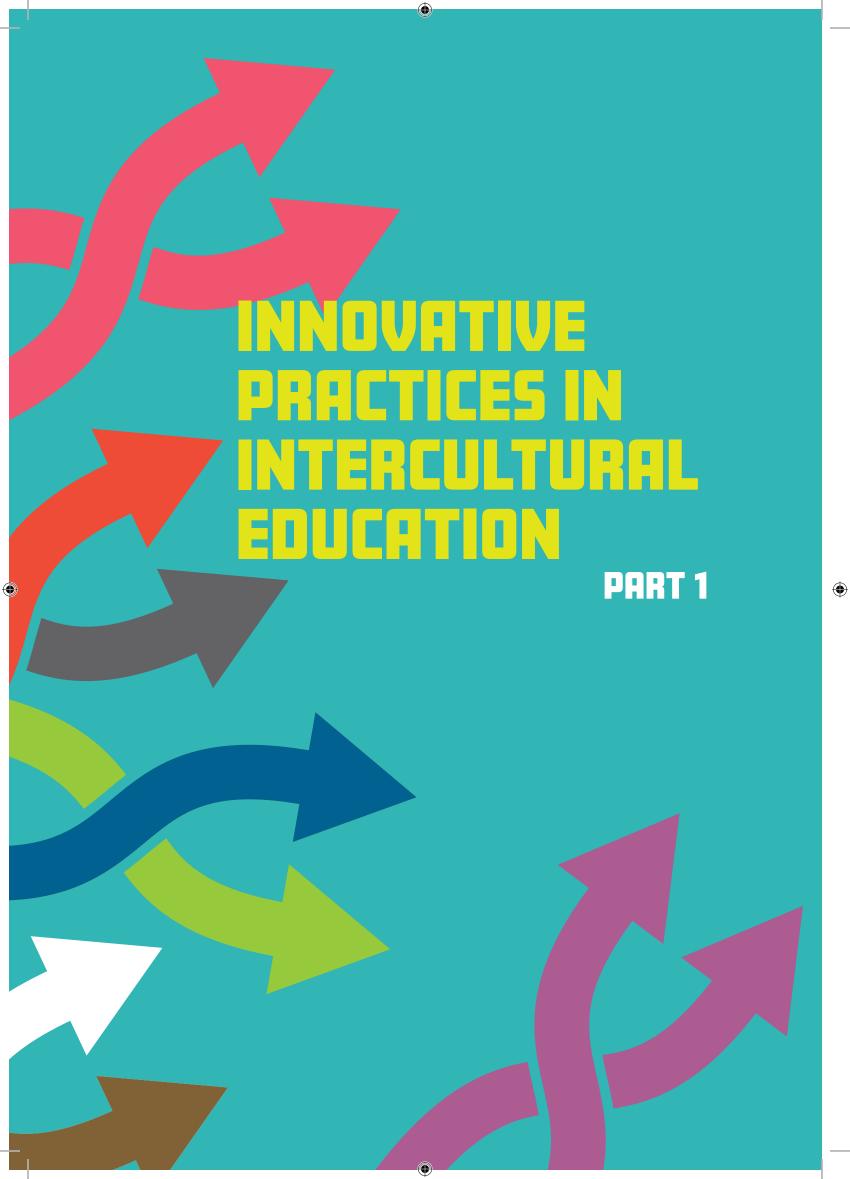
Type of activities

- Depending on the number of participants (duo, small group, bigger group, larger group)
- Occasional/regular
- Written/oral
- Formal/informal/non-formal framework
- Mixed/non-mixed
- Adults/teenagers/children











PART 1:

INNOVATIVE PRACTICES IN INTERCULTURAL EDUCATION

In this first part, approximately 40 activities implemented to foster intercultural skills are listed. For each of these practices, information on the context, the targeted audience, the objectives, and the implementation of the activity are provided. The aim is to help readers take ownership of the approach, so they can use, experiment, and update this information in their practices and workshops. This first part describes verified innovative experiments and various pedagogical tools that can be reused, practiced, adapted, and modified depending on the context and the audience. These innovative teaching practices refer to various activities, regular or occasional, involving different types of groups (small, larger/ members who know one another or not, mixed or not/ from different cultures or not, etc.).

The activities presented in this first part help the reader become familiar with some concrete examples of practices which aim to develop intercultural skills. The practices described were implemented in different institutions, including schools, hospitals, museums, community centres and associations. The aim is to provide examples of practices that were actually implemented. The latter not only focus on fostering linguistic skills, but they also highlight the importance of participation and group work or working within a group. This refers to a concept of teaching in which experience develops skills and participatory approaches enable practitioners to work with people but not only for those people. In other words, the purpose of this teaching concept is the development of the power to act.

Working within a group is essential, first, because our identity is social (belonging to a group shapes individuals, groups create our visions of the world and our stereotypes) and, second, because a group is a learning environment, where different visions of the world can be confronted, exchanged, and new representations of it can be created. The examples below refer to concrete experiences; their implementation requires knowledge of group dynamics and group leading and facilitation skills. Group management and team-leading training are essential to putting in place such activities: creating a positive atmosphere in the group so that everyone feels free to express themselves, rephrasing all the ideas to ensure respect for each individual, producing syntheses to make progress in the group tasks, clearly defi-

ning the objectives, being able to mediate conflicts, listening to participants and being in touch with them, etc.

The workshops described below are based on the experiences of the authors of this compendium and enable disadvantaged and marginalized publics to access culture, experience citizenship, or even freedom of expression, which are fundamental rights. Although the main objective of the practices presented is to develop intercultural skills and to take into account intercultural dialogue, these workshops also have concomitant goals, such as the development of self-confidence, openness to others, and communication.

Mediation through games, artistic practices, or digital technology are often highlighted as facilitating links, expression, or language and communication interactions.

The first part presents the practices that develop intercultural skills using workshops or programmes targeting minorities and mediation through **shared activities**. The second part places emphasis on activities that involve work on interculturality by focusing on the **context**: the context can be adapted, reworked, and changing; it can also promote everybody's intercultural skills development. The third part presents the training programmes that enable teachers, facilitators, educators, etc. to foster skills needed to act in the field of interculturality. These programmes can be initial training for students (future professionals) as well as continuing training.









1. 1. Mediation through games and activities: SHARING

International Solidarity And European Citizenship/Young People/Occasional Meeting/ Reflection-Reflexivity

CEMEA (Training Centres for the Promotion of Progressive Education) is a French association for popular education. With a national and international network and known as an educational movement committed to innovative projects, it acts to develop intercultural education. The exchange programmes organise with cultural events (Avignon theatre festival, the Francofolies of La Rochelle, the Printemps de Bourges music festival, etc.) consist of actions shared between young people from diverse background. An example of a project under way – "International solidarity and European citizenship" – aims to enhance young people's abilities to travel, be open to others, other cultures, and other nationalities. These experiences are rich and help confront differences and understand diversity. This education builds skills and knowledge as required intelligence to become a fully-fledged actor and citizen. The goals of these meetings on shared activities are clearly explained to participants and volunteers.

Bodi/Pre-School/25-30 Children/Partnership With The French National Education System-Association

The Elan association puts in place numerous activities that aim to develop intercultural skills. The first one we will present is called BODI. The project was implemented in a pre-school in the department of Seine-Saint-Denis³. The partnership between the Elan association and the school has been created to respond to contextual needs – the majority of the children have newcomer parents or are members of cultural minorities – and find an adapted response to questions of cultural differences and migration. Through various activities, issues related to diversity are explored with the children. Topics such as the body and non-verbal language, gender, sexuality, hygiene, skin color, parties, etc., were chosen because they are seen as "sensitive areas" in multicultural contexts.

The Elan association gives twelve sessions throughout the academic year to pre-school children between the ages of 3--6. Presenting a different activity each week enables them to tackle identified issues. Each issue is turned into a game in order to adapt the children's knowledge and skills. For example, during one workshop different images were shown to children who were asked to guess if the images depicted scenes from Africa, or not. All the images representing animals or jungles were classified as being "African", but none of the images of big cities (Harare or Cairo) were classified as being in Africa. This innovative practice aims to work on stereotypes and prejudices using different means (physical approach, images, pictures, etc.). These workshops not only dare put on the table a number of issues deemed sensitive in a playful and gentle manner, but also take into account children's observation skills and address different themes related to interculturality by turning children into active participants in their learning process.

Food And Traditions Sharing/Students/Ireland

In Ireland, a college of further education working with very culturally diverse learners (30 countries in total) created an Intercultural Day. The goal was to encourage both Irish and international learners to sample food from each other's countries and develop a better understanding of their cultural background. The students' assignment was to present food, traditional costumes and photos of their culture. Each country created a stand with their traditional food, costumes and photos. As ambassadors for their countries, the students prepared the event: during preparations, strong bonds were created, exchanges were stimulated between students as well as between learners and teachers. The goal of the Intercultural Day is to create a place where everyone can appreciate the cuisine and traditions of each country in order to help learners and teachers to know one another better as part of lifelong learning and create cross cultural friendships. This Intercultural Day took place in Limerick, Ireland: "It is a great opportunity to learn about the cultures of the world, many of which are represented in Limerick city, and to have lots of fun at the same time."







• Introducing My Fellow Student From / Working In Pairs/Knowing Each Other Better/Students

In a college of further education working with a very culturally diverse communications class, a practice entitled "Introducing my fellow student ____ from ____", aims to encourage students to work together in pairs on a presentation and develop a better understanding of their partner's cultural background. The student's assignment was to work in pairs with a student from a different country on a multicultural presentation.

Each student presented their partner to the group with a description of their country of origin, brief geographical, political and economic facts, education, traditional foods, religions, holiday traditions and other information which they felt was necessary to describe their partner. The project was innovative in that the pairs from different backgrounds had to work together to exchange the information and form a picture of each other's background. Then they had to present their fellow student and their cultural background to the group. The practice encouraged understanding and respect for diversity amongst the group as a whole.

• Digital Storytelling/Asylum Seekers/France Terre D'asile

France Terre d'Asile is made up of reception centres for asylum seekers. It receives and offers residence to asylum seekers and makes sure they are provided with comprehensive social care since they were forced to exile. Professionals often have to deal with a very heterogeneous audience (in terms of nationality, education level and qualifications, professional and personal situation, alone or with a family, etc.). With the help of users, a support unit was created to help asylum seekers, either individually or in groups, to use computers as a tool of communication to tell about their journeys and stories. The goal is to make communication easier via digital tools. Using online communication tools, such as Facebook or online forums, this can play a role in self-reconstruction, because most of the time people refuse to talk to psychologists. Writing their stories also brings the understanding of the self. Mounting images with stories is a way to co-construct an autobiographical narrative, therefore to reconstruct oneself in exile. Telling your story online promotes various skills, such as creating bonds between professionals and story tellers, between the person and his or her story, between the professional and the understanding of the person's story, or between the people of the group. Digital storytelling makes communication between people easier because these workshops can be done in groups.

• Cooking Workshop/Allophone Newcomers/High School Of Versailles

In the high school of Versailles, in a class dedicated to new allophone students, a cooking project was created to combine learning French and learning about new cultures through food. Groups are made out of 15-20 allophone newcomers. With the cooking workshop, students are required to adapt to another setting than the usual classroom, thereby better integrating within the high school. The goal of this two-hour workshop is to share knowledge and cooking skills as well as encourage oral production by presenting recipes and written production by publishing the recipes in the school newspaper. It also helps to foster sharing and learning about cultural diversities: eating habits, culinary specialties, events for which those dishes are made, what constitutes a common meal, staple foods, meal times, and different flavours. The group dynamics promote exchanges between students and awake curiosity for other cultures. This workshop aims to integrate allophone students into the school and is led by several members of the school, including the teacher, the nurse and the chef.











2. Mediation through Arts

Artistic mediation sees in the activity itself the power to create bonds or bridges between two actors, to translate or to move from one world to the other. Arts and culture are viewed and understood as relation, language, communication, striving for socialization and integration. The artistic practices described below (theatre, creativity, fairy tales, music, etc.) appeal to the emotions, sensitivity, the body, the gesture and embody existential meaning and relational questions. It constitutes a framework in which intercultural skills can be explored, because it opens to the others, creates bridges and contributes to transformations.

Artivism⁴/Young People/Art And Politics

Often used for political purposes, art is a means to express opinions on society and/or the world. In European societies, interest in politics among young people is declining. The latter feel they have to endure policy measures that do not reflect their realities. How to raise young people's awareness of the political role they can play to impact society?

ARTIVISM intends to raise among young people social, economic, political and ecological questions through artistic projects. Artivism gives them the opportunity to express and defend their ideas through artistic and political action.

The creation process is essential, for it enables commitment and the discovery of oneself and others. It is the encounter between art and activism. The workshops proposed provide young people with tools that can make their voices heard to the broadest public. Besides, they are free and open to all young people. Artivism offers a space to young people to collaborate with artists from various artistic backgrounds and to acquire basic knowledge of their art. Thus, they will be able to reuse these skills to express their own social/political/ecological ideas through artistic creations. In addition, times of reflection inspired by non-formal pedagogies are used to encourage young people to engage and verbalize their reflections on social issues and their living environment as well as what they would like to see change. This project is innovative in that it opens up new forms of disobedience and actions: political action can become creative, poetic, and sensorial. By taking part in these workshops, young people raise their awareness of the role they can play in society and the impact they can have on it.

• Déclic Art/Young People/Self-Confidence And Employability

Most countries of the European Union (EU) face high youth unemployment rates: 17.2% of young people are job-seekers in the EU. Despite European and national policies to improve youth employment, a significant number of young people are neither employed nor in training. Déclic art is a workshop dedicated to young people, who come from multicultural neighbourhoods. Its goal is to bring them back to the labour market and highlight their skills through art. Encouraging creativity and imagination enables them to reveal and develop other competences. The methodology is inspired by Werner Moron and its "paracommand'arts" – the aim is to make visible the resources and skills of these young people. The latter take part in an artistic project that they conduct from beginning to end with the help of educators and video, audio and editing professionals. They become aware of the opportunity of having access to those resources and how they can be useful for their professional project. In addition, thanks to intercultural dialogue, young people feel valued in their social and cultural identity, which enhances their self-esteem. By using non-cognitive competences and a non-formal framework – more successful than formal and academic frameworks – this artistic project helps them gain self-confidence and enhance their employability.

• Theatre & Role Plays/Children/In School Or Association

Acting and staging plays created by socially excluded people is a powerful tool: it develops artistic and communication skills, releases emotions, and helps to take some distance from one's inner conflicts. Therefore, it is a tool for reflexivity. This workshop is based on group and peer interactions. Theatre makes it possible to address concrete social issues and favours the active participation of target groups. This workshop proposes to put on stage the stories and points of view of the participants – socially excluded people – based on their backgrounds and experiences. To put on plays involving people from this target group, various methods are used, including role plays, drama-pedagogy, and drama-therapy. The themes tackled are mainly linked to social issues encountered by adults and children from disadvantaged groups.









Fotel/Theatre-Forum/Combating Early School Leaving

The Elan Interculturel association worked with a vocational school in Paris – their students come from priority neighbourhoods of Paris (North-East of Paris), where more than half of the young people are of foreign origin. Some of the students are likely to drop out of school. Based on the techniques of theatre-forum, workshops are proposed to students between the ages of 16-18 to understand the major factors contributing to their leaving school and finding means to fight against this phenomenon. Twenty-four 12th year students were involved in this practice. At the end of the workshop, they performed a Theatre-Forum play that addressed the issues of early school leaving in front of teachers and other students of the school. To prepare for this performance, they actively took part in games fostering communication within the group, and exercises helping them to think about themselves. Thus, they could identify what hindered their attachment to school, their relationship with learning and their teachers. The use of theatre-forum helps to afford greater objectivity and hindsight in respect of oppressing situations and to involve all the members of the school in solving the issue. This resulted in a relationship that is flat, rather than hierarchical, between students and teachers, since everyone can have an impact on the scenes played. With artistic mediation tools, the Elan Interculturel association empowers the teachers and sensitises students about early school leaving.

Social Circus/Children/Inclusive Pedagogy

The Hungarian Juggling Association, a platform of independent circus artists, runs the social circus action group to provide training and club activities for young Roma children. The goal is to achieve social integration through teaching various circus activities to disadvantaged children. Children learn various circus activities - juggling, acrobatics etc. - at different levels. They learn to cooperate, make choreographies together, and participate in circus workshops. Along with social, emotional, artistic and physical competences, cognitive skills are also informally developed, such as attention, concentration, and control. The circus provides a new window on the world – both cultural and professional – for these children. This new method is used in many countries for different purposes: integration of excluded populations, promoting the right to access cultural and artistic practices for everyone, and pedagogy based on acting and sharing. In Hungary, this practice has been used only recently.

Creativity/Disadvantaged Children/Rehabilitation

The creative course given by Beáta Somody, a teacher of visual arts and environmental culture in the Lakatos Menyhért Primary and Secondary School, aims to not only fight against segregation but also develop Roma students' autonomy in her school located in a disadvantaged neighbourhood in Budapest. These workshops dedicated to disadvantaged pupils build a cooperative community of children via creative artwork and community work. Beáta Somody managed to motivate her pupils known as being "difficult to teach". She gets them actively involved in successful art projects, in creating a decent classroom and school environment from extremely poor conditions. The students' art works are then shown to the public at exhibitions – it is a very important moment for the students' reputation and building of self-confidence. The teachers' endeavour can serve as a model, since it helps enhance the image of these children with great learning difficulties. Besides, it calls attention of policy makers to the need of intervention to improve the opportunities for children of disadvantaged groups.









Reading/Hospital/Culture For All

« Les p'tits opérés du Chic »5 association (Hospital of the City of Créteil) acts to guarantee access for all to culture. This association promotes reading stories to hospitalized children. Art and culture come to sick children's bedside. In the pediatric surgical service, members of the association invite children and their families to share a cultural moment together. "The goal is to show that although they are in hospital, life goes on", says Jamil Amhis, a doctor and painter who takes part in the activities of the association. Since 2006, Lire et faire lire association mobilises a network of volunteers who participate in actions carried out within the framework of education in priority neighbourhoods and Programme de Réussite Éducative (Student Success Programme). The association is developing its presence in troubled neighbourhoods. By having readers who are 50+ years old, the association also aims to increase intergenerational bonds.

Aladdin And The Intergenerational Lamp⁶

In an increasingly ageing Europe, seniors are often marginalised and separated from the rest of the population (retirement home, holidays designed for seniors, etc). On the other side, there is also another group that suffers from marginalisation: young migrants with very little knowledge of the French language, no experience of the occidental education system and having different styles of learning. Those two target groups are more exposed to the risk of social exclusion. Confronted by a common issue, can a common solution be found? In the Aladdin project, Elan Intercultural creates workshops based on STORYTELLING techniques to develop language learning for disadvantaged young people, and enhance their communicational skills. In this project, the workshops are led by retired older volunteers at risk of social isolation. Storytelling provides the ideal vehicle for competence acquisition, empowerment and social inclusion and to stimulate intercultural and intergenerational dialogues.

Initiation To Radio/Media Literacy/9-12 Years Old/Citizens

Radio Pulsar is a community, musical, cultural, student and citizen-run radio, in the city of Poitiers and the department of La Vienne, in France. It belongs to the network of Réseau des Indépendants de la Musique and Radio Campus. As part of the art programme of the National Education, Radio Pulsar proposes various workshops to initiate students to the world of radio and to develop media literacy. For example, students between the ages of 9-12 can spend one to three hours per session discovering various occupations related to radio - sound engineering, journalism, etc. The project has several objectives: to offer diverse and eclectic programming; to support the local ecosystem and promoting initiatives of the department; to inform the audience about new lifestyles, new forms of consumption, organization, financing, and new technologies; to encourage the inhabitants of Poitiers and the department of La Vienne to go on air and speak out, especially students and young people; to initiate and train in journalism (internships, workshops, training, tutoring, volunteering, etc). The topics chosen for the shows are diverse, such as prevention, tolerance, discrimination, and freedom of speech.







^{5 :} L'art et la lecture au chevet des jeunes hospitalisés du Chic de Créteil https://94.citoyens.com/2017/lart-et-la-lecture-au-chevet-des-jeunes-hospitalisés-du-chic-de-creteil,21-02-2017.html#2RCGBYQLmPB217EV.9



Museum Mediation /Mac Ado/Teenagers

The contemporary art museum of the department of Val-de-Marne, MAC VAL aims to give access to contemporary art to all. One of its goals is to promote community life through arts and allow teenagers to discover contemporary art. Via the social network Facebook, cultural mediators organise meetings and create links between urban and elite cultures. Every Wednesday at 3pm, a workshop is open to teenagers, between 13-16, by a lecturer and two staff members of the museum. Two visual artists are also present to help with the project throughout the year. This initiative comes from the fact that the MAC VAL museum noticed that the teenagers that come to the museum during their spare time, have a much "unbridled" museum experience. As the museum did not consider teenage audiences as part of their regular visitors, two cultural mediators started to think about the needs of this specific target audience and how to answer to them. So they created a Facebook page called "MAC ADO" to establish more informal communication. These workshops are innovative in that it provides an answer to a recurrent question faced by museums: attracting new audience and putting in place a system of communication used by teenagers.

• Multi-Sensory Visits/Museum/All Visitors

The contemporary art museum of the department of Val-de-Marne, MAC VAL wants to make visual works accessible to deaf or hearing-impaired visitors. The museum's mission is original in that it not only highlights the sharing of culture by being open to all audiences, but also recognizes and supports other cultures such as the deaf culture. The tours are conducted using natural sign language, and are operated by a lecturer and a deaf comedian and are open to all visitors. The museum's desire is to engage visitors in an aesthetic experience. For the comedian-guide, the tour is an opportunity for all to share cultures as well as to open oneself to others' culture (deaf or non-deaf). For blind visitors, tours given by a blind artist and a lecturer are also open to all visitors. This approach refers to an inclusive and intercultural pedagogy. The joint mediation (lecturer and artist) brings together two different professional worlds which are different and yet complement each other. Through this experience of art works and the encounter of artists and lectures, the museum opens the visitors to new cultures and diverse craftsmanship. "In order to appreciate the artwork differently, the visit invites visitors to use their sight – obviously - but also their smell, taste, touch, and hearing...."









3. ADAPTING PRACTICES TO CONTEXTS: DECENTERING AND ADAPTING ONESELF

The work on fostering intercultural competences has to take into account the learning context. This second part focuses on the practices that look at the context as an element to be transformed, adapted, worked on, and improved. The context is a central and driving element in learning. Indeed, it influences and impacts people's actions, ways of thinking and behaviours. It can create discrimination or, on the contrary, foster integration. It must be understood as a driving force in training, teaching, accompanying, or supporting people in need. The context can be used as a material tool (the decoration of a classroom, for instance), but also as a human tool (work in pairs, student/teacher relationship) to fight against discrimination. The examples below share the desire to work and change the context in order to positively influence encounters and foster inclusion.

• Youth For Youth/Early School Leaving/Working In Pairs/Theatre Forum

Early school leaving is a major issue in the European Union. Each country member has set out a rate of student drop-outs below 10% to be achieved by 2020. Student drop-out is a complex phenomenon that is linked to learning difficulties but also social exclusion, poverty, unemployment, or personal or family problems. The goal is to engage students at risk, particularly those from disadvantaged communities, in peer-learning, where they become responsible for their own scholastic progression. Here, the meaning of education for these students is redefined, via addressing issues related to absenteeism, harassment, etc. This project aims to identify the reasons for – and reduce – school drop-outs, particularly for those from disadvantaged backgrounds, through two methodologies: théâtre forum and « community reporting ». These workshops are based on a non-formal pedagogy, which fosters a safe environment for students and teachers to openly interact on school, learning, and social relations issues. The use of the theatre forum and "community reporting" to address school drop-outs enables students to work on their own representations and the representations of others by peer engagement. In this way, students feel validated and empowered and, thus, work with their peers to help prevent drop-outs through social networks (video) and by sharing their experience in other schools (peer-learning).

• The City Is For All/Housing/Urban Context

The members of **The City is for All** include people who are affected by housing poverty or homelessness and their advocates. They all work together for the right to housing and a society based on equality and justice.

Different working groups were created with the following objectives:

- The Housing working group aims to call the attention of decision makers and citizens to the housing crisis in Hungary.
- The Interest-ed working group aims to protect the rights and interests of homeless people living in social institutions or on the streets.
- Homeless Women's Alliance (HaNEM), is a group exclusively for homeless women with the goals of empowering homeless women, advocating for their interests, and addressing their problems.

The City Is for All Academy provides an opportunity for the professional and personal development of its members.

The working groups use different innovative methods and tools:

- The Interest-ed working group organises trainings and works on individual grievances against social service organisations.
- HaNEM: organises trainings, offers a support group for women whose children were taken into state care and lobby for systemic changes to the housing rights of families.

City Is for All Academy offers courses including community organizing, history of social movement, speech delivery, conflict resolution, filmmaking, mentoring and English. The group uses new, community based methods to empower homeless people. Its activities and methods could serve as important know-hows for other organisations.









Inclusive Education/Young Children

In a district of Budapest with a large migrant and Roma population, an intercultural teaching programme, called « *District 10 Budapest* », has been put in place for schools and kindergartens (children aged 3-10). It started with formulating the mission statement of inclusive institutions based on intercultural pedagogical and psychological principles. The mission statement and its implementation help institutions to offer a consciously intercultural inclusive environment for diverse learners and their families. The initiative includes various institutions and professionals, and focuses on co-education as several initiatives are created to involve families in the educational process of their children

• KIP/ Complex Instruction Programme / Cooperation/School Environment

Dedicated to primary schools, the complex instruction programme (KIP) understands that transforming the learning environment can make it more conducive to inclusion. Therefore, the main purpose of this programme is to foster communication and cooperation within culturally heterogeneous classes. Based on positive psychology, the programme's goal is to create a school environment where students feel good and comfortable. The teachers who choose this teaching method do not give individual tasks for the students during the classes, because ALL the tasks and exercises are based on cooperation, none of them are possible to solve without cooperating with others. The main idea behind this educational programme is that no one is good in everything, and everybody is good in something. This curricula programme of intercultural teaching for heterogeneous school classes was imported from the United States and applied to the local context by Éva Nagy. The main abilities on which the programme is based and promotes include: team work, individual and collective competences (importance of cooperation), a large range of different abilities and knowledge, capacity to acknowledge diversity as an asset, proposing activities that vary from regular schools activities, and benevolence between students and teachers.

The « Kedves « Ház « Method (Kind House)/Environment/Cooperation/ Primary School Hongrie

This programme aims to foster the social and educational integration of Gypsy children, by taking the teaching out of the classroom, drawing upon the children's strengths and cultural knowledge, and building an environment conducive to their learning and development. Peter Lazar has begun to implement and institutionalize his own techniques to teach gypsy children and their parents' life skills while they study in school. Lazar has won the trust of his own gypsy community as well as that of educational institutions, teachers and local administrators through his multi-faceted programme for gypsy children and families.

The Dear House project and its successes have aroused much interest among the voluntary and charitable sectors and among educators. Its programmes include new teaching methods to educate Roma children for primary school teachers and students in their last year of college.

Lazar also helped set up the **Co-operating Schools Network**. The network links Hungarian educators, Roma and non-Roma, interested in the ideas and concepts behind the Dear House, which aims to build **positive approaches** to teaching Roma children, set up partnerships between educational institutions and develop an information network. The network also plans to set up KedvesHaz-style rooms in other childrens' homes and start training teachers in dealing with Roma children. These week-days' dormitories are designed for Gypsy school children and are adapted to their everyday family life.

Peter Lazar realized that more formal methods of instruction are less successful with Roma children. For them the rigid arrangement of a traditional classroom, with children arranged in rows and the teacher at the front addressing the class, is more likely to inspire nervousness about being singled out for attention than a desire to learn. Instead, Lazar has adopted an unstructured approach, based on using the children's immediate environment, with which they are already familiar.









Community Training Centre/School Of Public Life

The **School of Public Life** is a community-based training, research and development centre. The School works to ensure that socially, economically, culturally, physically and ethnically disadvantaged groups are fully aware of their rights, are able to articulate their needs and interests, and possess the skills and knowledge necessary to enforce these in practice. The programme develops different methodologies according to the sector:

- 1) Education: serving as a hub of citizenship education, the school offers theoretical and practical training in the form of workshops, "traveling classes" and short and long-term courses.
- 2) Research: participatory and community-based research, supporting the work of social movements and organisations working for social change, and also operating as a Hungarian language knowledge centre and offers consultation and supervision in this field
- 3) Strategic planning: in order to empower civil society organisations to become better advocates, the School focuses on developing their advocacy, communications, base building and strategic planning capacities through personal consultation and group discussions.

This is a complex system of community-based training, research and development, supporting socially disadvantaged people and the organisations that represent them to become more powerful advocates of their rights and interests. This is the first participatory and community-based research in Hungary and could serve as a model for other regions as well.

ALCE (Appetite For Learning Comes With Eating)/Women Group/ Cooking Workshops

European native senior women and young migrant women suffer multiple discriminations and an absence of recognition as well as opportunities to improve their competences and knowledge. Those two target groups play a crucial role in maintaining traditions and are, therefore, an important source of knowledge that is poorly exploited. The workshops put in place use cooking as a tool and focus on the following objectives: breaking social isolation of certain target groups suffering from multiple discrimination and exclusion; developing intercultural and intergenerational dialogue between the two target groups; encouraging adult learning through the recognition and validation of the competences (literacy, civic, entrepreneurial) acquired by the target groups.

This project proposes cooking activities to senior women and young migrant women based on active and participative learning. The goal is to highlight women's competences by exchanging recipes. During those **moments of sharing**, participants learn to know their culture better, discover other's culture and be involved in their local community. Those moments are also opportunities to learn, spend time with good company in a **friendly place** among women of all ages and backgrounds. By the exchange of traditional recipes, this project improves knowledge transmission of women on intangible heritage of European communities and attempts to raise awareness of authorities about the importance of non-formal learning. From these worshops, new recipes have been created and a recipe book was published.

• Morality Card Game/Group Of Young People/Formal-Informal

While creating a safe and empowering environment to discuss moral dilemmas, the morality card games facilitate discussions between young people on various topics. From a formal aspect, this card game adresses themes of moral and religious education classes and from a non-formal aspect, it can be used in different contexts, such as conversations between friends, youth camps, etc. This card game facilitates discussion for young people 12-14 years of age on the topics of migration, gender imbalances, the structure and roles of families, grief, democracy, bullying, and other topics that are core issues of interculturality. This practice is innovative as it uses games to involve and engage a group of young people and aims at empowering and enabling them via critical thinking, decision making and social action.









Self Portrait / Exploring Identity/Group

Jayne Foley offers an art craft design course at a further education and training centre in Ireland. Self-portrait exercises enable participants to explore their identity and develop introspection, since knowing oneself helps one reach out to others better. Students have to identify facets of their personal identities. They must observe and analyse how race, religion, family and other factors influence their identity characteristics and ideas. Being alert to the value of the multi-cultural environment in which they learn and live is also part of that exploration. The project begins by looking at what is a self-portrait? This is done by observing and discussing artist's self-portraits by visiting The National Self Portrait Collection, which then leads to the appreciation of key elements in portraits, variations among periods and artists, how personalities and events are portrayed in portraits, etc. In their sketchbook's students must answer a number of questions concerning their own identity and background: 'Who am I?' 'How do I represent myself'? From there, they have to create a self-portrait that represents key elements of their identity. The work is done in groups and leads to evaluation and critical discussion about the completed work.

The project is innovative in that it encourages the entire group to explore the concept of identity in a creative way that can be expressive, formal, and symbolic. It also covers the wider curriculum: literacy, as students develop personal essays, descriptive narratives, autobiographies to accompany their self-portraits; history and social studies, as students further explore the historic periods; technology, as students delve into how technology changes the essence of the self-portrait, and in this case, how different types of equipment enhance, alter, etc., this art form. Students delve into the mathematical components involved in design, with a focus on measure and size, and how these influence design products.

Learning About Different Religions And Cultures-Interaction/ Pupils-Students/Ireland

To develop intercultural skills and Muslim religious and cultural knowledge, Vivienne Ryan, an adult education teacher in the city of Limerick (LCETB) created and put in place a project based on the encounter of two different audiences: the students from a college of further education, called Youthreach (second chance school) and Muslim students from the college of further education, VTOS. This project was born in December 2017. Eight to ten Irish students from Youthreach, aged 14 to 17 met two Muslim students from VTOS aged 38 and 45. The Irish students are to prepare a range of questions they wish to ask the Muslim students which will help them to get a better knowledge and understanding of the Muslim religion and culture. Throughout the year, the Youthreach students are interacting with students of all different backgrounds and cultures. A meeting is also organised for the Youthreach students and staff and the VTOS students involved. The project starts when the students ask their questions to the other group of students for about an hour and a half. It is done in small groups of students, who are actively involved both during the preparatory work (clear understanding of the purpose of the project, reflection, and preparation of the questions) and the interviewing phase. This approach develops self-esteem and decentring, listening, understanding, team working and interviewing competences.









4. TEACHER/EDUCATOR/FACILITATOR TRAINING

The projects presented in this section deal with **training**, both **initial and continuing**. Indeed, it is important to equip students to a large conception of interculturality so they can develop intercultural skills for themselves and as trainers. To develop knowledge, know-how and interpersonal skills, active pedagogy based on workshops and role plays are favoured. Trainees experiment in order to make use of what they have learned and incorporated. These workshops also aim to foster critical thinking and analytical and introspective capacities. The goal of these trainings is not to reproduce a ready-to-use formula, but to adapt to the various contexts and create workshops tailored to the audience and its needs. The examples below illustrate this approach.

MOMAP⁷/Assess Mobility/Get Ready/Assessment

MOMAP provides a guidance methodology to help people in mobility. It is based on a test of intercultural awareness and personal encounters. It is presented in the form of a brochure, which includes practices divided into six categories. Before their departure, this brochure helps people to prepare and make the most of their mobility experience. After the trip, it allows them to evaluate the benefits of their experience and reflect upon it. In other words, it guides, it helps people examine their intercultural competences, and it establishes an action plan based on the results of their experience.

Moodle/Adult Learners/Cooperative Learning

In Ireland, a training institute offers Leaving Certificate Maths & Physics Programmes to adult learners of mixed nationalities, mixed levels of English, and mixed prior education levels. The lessons include mixed methodologies. Support and resources are offered in many forms: Chalk & talk - topics are taught from the beginning assuming no prior knowledge in order to cater for all; explanations of new vocabulary - subject specific terms are difficult for all but especially ESOL students; discussion - all students are encouraged to share and ask questions. Students with different learning backgrounds, with alternative approaches lead to a rich learning environment. Learner driven lessons are also put in place in Maths. Once a topic has been introduced, students work through textbook questions at their own speed. They engage in informal group work, discussion, and active learning. The group engages with each other on many levels leading to an inclusive learning environment. The use of IT, including Powerpoint resources and other visual and graphical learning aids, are frequently recommended. An image can illustrate a point far more clearly and help overcome language barriers. MOODLE (online learning platform) is used to share lesson materials, assessment materials, and revision materials. This allows students to review lessons in their own time. Students can spend time on parts they find difficult. Solutions and marking schemes for assessment materials are also provided. In particular, ESOL students find it useful to go back through material by themselves at a slower pace helping them to cope better with the language aspect. Students can contact their instructor through Moodle when they are studying and have queries. Students who are absent can access class materials so they don't fall behind. In particular, with adult learners, there are many responsibilities outside of school (e.g. children) and this resource is a huge advantage to them if they have to miss lessons. A LC Physics facebook group was also set up to share interesting articles relating to the subject. It encourages conversation between students. This multi-faceted approach is very effective because it encourages learner autonomy which is very much required at Leaving Cert level; it encourages integration between learners of different backgrounds and abilities; it encourages learners to support each other; and, it facilitates learners to achieve at their own levels. Besides, weak students can spend more time on materials and strong students can access extra material online.









Digital Map Of Skills/ Secondary Schools Universities

A map of skills is an easy access online digital tool, which helps pupils and students to recognize their skills and to put in place their own education plans. Skills are identified based upon experience, results, background; as these skills are always developing; they are dynamic. This approach allows students to self reflect on training perspectives throughout their lives (FTLV) and pool good practices. It enables students to develop self understanding and self

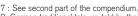
esteem and to continue thinking about their abilities and skills, to put in place their own development plan and to evaluate it regularly. It also aims to favour professional integration of students, who learn from the analysis of their experience, become aware of their abilities, and are then able to highlight these competences during job interviews and other interactions. The school/university supports this type of programme by offering individual consultations, small group mentoring, and/or work groups. This tool enables students to be autonomous.

Drama/Diversity/Teacher Initial Training

This workshop aims to train undergraduate and postgraduate initial teacher education students (primary). By telling the story of «Rumplestiltskin®», the goal is to make students question the notion that one set of physical characteristics or attributes is better than another. Students are asked to rank the characters in the story from most- to least-important. Still images are also used to show the importance of each of the characters at various stages of the story. The workshop fosters moments of discussion, dialogue, and reflection. It also includes improvisations in groups, in which Rumpletstiltskin has to persuade the members of the guilds that he has the ability to do the job. Theatrical and Forum Theatre techniques are used. The workshop fosters a new approach on diversity that makes the familiar strange, and so encourages students to "look again" and to re-search.

Intercultural Workshops/ Meeting With Students From Different Nationalities

The workshops take place in the department of Economics and Social Sciences, in the University of Toulouse 1, during French classes with predominantly Chinese and Norwegian students (9hours/week for the first group and 6hours/week for the second group). The students, who are between 19-21 years old, are divided into small groups (8). They do their first undergraduate year in two years. The aim is to discover the cultural context of the other students and the values and behaviours that are associated with it, as well as to improve the speaking and writing of a foreign language, to be able to establish contacts with people from a different culture, and to create new friendships based on a real desire to communicate. The first collective workshop focuses on questions related to history, food, celebrations, family, and economic situations. Students ask questions in turn: the Chinese students ask a question about Norway, and the Norwegian students ask a question about China. Then, the second workshop focuses on the comparison of the Chinese and Norwegian educational systems. Thus, students develop their linguistic skills by working on their written and oral presentation. They develop their ability to work in groups on common goals to produce a report. They have to agree on the wording, because the way the Norwegians communicate is very different from the way the Chinese do. These workshops create strong and sustainable human ties. Playing the role of cultural mediator, the teacher enables the students to develop their openness, their ability to speak to a person from a different cultural background, their ability to create interpersonal ties, to adapt to a new situation, and to gain self-confidence. In other words, they strengthen their competences related to know-how and self-awareness. This type of activity helps eliminate prejudices and promote engagement with others in a climate of trust. Creating places of framed intercultural exchange in universities is indispensable, because intercultural encounters are not necessarily easy, neither among foreign students, nor between foreign and French students. Developing such places enriches students' personal and cultural knowledge and prepares students for a more globalized world.



^{8:} German traditional tale, re-told by the Grimm bothers







Historical Perspective International/National/Local/ Collaborative Learning

Part of an institutional teacher training, workshops are offered to explore how international events or movements such as socialism, liberalism, and wars influence nations which in turn impact local issues. By encouraging the students to speak about world events and the impact these may have had on their country, the students become more active; they develop their critical thinking and a more engaging and responsible attitude. From this discussion, the teacher moves to more micro and local events within their communities. Linking the international, national, and local is key in this type of approach. The teacher encourages the class to proactively share their own experiences. The more multicultural the group is, the more varied are the outcomes. It helps not only to make history come to life but also for them to understand in some small way their part in it. From a historical perspective, the students study some of the major events/movements that have shaped their times. By linking global, national, and local events, students from various cultures are given a chance to voice their unique experiences; it encourages wide participation and exchange and makes history come alive. This activity also has the advantage of highlighting common concerns and experiences as well as differences. Comparing and contrasting results leads to greater understanding of historical issues and allows learners to have an active part in the process of learning. This method is based on a vision of learning as being a socio-constructivist process, which focuses on the collaborative aspect.

• Initial Training/ The Diary Of Anne Frank /Ethnic Oppression

The drama workshop based on "The Diary of Anne Frank" leads undergraduate and postgraduate initial teacher education students (primary) to interrogate oppression. The workshops focus on how individual experience of ethnic, minority-majority conflict is nested in the broader social context. Students work as historians on extracts from the book, guided by the following questions:

- What type of document is it?
- What time/place does it come from?
- Who wrote it?

Students examine the decrees against the Jews in Amsterdam; they consider the impact on the Jews and on others through the use of tableaux. Discussion is focussed on restrictions on time and space as modus operandi. Ethnic oppression is considered in relation to the decrees and in relation to other, more recent, instances of ethnic oppression. Reference is also made to current classroom practices. The work of Foucault on oppressive regimes is referenced here.

Various perspectives on ethnic oppression through the "hot seating" of the teacher in the role of Anne Frank, a member of the SS (afraid), and a member of the SS (supportive of Nazi regime).

In addition, through improvisation and dialogue, the students consider what it is like to experience ethnic oppression (to step into another's shoes). The work of Foucault is also referenced here.

Ritual is used to evoke reflection; creation of a whole group tableaux of the morning the Franks went into hiding; poetry and lighting are used. This process is used to evoke empathy and to enable the students to consider their own role (and that of the children they will teach) in speaking out against ethnic oppression. Reference is made to people who spoke out (Martin Luther King, Rosa Parks etc.) and what happened as a result. Students are facilitated to consider the impact of speaking out (reflection and dialogue).

The practice integrates drama and sociology/philosophy; it invokes students to consider the roles they might play in ethnic and other forms of oppression. The use of ritual (as a concluding tool) is very powerful for reflection.

Play Way/ Adult Training

Whether it is part of initial or continuing training, university courses (formal) and workshops (informal) always encourage teachers to take into consideration the importance of games, both in learning processes and training programmes. The game changes the nature of learning by changing the balance between formal and informal attributes. It also favours the development of autonomy and creativity and leads students/trainees to increase their adaptability skills (to the unexpected, members of a group, decision-making, etc.). A student's involvement in a game shows his/her ability to commit and his/her motivation to learn. Students also become aware of the training value of a game. The training emphasizes activities in which pupils can choose what game to play, develop intrinsic motivation, and control the whole process. This method is taught in a two-day training and is based on six modules focusing on the children's right to play. It targets teachers, parents, and youth workers; and takes into account gender stereotypes, adults' special needs, and/or behaviours in various situations. The training is based on experiential learning and non-formal education practices. This "good practice" is founded upon the following commonly accepted idea: let children play freely. It is often a real challenge to not interfere in their own process. "What if they choose a game that does not suit their gender?" Thus, it is a great training to develop self-awareness and self-reflection as well as an empowering experience.









Socioanalysis/Oppression/Plays On Gypsy-Hungarian Relations

The programme targets students who are preparing to enter public-service professions (future teachers, social workers, psychologists, or health care professionals). The latter participate in workshops which focus on how the experience of conflict between ethnic minorities and majorities is rooted in larger socio-economic tensions. Therefore, the participants' racist attitudes and prejudices are put to question by learning how racial stigmatization of Roma people is the result of one's own social position and exclusive contact with non-Roma. The first part of the workshops focuses on the social position of the participants: they share their memories and their private and work experiences in relation to conflicts with the Roma people. They then explore these encounters in a dramatic form, wherein participants place themselves in the shoes of both sides and collectively explore the social constraints from which behaviours (stereotypically) associated with the "Gypsy" derive. Ideally, the recognition of common social constraints develops a sense of solidarity and recognition of the differences of the other. The methods are active: warm-up and energizing games; dramatic exercises, adaptation of the "wall of success" in particular; storytelling: sharing experiences, which then become material for dramatic exercises; sociodramatic exercises and action methods: the enactment of typical situations related to ethno-social conflicts, exploring the motivations, positions, and interests of the participants through dramatic enactment; sharing, reflection, and discussion.

• Intercultural Support/ Continuing Training/ Momap

The association « Elan Interculturel » works with people who support or wish to support people through social or economic mobility. In France, some stakeholders recognized that the old system based on erasing cultural differences is not - or, is not anymore - the right method to integrate and support people. Despite this finding, it is still challenging to work on cultural differences for fear of being perceived as being discriminating. That is why the training aims to provide participants with techniques, methods, and tools to support people through geographic and social mobility and to gain awareness of what makes these mobility experiences successful. The programme's goal is also to develop the trainers' intercultural competences in order for them to meet the challenges that mobility can entail. A five-day training is based on a combination of activities and non-forma methodologies in which participants are invited to actively participate. Throughout the training, the latter is introduced to the factors influencing mobility, and from the MOMAP Guidance Methodology, the trainers can blend theory with practical applications. This training is based on non-formal education and exchange of experience, which differs from traditional types of training. By involving the trainees in the activities, the aim is to make them aware that interacting with others is, in fact, an encounter of complex identities. These identities can influence each other (sometimes unconsciously) and have impacts on the supporting and mobility process. The professional helps the people in mobility situations to transform challenges into resources, identify their "sensitive zones," and make the mobility a successful and enriching experience.

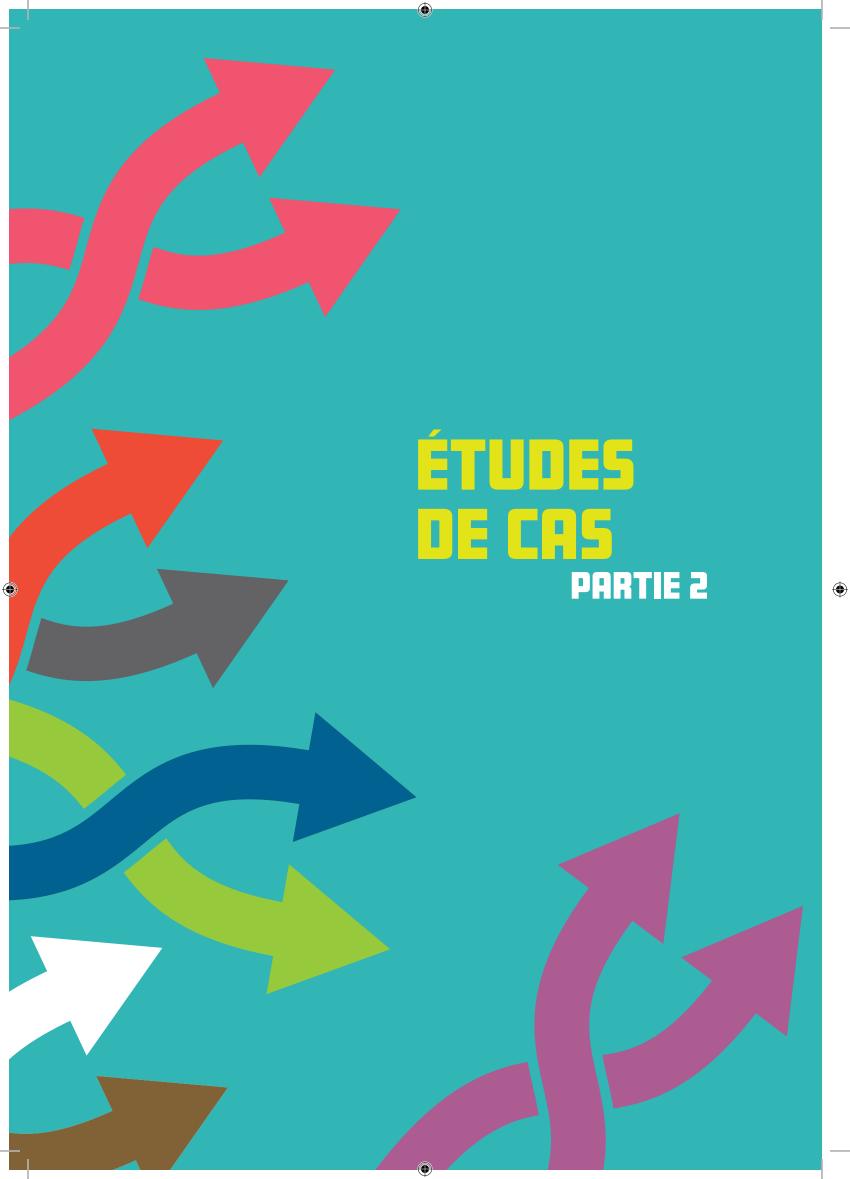
Migrants And Refugees/A Challenge For Learning In European Schools

Teacher training (in primary schools, for example) has integrated the support of teachers in the management of diversity at schools (migrants and local pupils). A new approach for teachers who work with migrant pupils has been developed to help them make their teaching more efficient. It is based on materials and activities which can be used in mixed classes, aiming to motivate migrants while creating openness on the part of other pupils. This project intends to have a holistic view – whole school approach.











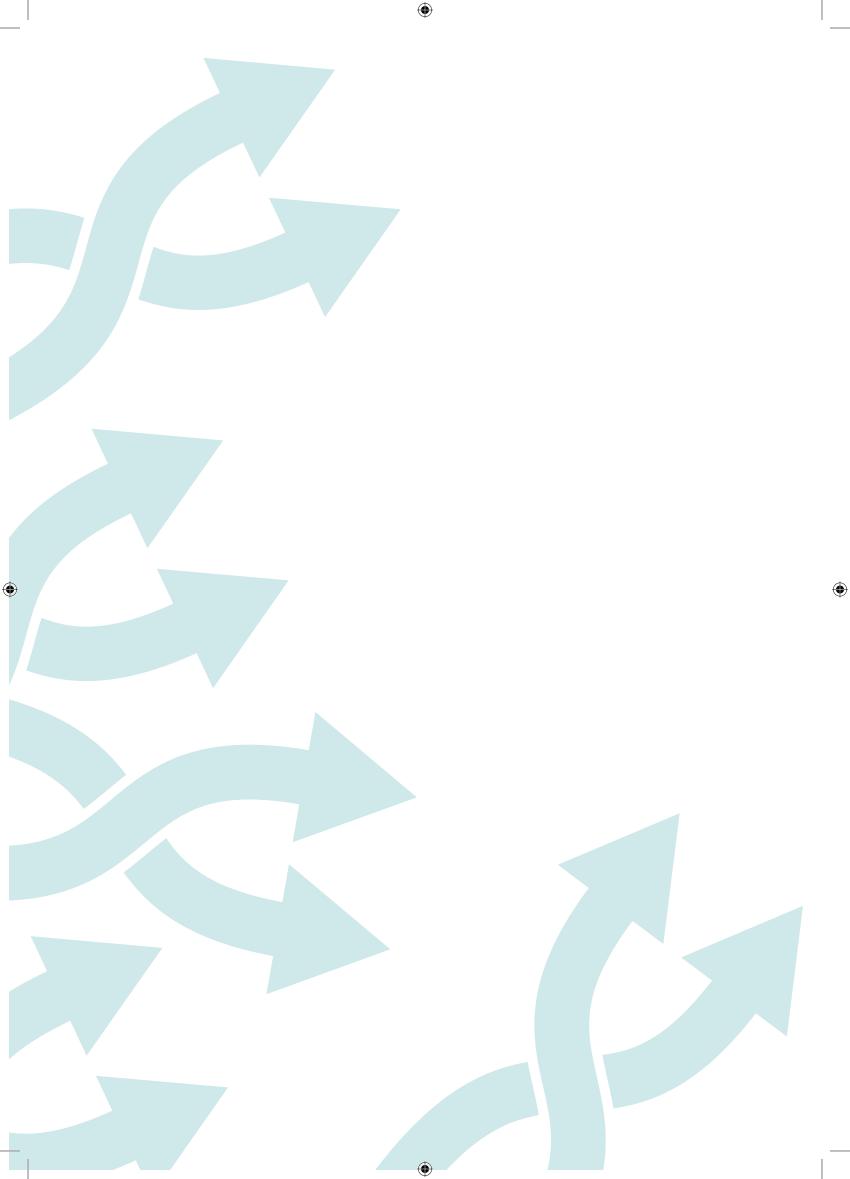
PART 2 CASE STUDIES

The second part present eleven case studies that unveil particular situations in which innovative practices were updated. The goal is to understand how thoses practices were implemented and participant's personal experiences. The practices and teaching tools introduced here aim to develop intercultural competences. Each case sheds light on the following criterias⁹:

- The targeted audience and the number of participants per worshop.
- The **methods used (process, objectives, methodological tools)**. The aim is to offer tools and practices that help to build harmonious intercultural relationships, promote equal opportunities in education and training, reflect on access to rights for all, develop civic education and education for democracy, examine the barriers of intercultural relationships, fight against exclusion, etc.
- Linguistic and relational skills: language, listening, observation and communication competences in order to develop empowerment, empathy, and openness.
- Intercultural competences (living together, being able to inform, being capable of identifying inequalities and discriminations); developing competences related to interculral pedagogy, such as improving the environment, taking into account cultural diversity, being trained to develop strategies and facilitating styles respecting multicultural contexts, being able to propose activities reflecting intercultural contexts, and combating stereotypes and prejudices.









Case Study 1

TRAINING "WORKING IN AN INTERCULTURAL ENVIRONMENT" « TRAVAILLER EN CONTEXTE INTERCULTUREL » TCI

Organisation Name: Association Elan Interculturel

Facilitator: Juan Esteban Marcos¹⁰

The "Working in an Intercultural Context" (TCI) project mainly targets social workers involved in integrating and/or accompanying newly arrived foreigners. The practice was tested in the context of a collaboration agreement with the French Ministry of Home Affairs to intervene at the national level with integration of newly arrived migrant stakeholders. The TCI project has been put in place since September 2016 and is divided into two seven-hour days, over a minimum period of two months. A long-term follow-up is offered to those who wish to receive targeted support. The main goal is to initiate reflection on what 'Working in an Intercultural Environment' (TCI) means to professional working with migrants. Through this method, professionals come to understand the importance of cooperation with stakeholders while integrating the basic elements of diversity management.

Motivations and main purpose

Integration and support policies for newly arrived foreigners need to be modernised. Stakeholders on the ground and social innovation projects represent corner stones for rethinking and promoting a republican integration path for migrants. This project aims to tackle the lack of coherence and the difficulties to foster a complementary approach of the offer. The main motivation is to take action and help social workers (and their organisations) develop better communication with the foreigners and become more efficient and effective in their mission.

Who can use this method?

This method is available to all professionals working in intergrating and supporting newly arrived foreigners. Priority is given to managers. No certification is required. Theoretical and/or practical expertise in handling management problems is an asset, since it can help understand the interest of the method. Facilitators must have experience in management and/or be sensitive to strategic institutional reflection.

• The key elements of the method:

The method enables to understand how intercultural approach can be integrated into the general management of an organisation in order to improve service quality and foster better work environment. The TCI method was created by Juan E. Marcos as part of a group reflection on the question of diversity management in social organisations. This was the result of an interdisciplinary approach (Management Sciences, Psychology and Social Philosophy, Sociology of Institutions, Cultural Anthropology).

• Incultural perspectives:

To re-invigorate the professionals working with migrants, it is necessary to restore trust between stakeholders. To do so, there must be a radical change in the culture of the organisations that currently accompany newly arrived foreigners, whether we are talking about associations, state administrations or civil society. To meet these challenges, the TCI method seeks to assist them in finding innovative solutions; the aim is to help stakeholders to build inter-institutional and intercultural dialogue that will contribute to create successful integration models. TCl has the merit of willing to bring about a long-term and profound change, create a better environment to promote collaboration, and place accumulated expertise of grass root practitioners at the heart of the diversity management strategies. Insofar as stakeholders are invited to participate in this mission, TCI demonstrates an intercultural approach that recognizes existing knowledge, offers horizontal and symmetrical sharing and creates the conditions for dialogue and cooperation. The method helps to raise awareness on prejudices, examine one's own cultural references (values, norms, etc.), become familiar to other's references (their values, norms, representations, etc.), develop competences, knowledge, and approaches to engage with others and adapt to new cultural environment, reflect upon and fight existing inequalities between people from different cultural/ social back-

Specific pedagogical objectives:

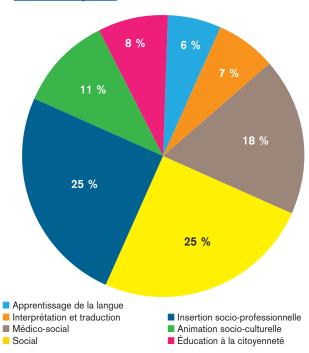
ground, and fight against, and fight againt them.

- Raise awareness among grass-rooted stakeholders about managerial innovation in order to improve the quality of services offered to migrants;
- Identify with stakeholders the values of their organisations in order to initiate them to intercultural reflection applied to diversity management (intra and extra organisation);
- Support stakeholders to share practices at a national level by building coherence and partnerships among them in order to improve the quality of the integration process;

^{10 :} Juan E. Marcos, a 35 year-old Argentinian, holds degrees in socio-psychology, philosophy, sociology, and management. Specializing in the management of cooperative projects, he oversees multicultural teams and works as a trainer for adults for Elan Interculturel.



The Participants



La part de la répartition des professionnels formés à l'échelle nationale par domaine d'activité.

More than 500 grass root practitioners were trained (including 68% coming from either social sectors, social and professional integration sectors, or social and medical sectors). The project attracted partipants from a broad range of ages and levels of education. There is a great diversity in the field of integration and support field. The groups of participants represented various organisations (between 15 to 35 people).

To reach its goals, the TCI project is divided in two phases: JA (Journée d'Actualité) and AMI (Atelier de Mutualisation Interculturel).

• La journée d'actualité (JA)

This first awareness-training day proposes an alternative format of theory and practice through case studies based on the professional experiences of learners and reflection activities from non-formal education and critical pedagogy (cf. Paolo Freire). It has three modules:

- Raise awareness about the intercultural approach
- Understanding work in an intercultural context
- Manage teams facing diversity in organizations
- L'atelier de mutualisation interculturelle (AMI)
 In a second step, in a collaboration with participants
 of the first awareness-training day (JA), workshops of
 intercultural mutualisation (AMI) are organised to put
 in practice the notions learnt during the JA. The
 issues addressed during the AMI are related to:
 - Collaboration and communication in intercultural context
 - Building lasting partnerships
 - The sociology of institutions
 - The strategy of a diversity management policy

The method enabled to develop the following competences:

- Identify the basic elements of intercultural approach
- Learn to tackle challenges through reflection group
- Develop skills to work in intercultural context
- Understand the importance of building a group dynamic that favoured work, exchange and sharing.

The method has also enabled to develop additional competences such as constantly improving communication skills in order to clearly present innovative method, that requires to re-invent/question oneself at a professional level; reinforce the mobilisation strategy among professionals in order to unite them and support them in the changes taken.

It is important to always go further in reflecting upon work in an intercultural context. The latter can be enriching, but isn't self-evident. The most difficult part was to eliminate mistrust and initiate intercultural collaboration. The easiest thing to do was to identify the benefits gained by each participant. It is important to understand relationship dynamics in group work in order to create the conditions that favour "to do with the other". Cultural otherness is by definition a richness in terms of resources and experience to be shared. Therefore, to extract this richness, it is important to develop specific know-how through and for the work in intercultural context. The TCI method facilitates collaboration among stakeholders in their mission of helping migrants to create their own social and economic integration path. It gives the possibility to stakeholders to pool and share their projects. Those collaborative moments are conducive to the analysis of the nature of projects and practices, the creation of new collaborations, and the promotion of a long-term partnerships.

TCI donne la possibilité à ces acteurs de co-créer un espace de mutualisation et de restitution de leurs projets. Lors de ces moments de partage et de Travail en Contexte Interculturel, nous analysons la nature des projets et pratiques et nous envisageons activement de promouvoir des opportunités de synergies et de partenariats pérennes.

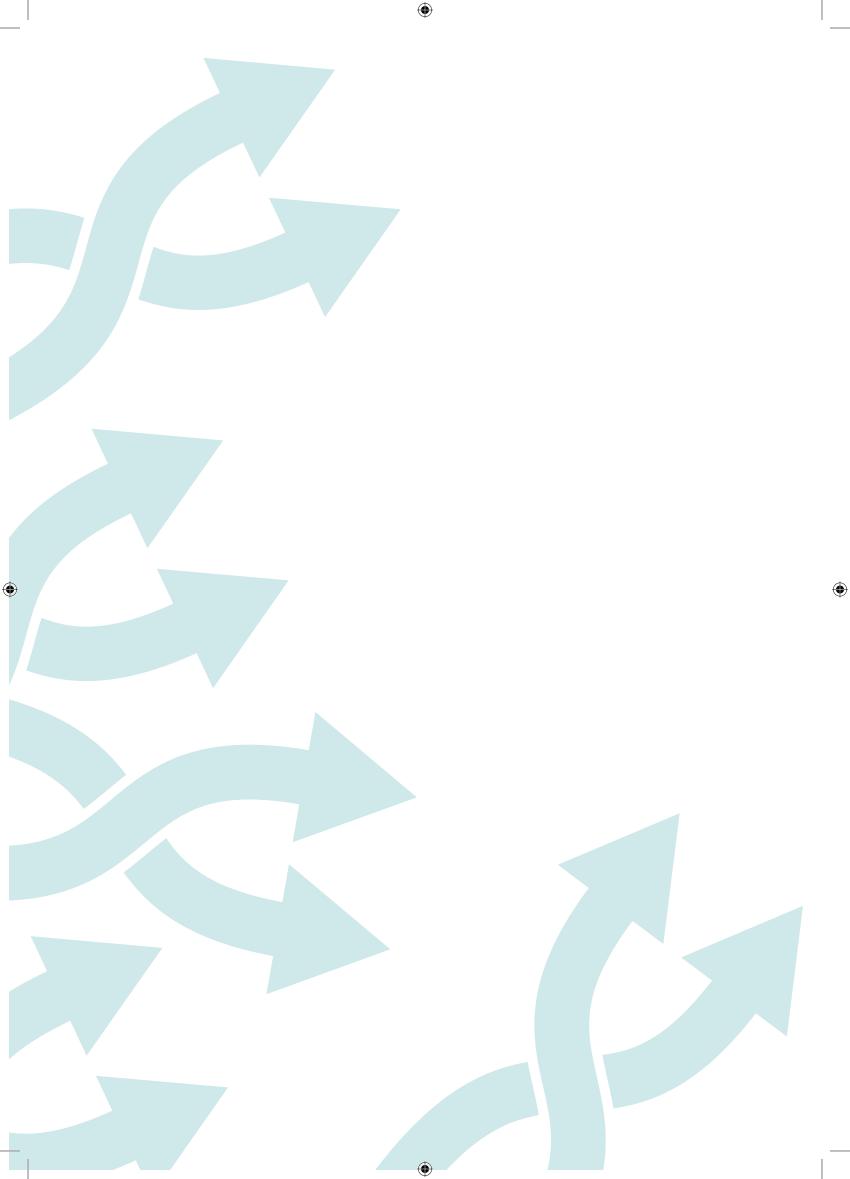
• The Facilitator's role

The facilitator has to play multiple roles. He/She has to make sure that trainees are improving in their learning and help them reaching beyond their comfort zone. Participants could find difficult to understand that this training is only an introduction to an intercultural approach, which requires the facilitator to be able to manage expectations and frustrations. TCI creates conditions for people and organizations, who share common goals, to meet and cooperate and enables stakeholders to shift the lines in order to change their professional daily life and reenergise the co-operation between them. The TCI method aims to accompany stakeholders in the changing process of their diversity management policy.











Case Study 2

REAL PEARL FOUNDATION (RPF): OFFERING NEW OPPORTUNITIES

HUNGARY - Fondation Real Pearl: L. Ritók Nóra

• Presentation of the context

The Real Pearl Foundation (RPF) was established in 1999 in a disadvantaged rural area with the aim of providing art education for disadvantaged, mostly Roma children. After ten years of work, the co-workers of the foundation realised that their efforts can only be fruitful if they focus not only on the children but also the whole family. The most serious intercultural issue in Hungary is the "Roma question". Indeed, the majority of them are socially excluded and discriminated against, with many living in extreme porverty. Disanvantaged, marginalised, and segregated in schools, Roma children have few prospects for the future. The Foundation's workshops focus on the social integration of disadvantaged children, mainly Roma children, their families, and the whole Roma community. Through social integration their objective is to change the majority society's negative attitudes towards the Roma as well as building bridges between the two communities. With their results and achievements, RPF proved that although it takes great efforts and a long time, social integration is possible. The activities of the Foundation can be adapted to other socially marginalized and discriminated communities by taking local and community specificities into account.

• Empowering families in underserved/ underpriviledged communities

Roma children come from the most disadvantaged, underprivileged families with generations of unemployment, so their education could not yield positive results without involving the whole family and eventually the whole community in the process. Therefore, in 2009 the Foundation launched a new complex community development programme, which first focused on one dead-end village in eastern Hungary, then expanded its activities to the surrounding settlements. The community development programme had to tackle issues deriving from the characteristics of disadvantaged, dysfunctional communities such as high-crime rate (theft, robbery, prostitution, exploitation, family feuds), insanitary housing conditions (accommodation, early pregnancy, illegal electricity supply, uncultivated gardens), high school dropout rate, unemployment, ongoing conflicts with the institutional system, ongoing conflict between the Roma and non-Roma population, deprivation, isolation and no future outlook.

• Motivations and objectives

The original aim of the Foundation was to "show that talent is present everywhere, and great treasures are lost if these children's potentials are not fulfilled due to their circumstances" (L. Ritók, founder). Through art education they hoped to show the wider public that disadvantaged Roma children are as talented as anybody else if opportunity is given to them. Also, they hoped to influence and change the society's stereotyped perceptions of these children so that they could find their place in the society when grown up. As part of the learning process of the Foundation, the aims

multiplied throughout the years: educating children from families in deep poverty is only achievable with lasting results if the whole family and community is targeted as well.

• The Key elements of the method

The Foundation has three pillars of activities:

 Éducation: social competence development through art, online learning support, board game education, debate, scholarship programmes

The Foundation operates a basic **art school** in six different locations in the area, subsidised partly by the state, partly by donations. They educate 670 children, 70% of whom are underprivileged; 250 live in deep poverty, most coming from Roma families. The school focuses on visual arts education.

The main educational objective of the school is to focus on **complex personality development** to improve students' **motivation** for learning at school as well as **personal and interpersonal competences**, which improve their chances in life. In addition, the school helps develop their fine motor skills, as well as cognitive skills and logical thinking, such as observing and interpreting the visual world or grasping the essence of phenomena

In addition to the basic art school programme, the Foundation started an After School Programme in 2012 in a village of 300 inhabitants. Qualified teachers as well as volunteers mentor children who attend the After-School Programme. It has an individualized education strategy where each student has a mentor and an individual development plan. Mentoring aims to motivate children to read, develop reading comprehension, mathematics and foreign languages. Natural sciences are taught on a project basis. The programme also helps children to do their homework or any school task, if there is need. They also organise camps in the school holidays where children can recreate as well as experience informal learning. The Foundation also runs a scholarship programme for well-achieving disadvantaged children

2. Family-Care and Community Development

The main activities are:

- *Crisis-management:* assistance with children's medicine and glasses, clothes, food donations, debt management.
- Development of self-sustainability: with the involvement of parents the aim is to create future prospective for children. Since there are no jobs and people are uneducated, the creation of activities to help families to sustain themselves has been









crucial. There is a number of good practices: the home garden programme, the bio-briquettes (fuel blocks) programme for heating, the restoration of their own houses and health programmes.

- Creation of jobs: agriculture, food processing areas, and crafts. It was aimed by the teachers of the art school to involve parents as well who indeed started to become active. So they also engaged in teaching parents some crafts needlework in order to give them the possibility to have some sources of income. Using the children's drawings, parents decorate various objects with embroideries, sew bags, etc. The Foundation created a shop and a webshop where these artefacts are sold.
- Adult education: The After-School Programme focuses on adults as well. In the morning hours it provides classes for those who have not attended school. In the evening hours it is a space for community events. There are recreational events such as film club, arts and crafts and social evenings. In 2013 they launched the Board-Game education programme and in 2015 the Debating Club.

3. 3. Institutional Cooperation: mediation between families, schools and other institutions; local social organization of round tables.

A Social Forum has been created where they aim at case solutions in partnership with the Roma community. Social workers help coordinate and continuously strengthen participatory democracy, cooperation, and attitude changes.

• How to put in place?

To put in place the entire RPF programme, collaboration with various professionals is required.

The original programme started with the arts education component. It requires co-working with arts education professionals.

The After-School Programme requires qualified teachers. The craft programme can be organised by trainers who have these craft skills (embroidery, needlework, sewing, etc.).

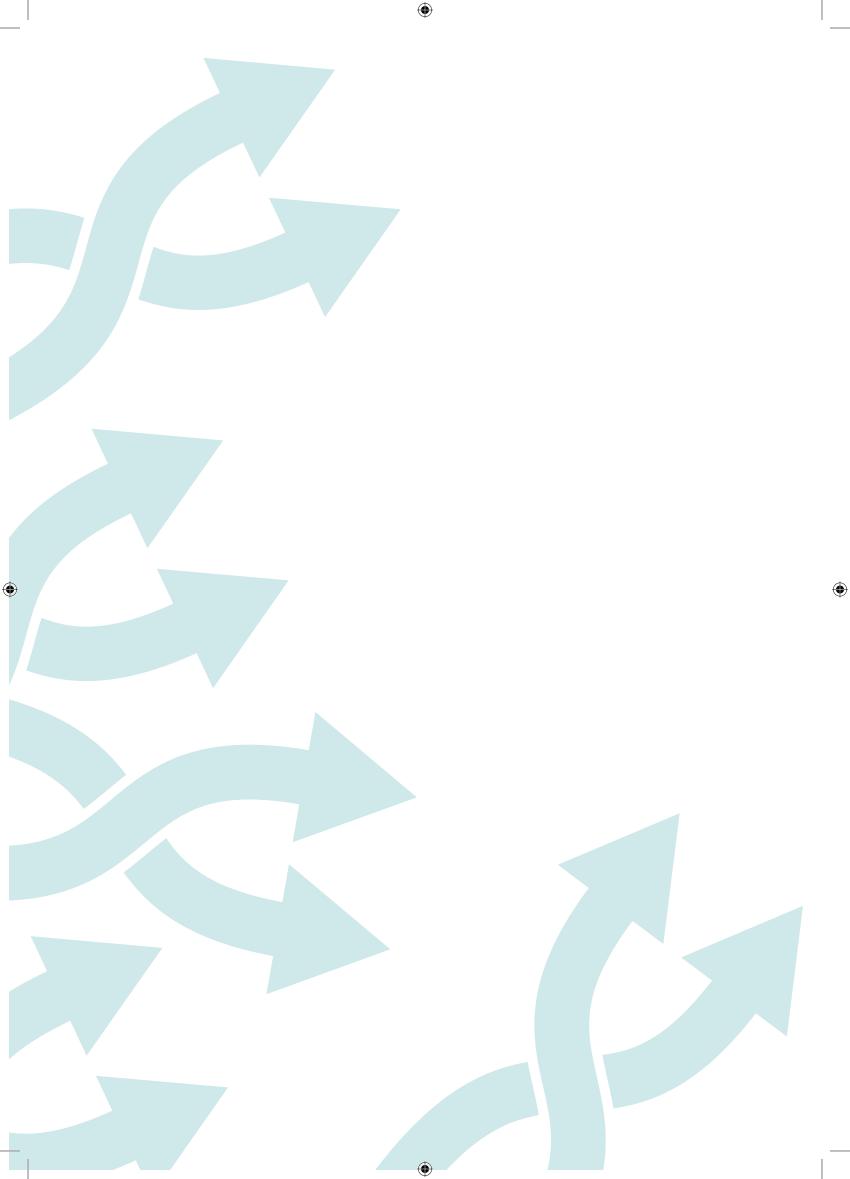
The bio-briquette programme also requires professionals who can teach how to produce the briquettes. Trained social workers have to be involved to work in the community development, institutional cooperation, etc.













TRAINING CRITICAL INCIDENT METHOD

ELAN

Presentation of the context

Margalit Cohen-Emerique's cultural approach (1984) and the critical incident method in particular have often been used by the Intercultural Elan Association since 2008. John C. Flanagan first used it as a qualitative research method. This method has been tested on over 1500 professionals in more than 20 European countries as part of trainings for public and private organisations and/or European projects funded by European commission.

After reviewing the approach of Margalit Cohen-Emérique (1984) adapted to a French context for working with migrants, the association Elan Interculturel has adopted its own version. Currently, the method put in place by Vera Varhegyi, a founding member of Elan Interculturel, is adapted to various questions related to diversity. With over fifteen years of experience in intercultural training aiming to develop intercultural competences for teachers, trainers, facilitators, and migrants, Vera Varhegyi also coordinates international and European projects (for example PHARE, EQUAL, LLP) focused on developing intercultural competences. Trained by Margalit Cohen-Emerique on the method of critical incidents, she also participated in many trainings connected with the Théâtre de l'Opprimé (Paris, Giolli - Parme) as well as Art as a pedagogical tool for developing intercultural competences. The method is targeted principally at social intervention professionals and educators, at trainers and/or professional coaches who work in a multicultural context. It requires active participation from trainees and can be implemented in sessions lasting between a half day up to 35 hours. The duration depends on how deep the critical incidents are analysed. Longer-term follow-up can be proposed to those who require deeper analysis of sensitive zones.

• Motivations and basic objectives

The critical incident method aims to integrate an intercultural approach with the analysis of professional practices and provide professionals with tools to develop the capacity to address cultural shocks (i.e., critical incidents). Those working in a multiculral context are susceptible to experience repeated threats to their professional identities, which can have serious consequences for them and the participants. The critical incident method fosters intercultural skills and a stronger understanding of cultural challenges in the social work environment.

Key elements of the method

No official certification is required. However, it is essential to be trained by experienced trainers in the critical incident method. In other words, before guiding others with their analyses, one must have the experience of analysing a personal critical incident. The trainer must be well familiar with the fundamentals of the social sciences (i.e., psychology, anthropology, sociology). Practical, on-the-ground experience in social work is a plus. This method, which can last between four to thirty-five hours, helps one understand how cultural shock can become the point of departure for learning about intercultural challenges during interpersonal encounters. Rather than avoiding conflict, the critical incident method strives to overcome the difficulties of intercultural conflicts in order to learn from them and thereby enrich one's professional practice.

• An intercultural perpective

The critical incident method raises awareness about the cultural dimension of all social or educative projects. Social workers can benefit from the method to improve their daily practice. Unlike the first round of intercultural trainings focused on the transmission of knowledge about the world's cultures (i.e., culturalists' input), the critical incident method enables trainees to deepen their knowledge about the professional reference framework in which they work.

Because its approach focuses upon the professionals' decentration – which enables the emergence of cultural norms, values and behaviours, otherwise invisible due to local assimililation – the critical incident method is profoundly intercultural. It has the benefit of calling into question practices for finding solutions to concrete problems.

• Objectives

The method aims to help practitioners to be aware of preconceived notions, reflect on their own cultural references, be acquainted with those of others, develop competences, knowledge and behaviours to engage with others and take into account a new environment, reflect upon existing inequalities between people from different social and cultural milieux., and act against inequalities among and between them.

The main objective of the method is to create the proper conditions that permit a productive intercultural interaction. To mitigate against cultural shocks associated directly or indirectly with cultural differences, the method seeks to reestablish dialogue between those involved. Thus, it proposes three stages of action/reflection to facilitate respectful exchange regarding the professional identities of the people involved in the critical incident.





Workshop methodology

The workshop begins with an analysis of the specific challenges faced by the participants (i.e., the sensitive zones). The aim is for trainees to examine the areas in which communication problems and misunderstandings occur. According to the *critical incident* method, these tensions are only the result of cultural misunderstandings which trigger emotional eruptions. Acknowledging these sensitive zones allows professionals to be prepared to address potential challenges that might emerge.

Some of the *sensitive zones* identified by Cohen-Emérique include:

- The rules of social organisation: relationships to authority, hierarchy, gender, the role of the invidual in a community, etc.
- One's bodily relationship: physical contact, hygiene, proxemics¹¹
- The role of spiritual and/or religious values
- Codes of communication

In other words, these sensitive zones can be at the root of cultural shocks that are difficult to quickly process, because they are often accompanied by strong emotions, such as confusion, anger, surprise, disgust, sadness, etc.

"Cultural shock is an emotional and intellectual situation occurring in people who, finding themselves at times outside their socio-cultural context, are involved in engaging with foreigners. Experienced at an individual level, it can be perceived negatively as a reaction of dislocation, frustration, rejection, and anxiety, or positively as feelings of fascination, enthusiasm, and astonishment" (Cohen-Emerique, 1984).

The critical incident method seeks to assemble these shocks so as to analyse them. Their collection follows the method which consists of asking professionals to write down a cultural shock that has not been understood and/or tolerated and/or still poses a problem in terms of its interpretation.

The approach of the critical incident method follows three steps:

- Decentration;
- Discovery of the frame of reference of the other;
- Negotiation

The objective of the critical incident method can be summed up as such:

- Professionals working in a multicultural context are likely to experience critical incidents and cultural shocks.
- By learning decentration techniques through exposure of different frames of reference, it is easier to understand intercultural issues.
- 3. Thus, we are more aware of where intercultural conflicts can occur.
- If willing to *negotiate*, the parties involved can resolve critical incidents in a manner that is respectful of their respective identities.

The critical incident method fosters the development of an identity flexibility that permits more effective work in a multicultural context. It encourages participants to integrate a transdisciplinary methodological approach and an ethical perspective, allowing professionals to develop intercultural competences. "Intercultural competences are specific psychosociological competences: they enable individuals to face, in a more or less efficient manner, situations caused by the multiplicity of cultural references in unequal contexts" (A. Manço, 2006). The method requires one to question oneself, which can lead to some forms of identity threat. It is difficult at times to manage one's emotions, which can be triggered when analysing the critical incident. Each incident affects a sensitive zone, which by definition is always correlated with strong emotions (positive and/or negative).



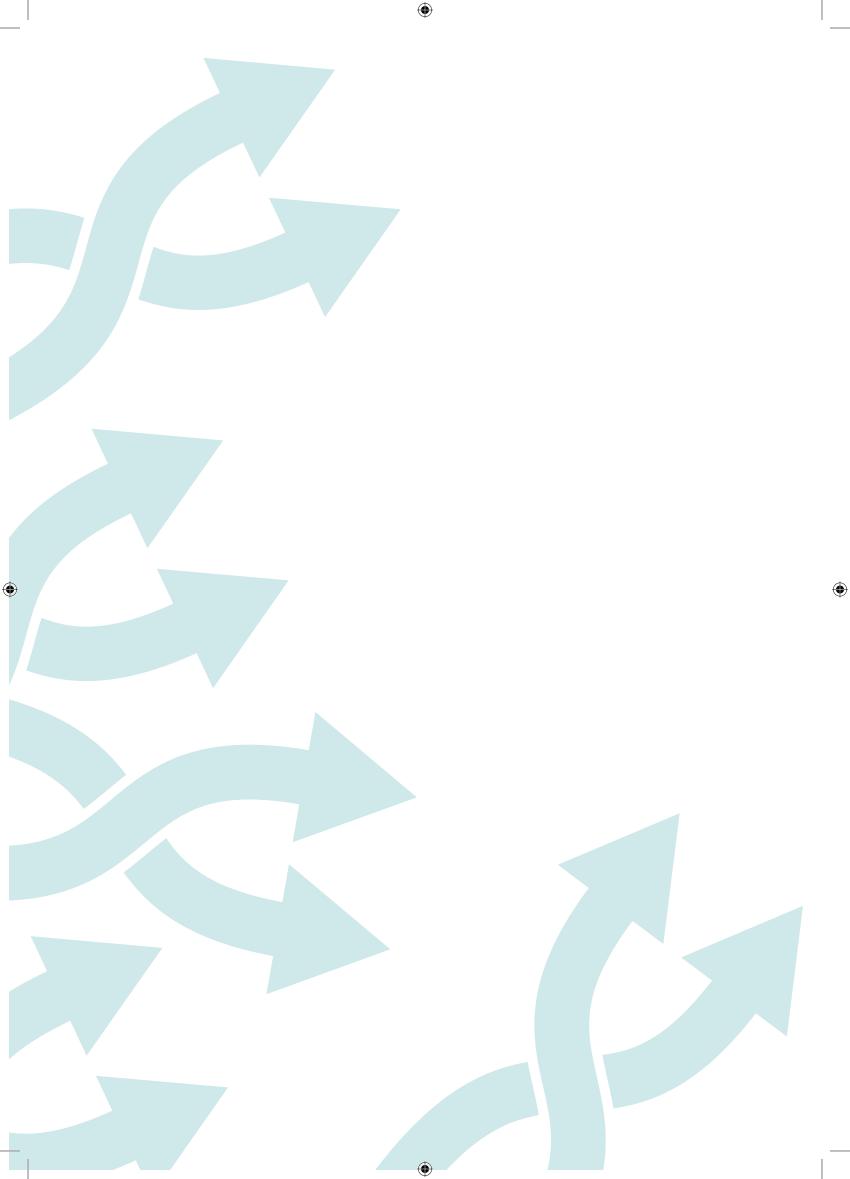








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SCHOOL ORCHESTRA (ORCHESTRE À L'ÉCOLE- OAE) CULTURAL OPENNESS/INNOVATIVE PEDAGOGY¹²

Presentation of the context

The association « L'orchestre à l'École » (OAE) is a signatory of the framework convention along with the National Ministry of Education, the Ministry of Culture, and the Ministry of Cities. Many elementary and secondary schools develop this programme in order to improve the learning environment and develop collaboration and partnerships. The OAE commits to battling against discrimination and social inequalities while promoting "living together" within the context of the orchestra. Seeking to sensitise the public and decision-makers to the cultural, educational, and social benefits of school orchestras, the OAE has encouraged, since its creation in 2008, the widespread establisment of orchestras, especially in disadvantaged neighbourhoods. In 2018, the OAE celebrated its 10th anniversary at the Olympia (a large music venue in Paris), where many students played with their orchestras. In 2017, the OAE supported the creation of orchestras in 1,230 schools, involving 33,210 students in 614 French towns and cities. Putting in place this programme requires professional music trainers and education experts working together collaboratively. The OAE assists in establishing each project (agreements, renting instruments). Any school can initiate such a project built through partnerships between various institutions (music schools or conservatories; associations; the National Ministry of Education; regional authorities; and, private companies). The musical project is integrated within the larger school mission and approved by the Inspection Académique.

Each project lasts for 3 years for students in both elementary (7-11 years old) and secondary schools (11-15 years old). Rehearsals take place **weekly**: in general, for one hour twice a week.

• Motivations and objectives

The OAE project, based on shared practice, seeks to develop appreciation among students for artistic expression, an openness to otherness, exercise of judgement, aesthetic sensibility, and self-confidence. The core goals of this project are to improve the educational environment, strengthen learning skills, and open the school to other cultures. The OAE also seeks to help students at risk through exposure to music (music fosters a different learning methodology and promotes teamwork) and democratise a certain type of practice normally reserved for a priviledged social group (allowing access to music for all). Schools aim to create citizens while helping to shape a communal spirit. Through the orchestras, the children are introduced to what it takes to participate in society and enter the professional world. The OAE programme allows the students to be aware of prejudices (for example, on classical music) and be acquainted to new groups, new cultural environments (working collaboratively; professional musicians are there to support them and help them discover a new world), and new places (prestigious concert halls such as the Salle Pleyel in Paris). The orchestra experience fosters competences, knowledge, engagement with others. It is based on the notion of the collective spirit. The OAE tries to fight inequalities among people of different social and cultural backgrounds.

Key elements

The OAE method is based upon the idea that music is a tool of **collective learning**. It borrows from multiples sources, such as Venezuela's musical and social method, *El Sistema, implemented* in 1975. It also draws from various "inclusive" methods found in Europe, which seek to develop musical experience and teamwork.

An intercultural perspective

The collective orchestral practice opens the door to other groups that are not in the school: partnerships with external stakeholders, such as the National Education Ministry, city institutions, other children or adults (i.e., local retirement homes, where transgenerational singing groups have been created). The OAE project seeks to foster interactions with groups of people outside the school. The musical training brings together adults (teachers) with children and creates a collective spirit among the students in the class. The pedagogy developed here is a pedagogy of immersion, an innovative change from traditional music learning. This pedagogy is characterized by cooperating, learning, and living with others.

Basic information

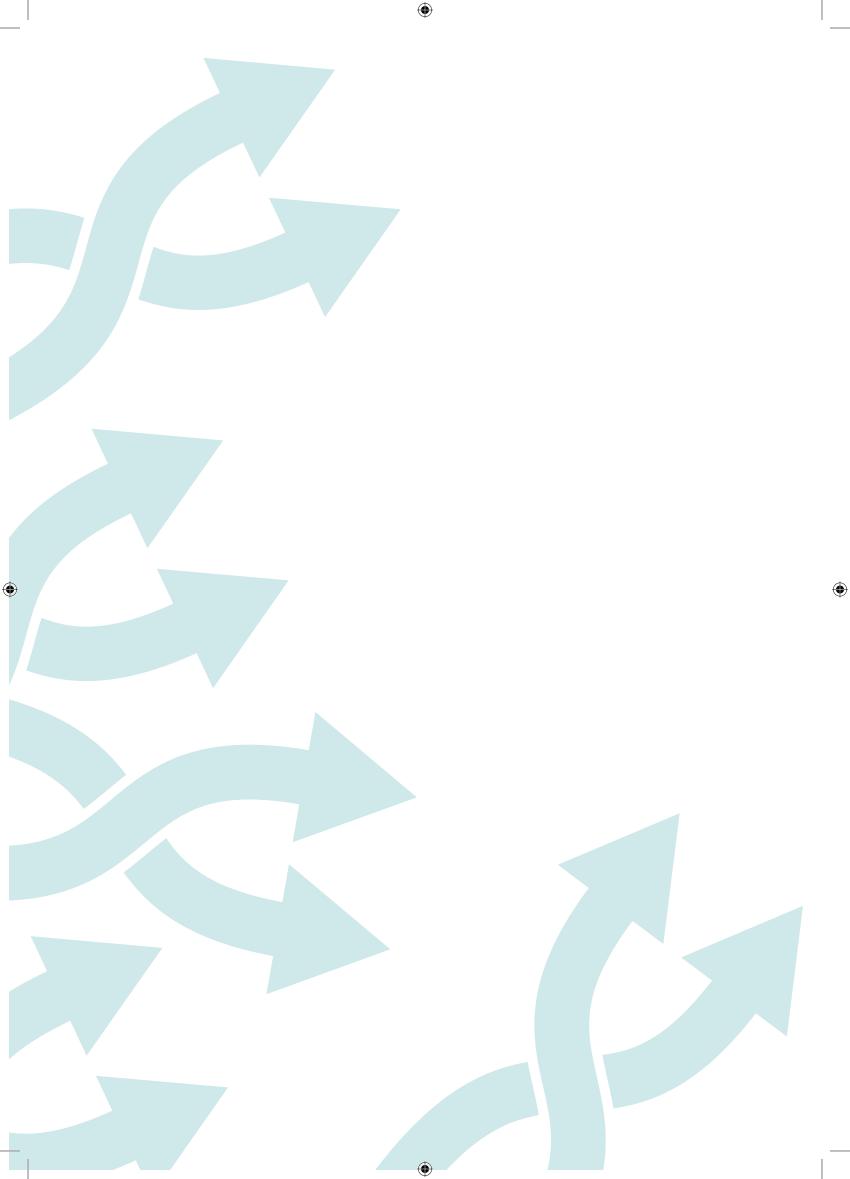
To fight against school failure, the association believes that learning to play an instrument helps students acquire discipline (concentration and listening) and new work habits. Playing in an orchestra develops concentration, effort and familiarity with written materials. In these new learning environments, students at risk of dropping out are enhanced and develop new aptitudes. In addition, school orchestras foster artistic development of the children and help them develop skills to resist exclusion: self-confidence, attention to others, and mutual respect. The children learn to listen to one another, work together on the same project, respect one another, and learn citizenship in the process. Music also structures the school environment, integrating the notion of pleasure within the school space (Snyders, 1999). The project is developed inside the school, which helps create connections, change the environment, and make space for families, who are invited to concerts, thereby demonstrating the collective fruit of the year's work and developing a positive image of the school and the students. These projects help democratize the culture. For example, the families are invited to concerts in prestigious concert hall, such as the Salle Pleyel and the Olympia in Paris.

• Workshop

During the workshops, students and adults work together: some teachers and school directors learn how to play in an orchestra at the same time as the students. New connections are created and new perceptions of learning appear. The teaching team experiences the richness of a **collective project**: teachers, music instructors, heads of schools and conservatories work together. Rehearsals are arranged in large groups (an entire class or many classes meeting for a inter-orchestral rehearsal) or small groups (5 to 10 students). The workshops take place on a regular basis: a rehearsal in large group and a weekly rehearsal in small groups.









Case Study 5

STEP BY STEP PROGRAMME¹³

HUNGARY¹⁴ - George Soros et OSI¹⁵

The Step by Step Programme, an early childhood education reform initiative, was launched in 1994 in 15 countries across Central Europe and Eurasia by George Soros and the Open Society Institute (OSI). In 1996, the initiative was introduced in Hungary. Twenty years later, Step by Step has developed into the International Step by Step Association (ISSA). George Soros acknowledges the crucial importance of the early childhood stage ("the first six years of one's life has a tremendous influence on the rest of it"). He believes that even the youngest members of society can practice democratic principles. Step by Step advocates the **right to education** for all children, a right built upon the right to well-being and happiness. Step by Step fosters competences such as solving problems or empowerment which are crucial in the complex world of the 21st century. The programme was developed by education experts in the United States, based on pedagogical theories and principles developed by the leading scholars of classical pedagogies. ISSA supports children's holistic development through integrated early childhood services. This network of early childhood professionals became a movement across many countries, whose aim is to develop equity in early childhood education systems (quality methodology and materials, platform for professional development, development of standards and best practice, and empowerment). A growing number of non-governmental organisations are implementing the Step by Step Programme.

The main principles of the programme are based on cooperative learning, the individual improvement of pupils using differentiated learning, the concept of a learning environment promoting democratic values, and the importance of cooperation between parents and the school.

Step by Step put in practice the following seven principles:

- 1. Interaction
- 2. Family and community
- 3.Inclusion and democratic values
- 4. Evaluation and planning
- 5. Educational strategies
- 6.Learning environment
- 7. Professional development

The method and the context are developed by a committee of ISSA. The process of development is participatory and collaborative; members come from different countries and cultures, with different experiences.

As the social and economic context changes, it is often necessary to review the materials and some elements of the method. For example, nowadays it is essential to focus on preschool children. In order to create a more open society, where equity can be more present, where the fight against poverty is more efficient, social issues and democratic values must be addressed at a young age. Therefore, the aim is to teach one of the basic values: inclusivity. Thus, it is important to be attentive to all citizens and work against

prejudices toward the most deprived and discriminated persons, such as disabled children or those coming from disadvantaged backgrounds (rural people, ethnic minorities, Roma, or travellers).

The approach favours experience: live, and not only learn the theories of democratic values, in order to become active citizens. To achieve these goals, the programme focuses on children, in order to enrich their potentials, their skills and critical thinking abilities, their communication with others and their openness to the world and to others, their respect for others, their relationship to otherness, and their learning about democracy.

• Training

Introduction to the Step by step programme (30-hours training)

The introduction focuses on basic knowledge and practices of the programme:

- Child-centred pedagogical methods.
- Use of teaching materials and tools adapted to active
- Differentiated learning, cooperative learning and project methodology
- Site visits
- Mentoring

Some Hungarian schools' function as experimental and methodological centres of Step by Step programme such as in Pécs, Kisk rös and Miskolc. In Budapest, a pre-school and a primary school use this programme. However, the types of schools implementing the programme are different and the funding varies, as well. For instance, in Miskolc, the school is a primary school for segregated Roma children; in Kisk rös, the school is dedicated to pupils with mental disabilities (Unified Methodological Institute); and, in Pécs, it is a school for Roma and non-Roma children.

Eight trainers are mandated to train teachers and/or trainers. Not only do they teach the method, but they also mentor teachers who use the programme. To introduce the method, they elaborate individual plans, then, offer them gradual help. The teaching method is based on learning through one's own experinces; it is non-frontal and active.

Method

Parents and educators work together. Supporting the families and working in collaboration with them fosters a holistic approach to teaching children. This cooperation is extended to the local community, as one of the goals is to develop intercultural compentences thanks to the community. Strengthening self-confidence is also key. The effort to establish a common framework of references helps and supports children more efficiently. Professionals also manage to understand and take into account the values of the families and the communities.

Peer-learning is a key element in the method. Cooperation has to be experienced in order to be integrated as a learning and training tool. It is central to social learning and emotional





^{13:} International Step by Step Association (ISSA) - https://www.issa.nl

^{14:} Partners Hungary Álapítvány - https://www.partnershungary.hu/15: Open Society Institute.



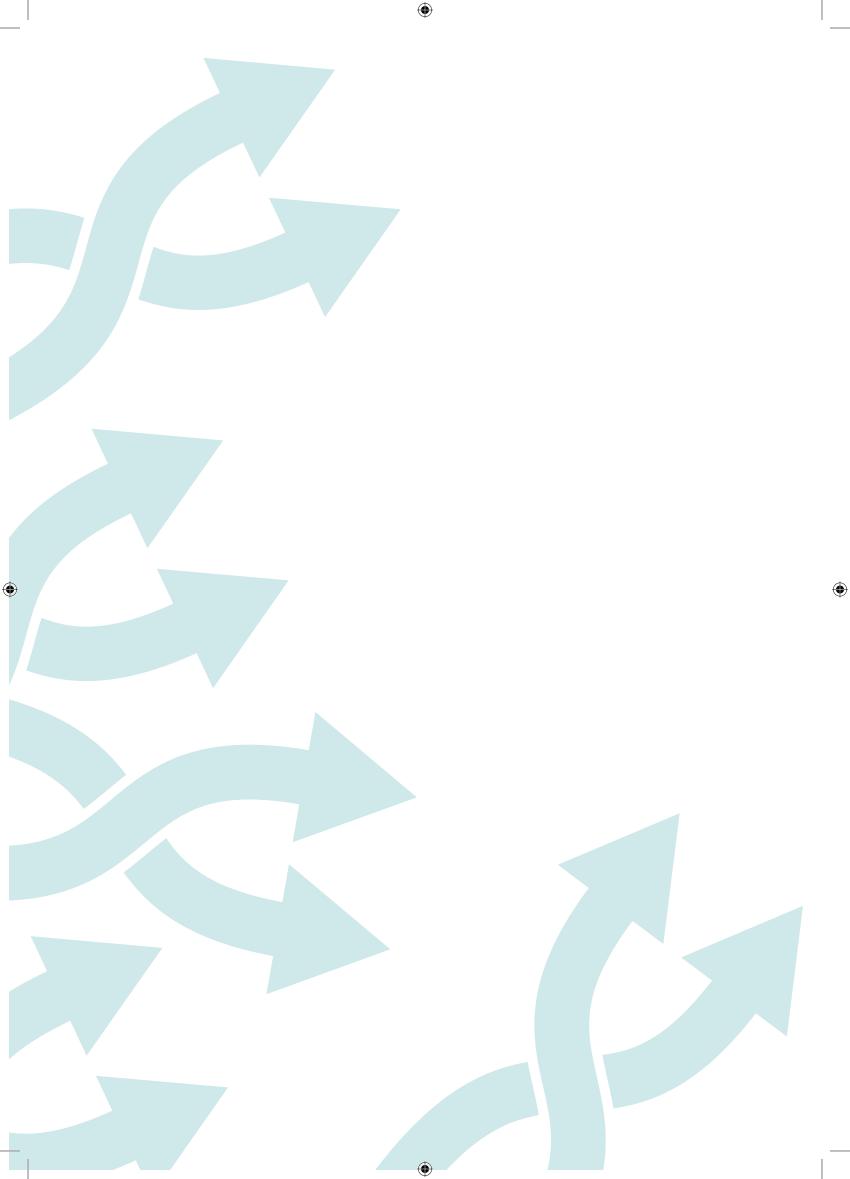
learning. Hence, the importance of working in groups and development of **cohesion**, which are the keys to success. Teachers are also expected to adopt new attitudes: abandoning the tradiditional idea that teachers have to transmit the same knowledge to every child and embrace innovation. The teachers who have used this programme have seen noti-

cable changes in their own personalities and behaviours. They understand themselves better, gain confidence and self-awareness. Still, it is important to raise awareness about the financial and sustainability challenges relevant to implementing such a programme.











ENCOUNTERING RELIGIOUS DIVERSITY

When social sciences help young people shape their social representation¹⁶

Presentation of the original context

• When:

Between 2010 and 2014, four PhD students in sociology of religions¹⁷ developed a pedagogical project for secondary students aimed at helping them discover the religions around them while also developing a "sociological insight" into the world around them.

12 students from two different schools signed up for the project. Six of them came from rural backgrounds, and six from the suburbs of Strasbourg.

Duration:

The project took place in three sessions over the course of a single day.

Observations and objectives

Observations:

- 1. Sociology, a little-known discipline. Sociology is a little-known discipline and infrequently taught in secondary schools. However, it enables one to understand what living in society means and, thanks to the methodological tools it has developed, permits one to work on social representations.
- 2. Discover religions in a secular framework: a difficult challenge.

As many sociological surveys have shown, religions are little known by teenagers. Many of the conflicts involving religions often occur due to a lack of understanding by one for the other. Besides, the secular framework of the French school system has often been interpreted as a roadblock to speaking of religion in the classroom. However, since various ministerial reports have shown the importance of transmitting a religious sensibility or culture to young people, a renewed interest in this theme in school programmes has been evident (cf. reports by Joutard 1989, Debré 2002).

Objectives:

1. Dicover sociology and develope a "sociologist's

Through workshops with sociologists, the aim is firstly to familiarise students with the discipline. Many teachers mention the difficulties faced by students to comprehend the complexities of contemporary societies. Thus, initiating students to sociology would allow them to take a new and long distance view on the society and understand it more easily. The purpose is to help students understand

- what is a prejudice, how to distance themselves from it, and what prejudices can tell us about society. This initiation could be beneficial for students who decide to follow the Economic and Social Sciences programme in high school, and allow the other students to have the opportunity to discover a subject to which they would not have had the chance to be exposed otherwise.
- 2. An introduction to anthropology of religions. In addition, choosing the theme of religion fits into a larger pedagogical project dealing with the teaching of tolerance and "living together". The aim is to understand that religion, like other phenomena, can be addressed in a neutral manner. Anthropology teaches us to view religions as social and historical events and to address them as objectively as possible. In order to be aware of what anthropology of religions is, one must engage first-hand with these religions and understand that the history of a religion continues to exist to present day. Since the theme of religion is always approached in terms of historical, artistic, or literary knowledge, it would seem appropriate to promote an approach toward this phenomenon from a new angle. In stimulating dialogue between students about their representations of religions, it is important to insist on taking an anthropological approach to religion, that is to say, analysing objectively one's background, experience and practice of these religions.

Project roll-out

• First session:

The first session focused on encouraging a playful discussion between students on the theme of religion, supervised by sociologists. Next, students discovered Buddhism by meeting a believer in a temple.

• Second session:

During the second session, students discovered Islam and Judaism by meeting believers of each of these confessions in their respective places of worship.

• Third session:

The last session has as its goal a stock-taking of the knowledge and the competences acquired during the first two sessions, as well as a fuller comprehension of the work of sociologists, by developing an objective lens on the religious phenomenon.

^{16:} Bruno Michon, École Supérieure en Intervention Sociale de Strasbourg (ESEIS), Docteur en sociologie.
17: Auteurs de la démarche: Anne Sophie Lamine, Professeur de sociologie à l'Université de Strasbourg ; Bruno Michon, docteur en sociologie ; Dejan Jovanov, docteur en sociologie ; Rachel Sarg, docteur en sociologie ; Vivarelli Clémentine, docteur en sociologie.







The entire project was filmed for two reasons:

- to make students reflect upon their representations, and those conveyed by the believers they met, via use of the recordings;
- 2. to create a documentary film in order to further share the approach.

To have a better idea of the project, the film shot as part of this project can be watched here:

Part 1 : Vis ma vie (web part1

https://www.youtube.com/watch?v=tOVije1m6kc

Part 2: Vis ma vie (web part2)

https://www.youtube.com/watch?v=qnE7PUxNNxE

Part 3: Vis ma vie (web part3)

https://www.youtube.com/watch?v=FCAYttl1qy8

The Tools

For the opening and closing sessions, the creators of the approach developed the following tools:

• Introductory session:

- A photolanguage to help students to position themselves on what religion, God(s), etc. mean to them.
- A Pictionary-like game to see emerge the visual representations of religions.
- A role play in which aliens seek to convert the student to their (very) exotic religion. The objective is to highlight the difficulties of engaging with religious otherness.

Closing session:

- A reflection upon representations and prejudices in three workshops

Workshop 1: Around the concept of representation The young people are confronted with various world maps to underscore that we each carry our own subjective representations (e.g., upside-down world map, world map from antiquity, world map without Europe at its centre).

Workshop 2: Around the concept of categorization Students are asked to classify pictures of breakfasts from around the world as they wish. The objective is make them realise that we constantly categorise things and that categorization influences the way we act.

Workshop 3: Around the concept of prejudice Using newspaper extracts showing negative perception of Islam, the students are asked to reflect upon what is a prejudice. At the end of the three workshops, the facilitators review the three concepts to help analyse the video footage from the different project phases.

- A study on sociology: « apprentice sociologists »
This last session allows students to « transform into » sociologists for an afternoon. Three workshops were developed for this purpose:

Workshop 1: Objectivity and subjectivity Using pictures that can lead to various possible interpretations, students have to try and understand that a sociologist strives to meet certain standards of objectivity.

Workshop 2: Sociological exercice of categorisation A facilitator asks students to choose two pictures (from a photo-language game) that best represent how they perceive themselves, and to explain their selections. From their statements, the facilitator categorises the various ways the students "talk about oneself."

Workshop 3: "I become an apprentice sociologist" A facilitator asks the students: "What does "being young" mean to you?" The students then ask as many people as they can in 30 minutes this same question.

Then, they must compare their own answers with those they questioned and produce an analysis – do the representations remain consistent across age and gender?

• Elements of project assessment.

- The project was a real success. The teachers who accompanied the young people were surprised by the students' analysis and self-reflection capacities. The encounter with believers of various religions illicited numerous representations (from both students and believers), which could be utilised in group settings.
- Filming the approach was undeniably beneficial to the project, as the work on "representations" would not have had the same quality if it had not been filmed.

• Skills of the facilitators/trainers

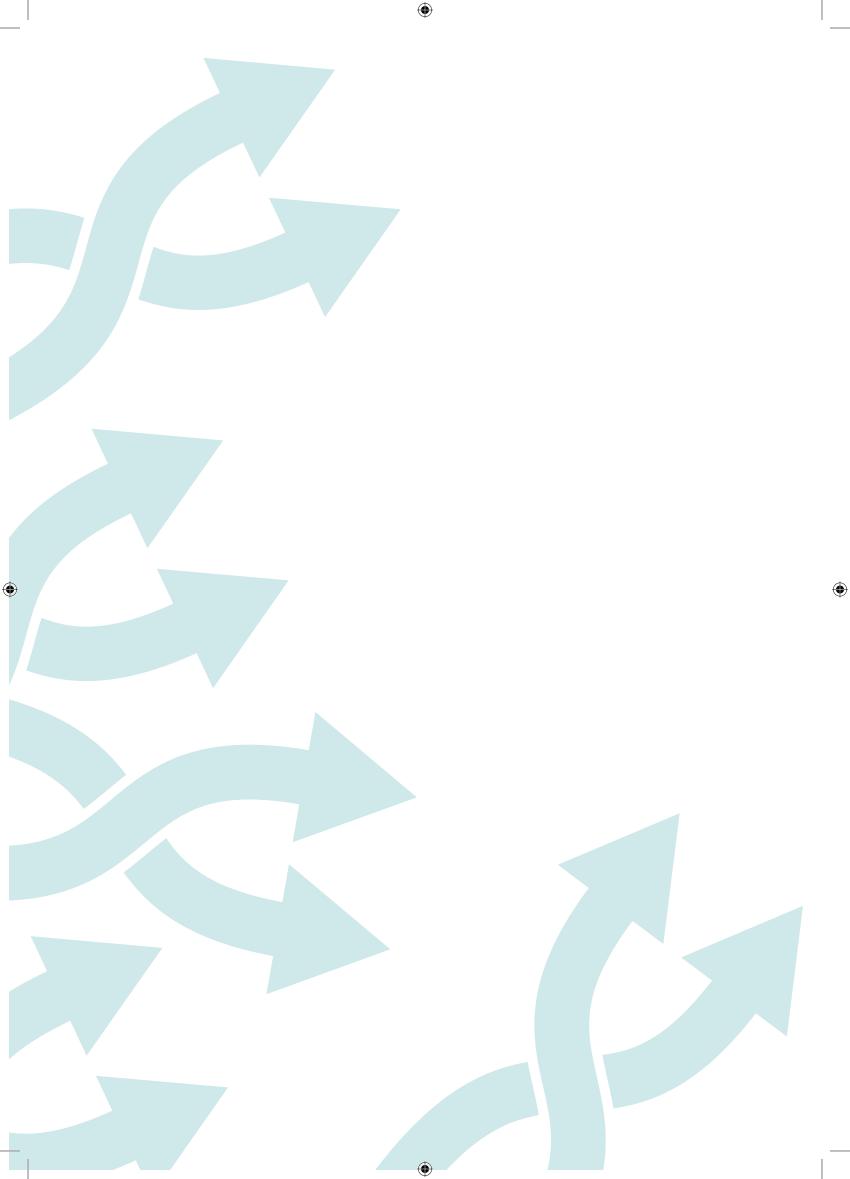
The way the project was designed requires at least some knowledge of social science. However, a less ambitious project can be possible by only utilising the section on "discovery of religions." What matters most in carrying out this project is to keep an open and critical mind.













CREATIVE WRITING WORKSHOPS/COSMOPOLITAN COMPETENCE/ **STUDENTS**

Initiated by Martina Moeller (DAAD¹⁸ lecturer), the creative writing workshops mainly aim to propel participants to think about their identities and those of others. Witnessing the rise of nationalism and protectionism in Europe, America, and Africa these past years, Martina Moeller wondered how german literature could help deconstruct prejudices and reverse nationalism and examined the extent to which literary identity constructions - known as "cosmopolitan" - can contribute to the construction of an alternative identity

How to promote interculturality through cosmopolitan competence?

She was inspired by the work of the writer Yadé Kara, who distinguished herself in German literature through her work on immigration, cultural hybridity, intercultural identities, and cosmopolitan competence. Martina Moeller explains:

«While looking for writing triggers on the subject of intercultural identities, I came accross short stories of the Turkish-German writer Yadé Kara, "Selam Berlin" (2003) and « Café Cyprus » (2008). Her indentity constructions reminded me of Ulrich Beck's definition of cosmopolitanism:

"Cosmopolitanism means (...) the recognition of otherness, both internally and externally. Cultural differences are not classified following a hierarchy of otherness, nor dissipated within a universalist approach, but to the contrary, are accepted". (Beck 2004: 90)19.

In Ulf Hannerz's point of view, cosmopolitan competence refers to the desire to sustain the cultural identity of each individual. Thefore, all the different literary characters can relate on an equal basis. The Turkish-German protagonist, Hasan, is neither found on the margins of the society, nor is he from a underpriviledged minority background. Because of the dual background of the character, the story does not take the easy and simplistic approach of victimization or inner turmoil. To the contrary, the literary representation highlights both intercultural identity and cosmopolitan competence by presenting a character who is self-confident and knows how to take advantage of his various cultural roots. The protagonist's humour brings into question national and cultural stereotypes as well as appearances.

To introduce the hybridity of literary identity constructions to students as an alternative that is neither unreliable nor problematic, but rather authentic and interesting, Martina Moeller referred to the educational programme of Martha C. Nussbaum ("Three capacities model"). This programme aims to free individuals from the constraints and limitations of traditions, customs, and habits (1997: 80).

The programme of Martha C. Nussbaum is based on three key elements:

- the capacity of critical self-examination and critical thinking about one's own culture and traditions.
- the capacity to see oneself as a human being who is bound to all humans with ties of concern.
- the capacity for narrative imagination the ability to empathize with others and

to put oneself in another's place.

As one develops these capacities, one becomes increasingly suited for world citizenship.

As part of the creative writing workshops, the students explored cosmopolitan identities by using extracts from Kara's work. The pedagogical objectives were to sensitise them to migratory movements, multilingualism, and to identity variations, in a creative and provocative way; then, to reverse the dynamics of discrimination or demarcation using an approach fostering interculturality. The latter is seen as a cosmopolitan competence, that allows one to open oneself to the world.

Here is an example of poetries written by the students:

Everywhere

Überall

The cosmos ist he world

Kosmos ist die Welt

Wherever there are people

Überall dort wo es Menschen gibt Freedom, justice, fraternity

Freiheit, Gerechtigkeit,

Brüderschaft

Love and joy of living

Liebe und Freude am Leben Community: it's only the world

Gemeinschaft: das ist eben die

A world without hunger and

Eine Welt ohne Hunger ohne Schmerz

Without corruption or violence

Ohne Korruption oder Gewalt Justice, justice, justice

Justiz, Justiz, Justiz

Because each one of us wants exactly what the other wants

Denn jeder von uns möchte genau das, was der andere auch möchte

To let rain come and fall everywhere

Damit Regen kommt und überall

Because trees need a lot of

Denn die Bäume brauchen viel Wasser

^{16:} Deutscher Austauscholenst, Orlice allemand o echanges universitaties

19: «Kosmopolitismus meint (...) im Kern die Anerkennung von Andersheit sowohl im Inneren als auch nach außen. Kulturelle Unterschiede werden weder in einer Hierarchie der
Andersartigkeit geordnet, noch werden sie universalistisch aufgelöst, sondern akzeptiert. » (Beck 2004: 90)

20: «It may be one kind of cosmopolitanism where the individual picks from other cultures only those pieces which suit himself. » Hannerz, Ulf: Transnational Connections. Culture, People,
Places, London: Routledge, 1996:103.

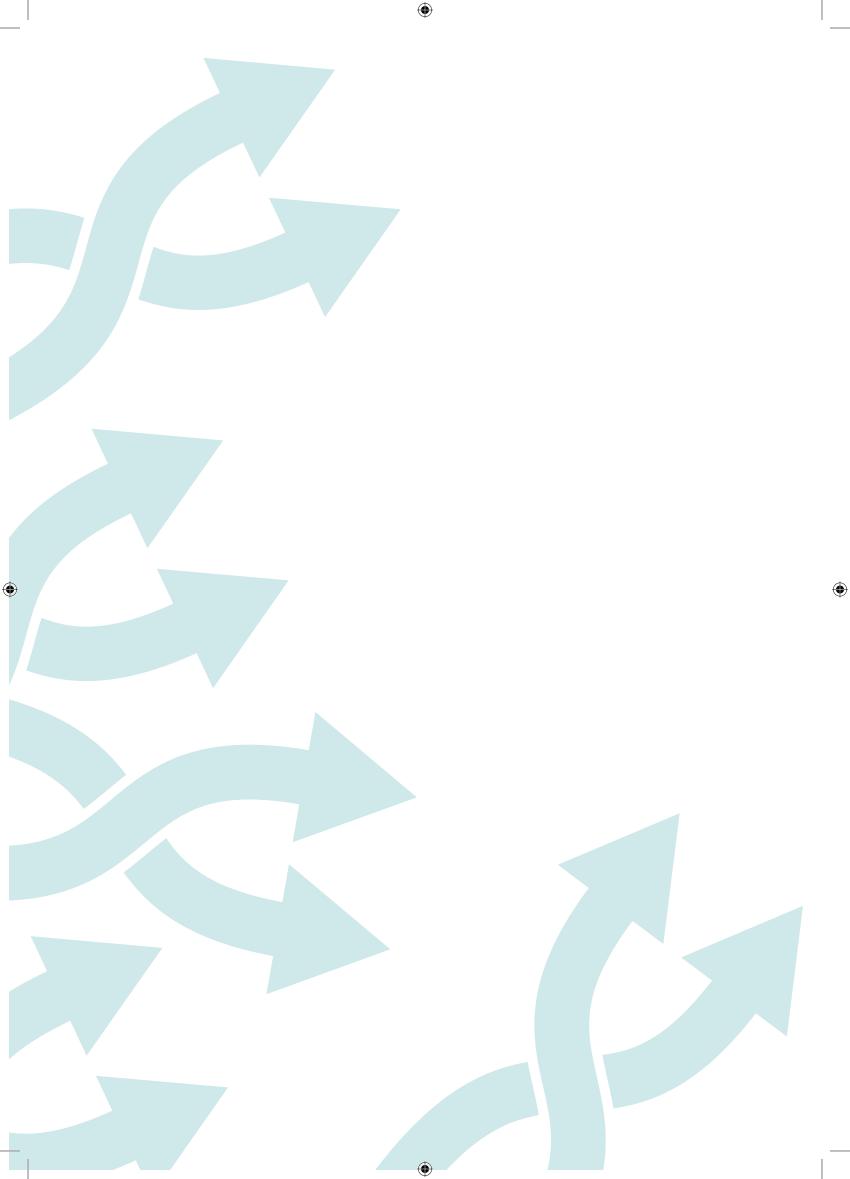
21: «Und wir pendelten all die Jahre zwischen Istanbul-Berlin-Istanbul hin und her. Meine Eltern konnten damals noch nicht ahnen, daß uns Jahre päter die Leute Kanacken hier und Almancis dort nennen würden. Kanacke her, Almanci hin. Egal, ich war, wie ich war. Ich war ein Kreuzberger, der sich voller Neugier (...) ins Leben stürzte. » (Kara 2003:5) 22: Nussbaum, Martha (1997). Cultivating Humanity: A Classical Defense of Reform in Liberal Education. Cambridge, Massachusetts: Harvard University Press.







^{18:} Deutscher Akademischer Austauschdienst, Office allemand d'échanges universitaires





A GIRLS' PRIMARY SCHOOL IN A SUBURB OF DUBLIN -SCOIL BRÍDE CAILINÍ/MULTILINGUALISM²³

Ireland

Bonding, frienship, social cohesion

« Socially, it opened up worlds of possibilities, forged friendships and a personal sense of acceptance and togetherness...24 »

Context

In a girls' primary school in a suburb of Dublin (Scoil Bríde Cailiní, Blanchardstown), the former head of the school, Deirdre Kirwan, noticed that almost 80% of the 322 pupils have a home language other than English or Irish. In order to prevent school failure, she put in place an experimental approach to support these students. The school shares a common approach, a defined policy, supported by CPD and collaborative practices. The pedagogical approach, based on the development of the individual, uses tasks being appropriate to the age and level of the pupils and becomes more complex as the children progress.

According to Deirdre Kirwan, the increasing linguistic and cultural diversity of the pupil body "required that we review and adapt, where necessary, our approach to curriculum delivery. It was a situation that developed organically over several years." She added that the school's policy "evolved over several years and was continually open to review in the light of our experience...as we continued to learn more about effective language learning and teaching; the importance of home languages; and plurilingualism." According to her, school policy was also influenced by awareness of "the historical trajectory of the Irish language; issues of identity and language..."

Ideas for developing a new approach were drawn from the diversity represented in the school, "We looked at the benefits that could be derived for all our pupils from our linguistically and culturally diverse educational milieu." Inspiration was also drawn from the Primary School curriculum: the child's existing knowledge and experience form the basis for learning²⁵.

In class activities, school displays and events, all languages and cultures represented in the class are given equal prominence. Equality and respect are accepted norms. The high status of all home languages is reinforced by the recognition that literacy development in the main language of instruction (English, Irish or French) is dependent on literacy development in the home language.

Through the emphasis on language awareness and translanguaging²⁶ activities, and the positive and inclusive ethos, the children in the school are enabled to:

- reflect on their own cultural references (values, ;
- become familiar with the values, norms, representations of others;
- develop skills, knowledge, attitudes necessary to engage with others;
- develop skills, knowledge, attitudes which facilitate adaptation to a new cultural environment.

Two objectives are pursued:

- 1. To ensure that all pupils gain full access to education, which means helping them to become proficient in the language of schooling.
- 2. To exploit linguistic diversity for the benefit of all pupils by implementing an integrated approach to language education that embraces the language of schooling, languages of the curriculum (Irish and French), and home languages.

Déirdre Kirwan explains that to develop the programme teachers followed the curriculum "as before but with particular attention to the linguistic elements". They "began to operate an integrated approach to language learning where children were encouraged to use their home language and to find similarities and differences between the various languages present in the classroom". Teachers fostered a learning environment where pupils were comfortable in contributing their knowledge and insights. This helped the children to develop confidence and competence in the area of the various languages they were in the process of learning, in addition to high levels of language awareness and increasing responsibility for their own learning.

The methods were developed collaboratively from practice and analysis, but also were informed by a theoretical framework²⁷. The work undertaken in the school was innovative in that there was no guiding template for the type of integrated approach that was cultivated there.

The methods were designed for use with the children in a culturally and linguistically diverse girls' primary school. Nevertheless, they could be adapted for use with different age groups and in different settings (teenagers, adults, community settings). These methods for exploring plurilingualism and supporting language awareness are integrated into the daily school curriculum and whole school activities. The teacher facilitates and there are opportunities for peer learning. The core elements of the methods and ethos are supported throughout the whole school, there is a unified approach.

^{24:} One voice for Languages, (2016, mazz), 100 can azy, 1





^{23:} The information provided come from Déirdre Kirwan's books and email correpondence with Déirdre Kirwan.Lesinformations contenues ici proviennent des ouvrages de Déirdre Kirwan,

et d'une correspondance par courriel avec Déirdre Kirwan.

24: One Voice for Languages. (2018, mai 20). Found in Trinity Long Room Hub Arts & Humanities Research Institute: https://www.tcd.ie/trinitylongroomhub/media/news/articles/2016-



Progession of the sessions:

Junior Infants

Teachers cultivate a secure, nurturing classroom environment

Pupils encouraged to:

- express themselves using whatever language comes naturally to them;
- share words and phrases in their own language(s) relevant to topics under discussion, e.g., different colours, types of food, items of clothing, weather;
- use English, Irish and/or their home language when carrying out tasks that support the learning of basic concepts.

In the course of the year the teacher gradually includes all languages present in the class in classroom displays.

Senior Infants

- Days of the week gradually taught in English, Irish and all other languages present in the class.
- Pupils play classroom games in pairs: one pupil calls out an action – foot to foot, elbow to elbow, etc. – in English or Irish, her partner [calls] out the action in her home language, and both pupils perform the action.
- Teachers provide worksheets that can be completed using English, Irish and home languages.

First Class

- Texts in two languages: English and Irish; English/Irish and home language.
- It is a regular feature of classroom interaction that the teacher asks individual children, or children with a shared language background, to translate key words and phrases into their home language.

Second Class

- A more elaborate approach to written composition in English;
 - Choose a topic
- Write a first draft
- Revise the draft
- Present it to the teacher for final correction
- Read the draft aloud to the class
- Dual-language texts become more elaborate;
- Autonomous decision of pupils to translate chorus of "It's a small world after all" into 11 different languages.

Third and Fourth Class

- Spontaneous translation between languages continues as opportunities present themselves.
- First five sentences of one child's story: It was a frosty morning. Lucy woke up. The room was cold. She was late for school because there was a car crash. She thought it was because of the frost. Each sentence translated into a different home language.
- Several pupils wrote about a hedgehog found in their teacher's garden.
- One pupil read aloud the text she had written in Tagalog.

- Another pupil, from different language background, said she now knew the Tagalog word for hedgehog: parkupino reminded her of porcupine.
- Dual-language texts become more elaborate.
- Some children start to write in three languages.
- One Filipino girl started keeping a diary about the exploits of her dog, Oliver, which she wrote entirely in Irish.
- Children from English-speaking homes show an interest in writing in three languages.
- They may get help learning a third language from an older sibling who is learning a foreign language at secondary school or from a fellow pupil.

Fifth and Sixth Class

- Pupils begin to learn French: another language in which to express curriculum content;
- Pupils draw on all the languages at their disposal to translate a Latin Christmas carol;
- Self-assessment introduced: the languages tree and the self-assessment leaf;
- Pupils use their plurilingual skills to write multilingual letters or diaries for fun or to respond to linguistic challenges like writing a story in English using as many French words as possible;
- One English-speaking pupil interviewed classmates to find out why Irish is "backwards" (adjective follows noun); concluded that it's actually English that is "backwards";
- Pupils improvise dramas to show how similarities between some languages allow speakers of those languages to understand one another.
- A multilingual fashion show
- Planned by the pupils
- Pupils acted as models and commentators, using every language available to them:
- English, Irish, French, home languages
- Each pupil invented a model and wrote about her in as many languages as possible.

• Key elements

- an inclusive ethos;
- an open language policy (i.e. no restriction whatsoever on the use of home languages);
- a strong emphasis on the development of language awareness and literacy skills;
- teaching methods must be as explicit as possible;
- respect for teachers' professional autonomy.

• Comments on the ethos and approach:

Plurilingual pupils will learn most effectively if they are encouraged to use all the languages at their disposal autonomously – whenever and however they want to. Even very young children can be trusted to know how to use their home language autonomously as a tool of learning. Reflective and analytical dimensions of learning are firmly rooted in what pupils themselves contribute. Because classroom interaction takes account of their existing knowledge, skills and interests, pupils tend to be fully engaged. Pupils are agents of their own learning: as they progress through the school, their ability to direct and evaluate their learning becomes increasingly apparent.







• Process:

- Activities are integrated into the curriculum across the whole school.
- There is a sharing of languages. The children use and learn each other's languages in songs, games, writing and other activities.
- Activities encourage translanguaging, emphasise language awareness and literacy.

• Skills developed:

- Teachers learn from pupils whose linguistic and cultural knowledge is valued.
- The role of parents in nurturing home languages and cultures and in supporting the child's learning is highly valued.
- The child becomes an agent in her own learning. Children develop autonomy.
- Children develop very high levels of language awareness.

• Transformational moments:

The emergence of language awareness

- A six-year-old pupil from a Chinese family was able to recognise and translate a number of words in a children's publication, but translated gate as door. She explained that in her language, door is used to describe a means of entry both indoors and outdoors, while in English two different words are needed to take account of the different locations.
- A German-speaking pupil (5th or 6th class) on sz in Hungarian: "... it's the same in German, where you have ch but you say sh...and do you remember when we were doing the homophones and we had the same words like I said with the three words cherry, church and kitchen, you have Kirsche, Kirche and Küche."

School culture

The adoption of a whole school policy of plurilingualism represents a massive shift in school culture. Allowing unrestricted use of home languages is very innovative and is also a decisive shift away from language learning methodologies/ideologies which previously held sway (i.e. exclusive use of the target language in class).

Unexpected results:

- Raised status of the Irish language. Children used Irish for communicating. There was an increased interest in the language and the Parents' Association requested Irish language classes for parents.
- Children from monolingual homes began to use two or more languages in their work.

Reflections from the children:

 Without home languages in the classroom

closed; empty; pretending; rejecting; devastated; losing an arm or a leg; without a soul.

 With home languages in the classroom possibilities; advantage; exploring; yes!; personal; friendship; knowledge; expanding; closer; warm; spark; point of view; perspective; together; help; learn; supports; great; speak out; be courageous.

It's like when two people speak the same language there's a kind of bond between both of them.

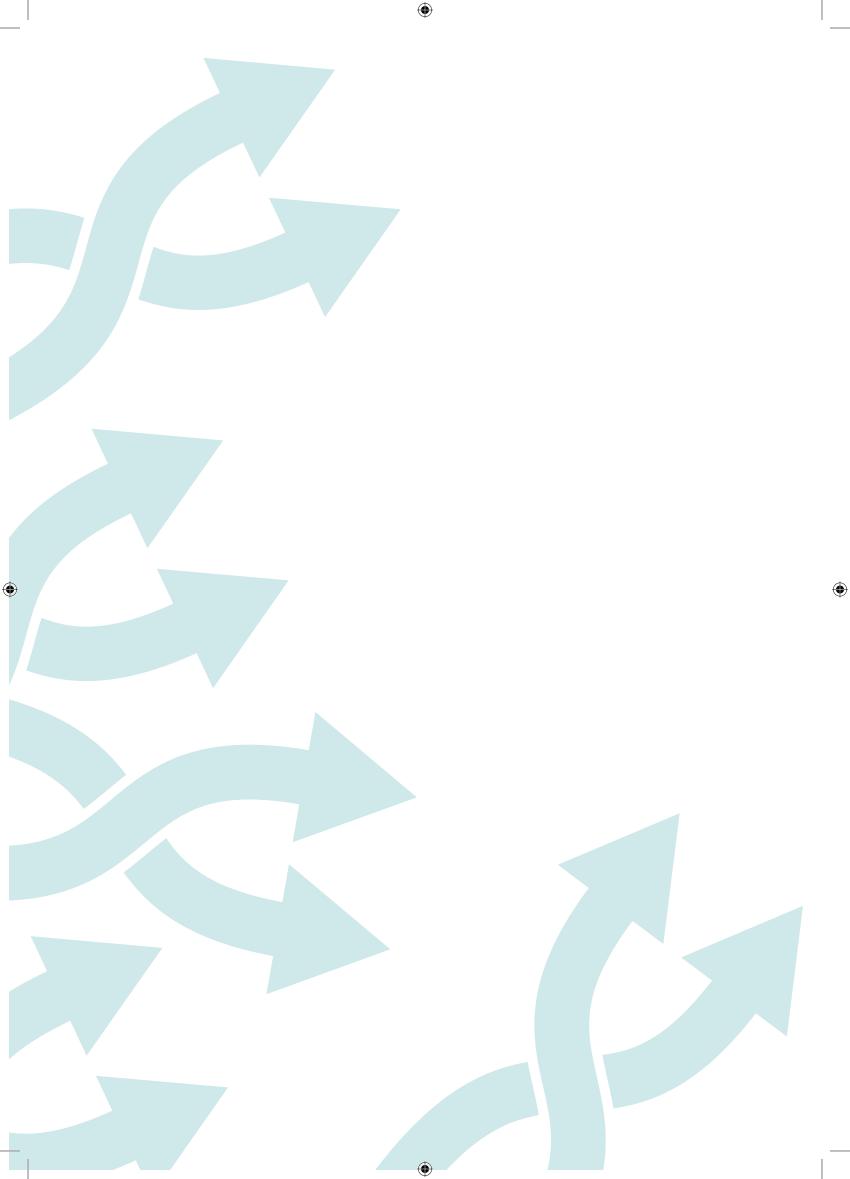
Links

- Scoil Bhríde (Cailíní) http://scoilbhridec.ie/
- Near FM http://nearfm.ie/language-jewels/
- Healthy Linguistic Diet http://healthylinguisticdiet.com/ healthy-linguistic-diet-case-study-can-implemented-school/
- Déirdre Kirwan Whole school plurilingual approaches in Ireland – ECML PlurCur project https://www.youtube.com/ watch?v=U0bYHLloZoo
- Déirdre Kirwan https://www.youtube.com/ watch?v=3HDXvy7fXu4
- Trinity Long Room Hub Arts & Humanities Research Institute https://www.tcd.ie/trinitylongroomhub/media/ news/articles/2016-12-01one-voice-for-languages.php











MYSTY²⁸ INCLUSION/INNOVATIVE PEDAGOGY

Digital Storytelling Toolbox for Diversity Training in schools

Motivations and main objectives of the MYSTY project and target groups

MyStory is a Digital Storytelling Toolbox for Diversity Training in Schools. One of MSYTY's main aims is the enhancement of schools' cultural activity, raising (inter)cultural awareness and the introduction of the thinking about diversity. The main tools are digital stories, the methods and techniques of digital storytelling.

The MYSTY Project provides tools for **teachers** to share and embed innovative teaching practice to enhance awareness of cultural diversity. At the same time, it increases **pupils**' cultural awareness and expression and enhances their social and civic competences. MYSTY also supports teachers' and pupils' digital competences.

With a network of teachers, academics and technicians, the main objective of MYSTY is to enable reflection upon diversity in schools and raise students' awareness about this topic from as early as primary school.

These stories focus on 'food', 'family' and 'festival' and act as a platform for diversity awareness, openness to other cultures, curiosity, respect, and digital upskilling. Teachers are trained in the use of digital media for storytelling and pupils conduct and lead on their collection and editing.

Duration and Organisation

MYSTY is a two-years-long project with the idea of giving children complex tools and encourage them to tell us their stories about food, family and festivals. The goal is to give them (and their teachers, youth workers) a tool, and develop training materials which help them achieving greater competence in cultural and intercultural awareness, civics, digital upscaling and in the field of critical thinking. The project also develops course materials, hand-to-hand with our pupils to help disadvantaged children tell their stories too and engage in the programme. MYSTY seeks to bring the participating organisations together to develop and share practices, in order to produce resources that other schools can use. This will enable teachers across the EU to develop a shared understanding of the key issues, which will help them in their practice.

• Who?

The project includes four EU countries: Austria, UK, Hungary and Italy, bringing together a balanced mix of high education institutions, schools and NGOs. All have expertise in the development of skills for teachers with the aim of creating intercultural and digital learning for pupils in European schools.

The consortium consists of 8 active organizations:

- University of Gloucestershire, UK (main applicant)
- St Edward's School, UK Université de Graz, Autriche
- University of Graz, Austria
- Graz International Bilingual School, Austria
- Rogers Foundation for Person-Centred Education, Hungary

- Baross Gábor Primary School, Hungary
- Centre for Creative Development 'Danilo Dolci', Italy
- Regina Margherita Secondary School, Italy

• Methodology - key elements of the method:

MYSTY involves the collection, the editing and the uploading of digital stories to the MYSTY Digital Storytelling Toolbox website. The MYSTY Project is driven by the principle that innovative teaching resources form a part of broader pedagogic strategies that can actively help tackle issues of diversity. It facilitates actions that address issues of diversity common across the EU: the importance of enhancing social, civic and intercultural competences, critical thinking and media literacy as well as fostering the education of disadvantaged children and young people. The methodology is based on a balanced collaborative approach with different partners taking responsibility for and leading on different outputs and activities to maximise each partners' individual expertise as well as reinforce the shared EU added value principle.

Training materials

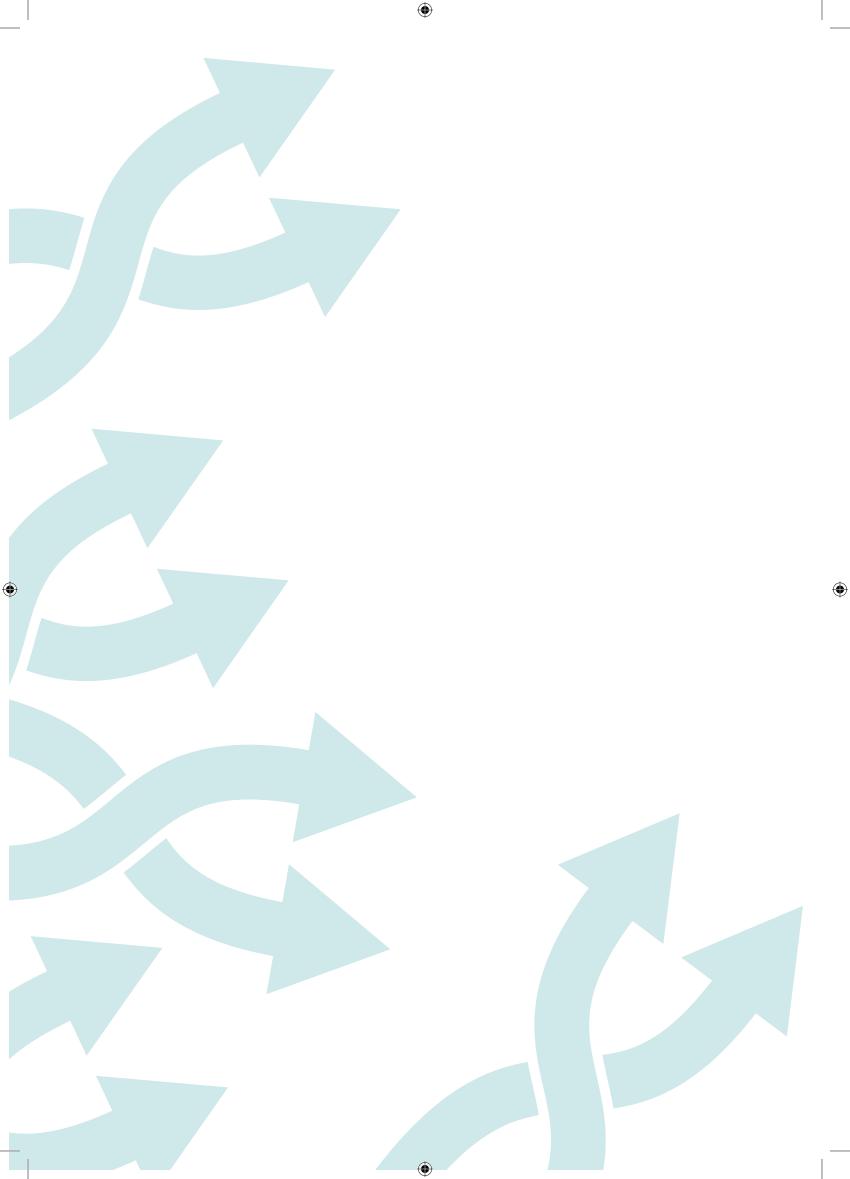
- Develop Curriculum Integration Methodologies to support school use of the Toolbox
- Developing tools and training materials for teachers and youth workers, which help them in the process of integrating digital storytelling in the national and also in the school's curriculum.
- Pupil-guide: creation of a guide to facilitate the creation of digital stories (process of digital storytelling, theory of making digital stories, tips and advice).
- Thematic digital story collection: production of a thematic digital story collection, which can be used by schools and communities.

The method used in the MYSTY Project has three **key impacts**:

- Participants (pupils and teachers) are encouraged to reappraise their attitude towards minority groups within their peer group. It enables them to reassess prejudice, re-calibrate their views and attitudes towards minority groups and re-educate them in diversity matters
- Teachers embrace new / digital media technologies and pupils realise the educational potential for technologies associated primarily for leisure, so affording a connection for effective and fun learning.
- 3. MYSTY enables minority groups to share and spread their migration experience to other communities, groups, schools and civic organisations.









THEATRE FORUM, A TOOL FOR DEVELOPING INTERCULTURAL COMPETENCES

Presentation of the original context

In the Department of Sciences of Education at the University of Paris East Creteil, a course entitled "Diversity and intercultural approaches" dedicated to Masters' students (80 students) is based on an active and innovative pedagogy tool: the theatre-forum. This tool using role playing fosters speaking and body language skills, which allows them to interact with one another and deconstruct and re-calibrate their social representations. It develops exchanges and cooperation between participants and thus, accelerates their learning. This tool generates space for reflection, even for reflexivity on themes associated with interculturality (identity, culture, integration, discrimination, etc.).

- When: During the first semestre, in three sessions.
- With two teachers and 80 students from multicultural and multiethnic backgrounds.
- Duration: a session lasting 3 hours. 3 sessions in total (9 hours).

First, the aim is to work on social representations in a dynamic environment, allowing the students to analyse and transform their representations, prejudices, and stereotypes. This project encourages the sharing of personal represzonesons that emerge from intercultural situations, which students either imagine or experience, or are inspired by daily life events. A problem must be presented, a situation staged with several participants; the scene is played before an audience that would actively participate in the resolution of the problem. The techniques used are borrowed from the Theatre Forum, still referred to as the Theatre of the Oppressed. A student volunteers to play the role of the joker. The scene is launched, after which the group reflects. The objective is not to create a show but to make the students think, debate, and listen to the points of view of others in a safe and fun environment that is the theatre, a space where they can experience otherness and acquire intercultural competence. By viewing the staging of situations that have been lived, by re-interpreting them through discussion, and by acting the scenes themselves and changing the narrative, the students must analyse, name their experiences, redefine the meaning that they give to them, and consider various other options in similar situations. Staging these scenes allows students to recalibrate their perspective and to foster a reflexive view toward their experiences and perceptions. It allows the young people to reflect on their own practices of "living together" and redefine their relationship to otherness. In these workshops, one can observe that the students express ideas of a common sense. Little by little, with the help of their teachers, work is done on the paraverbal, jests, the use of space, and the weight of words. Under the spotlight of key intercultural concepts, points of view full of prejudice and stereotypes give way to more nuanced and empathetic statements and positions.

The method is inspired by the Theatre of the Oppressed, invented in Brazil by Augusto Boal during the 1960's. The basic principle of the theater forum consists of tackling a collective problem with a group or within a community. This method favours speaking, learning from experience, and active methods and can be practiced by all. Many techniques are used (theatre forum, theatre images, introspective techniques, invisible theatre, theatre journal). There are trainings offered in the theatre forum on how the sessions are organised, their objectives, and values. One of the principle objectives of these methods is to give voice to the citizens in order for them to exercise their citizenship. Another goal is to train the participants to analyse reality. During the interventions with students, the central theme was interculturality. Students were given the chance to speak and adopt a reflexive attitude and revisit their own representations of otherness.

• The key elements of the method

The theatre forum is carried out in three steps: role-play, the forum, the replacement of characters.

• Role-play:

The workshop starts with a brainstorming about the concept of interculturality: the students are divided into groups and are encouraged to describe an example of a case study or an example from their ownexperience. Then, they analyse, discuss, and stage the case or scenario. The situation is inspired by daily life and represents collective issues, and is played by students who become both actors and participants.

• The forum:

After the scene is played, each student is invited to reflect upon:

- What (s)he has observed in the scene (what the story conveys),
- What (s)he felt or thought while watching the scene,
- What the protagonists might feel inside. The teacher and the joker (a student or trainee) listen and reformulates the various points of view. By making connections between the various interpretations, they try to change judgements and projections into expressions of values. By juxtaposing the various perceptions, they invite each participant to broaden his/her vision of the world. They then invite them to propose concrete alternative attitudes until one viewer accepts to come on stage to replace one of the characters.









The replacement of characters:

The scene is thus replayed with one of the new characters. With the new attitude of the replaced actor, the other characters act differently and the story takes another direction. The theater forum puts into action the systemic approach. At the end of the replacements, the teacher asks the audience about the changes they noticed from off-stage. It might seem that nothing has changed, which may be correct in terms of fact or noticeable results, but changes can occur inside the characters. That is why the actors are also asked to share their feelings and emotions and describe those internal changes. Then the teacher looks to synthesize in a few sentences the benefits of the interventions as well as the questions, the risks, and the issues raised. The teacher should encourage a collective and active input and participation for the group to find its own alternative propositions.

Inter-cultural perspectives

The theatre forum does not make social representation disappear magivally, but invites self-reflection among the students: the way (s)he perceives themselves, the others, the world, his/her attitude in the staged situation which leads to a "decentration" - a key element in an intercultural approach. The encounter of different points of view allows each student to broaden his/her persective. Indeed, they learn to turn a unique and reductive vision into a vision that takes into account the complexities of all situations. During a theatre forum session, students were invited to experiment, debate and study different alternatives to a given situation tied to interculturality. One of the situations proposed dealt with an encounter between a teacher and a parent regarding an exemption from a swimming class, raising the question of secularity in school. Other scenarios include going to a local government office to ask for papers, issues of domestic abuse, etc. Students were asked to draw from personal experiences or ones that concern them.

The method helps to:

- Raise awareness about others' behaviours,
- Identify hindrances to openess to otherness and experiment with ways to overcome them in a fun, collective and constructive manner.
- Develop cultural competences in intecultural situations.
- Be aware of prejudices.
- Reflect upon one's own cultural references (values, norms, etc.).
- Familiarize oneself with other's cultural references (values, norms, representations).
- Develop competences, knowledge, and behaviours to engage with others.
- Develop competences, knowledge, and behaviours to adapt to new cultural environments.
- Reflect upon existing inequalities between people from different cultural/social backgrounds.
- Act against inequalities between people from different cultural/social backgrounds.

Post-session debriefing

Students express their interest in the method. In this environment, they can participate in a constructive manner. They also highlight the fact that they learn differently than in traditional classes. These "intercultural theatre forum" workshops provided them with experience during which it was possible to analyse situations of intercultural conflicts and to learn to overcome them. The goal is to deconstruct stereotypes and accept differences in school, internships and daily life, while developing intercultural "intelligence" necessary to respond appropriately to implicitly biased views in new or unexpected situations. For this practice to be successful, an environment of trust is necessary to allow participants to talk freely about uncomfortable situations or negative feelings.

Exemple:

During a role play showing a conflict between neighbours, an elderly couple on one side and a young homosexual couple on the other, a student explains that for him it is more an issue of inter-generational conflict than an intercultural one. A student (the one who played one of the retirees) replied: "culture isn't necessarily a question of origins. Students have their own culture, as well as elderly people and homosexuals. For us, that was also interculturality... not only a question of origins or religions...it's focused on ages and each's way of life".



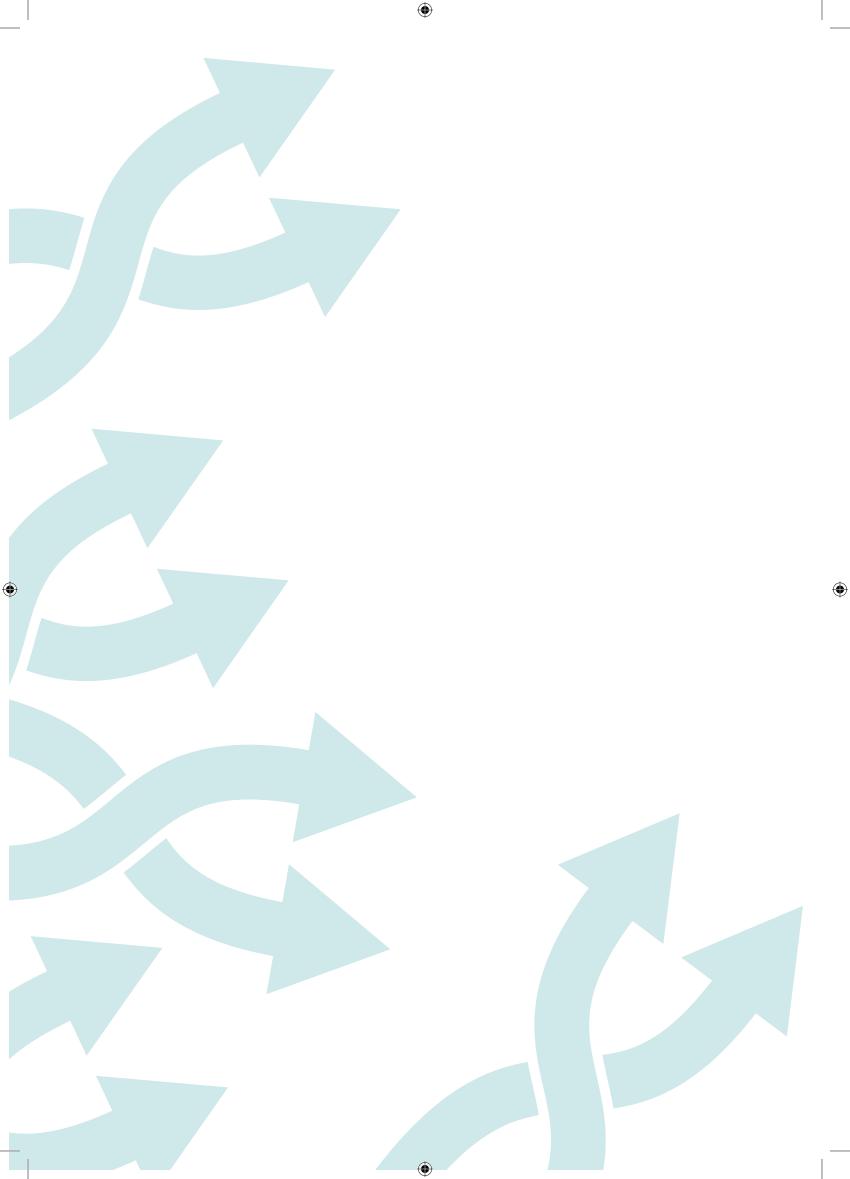






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"HORS LES MURS" WORKSHOPS: INTERCULTURAL PRACTICE/INFORMAL ACTIVITY

Presentation of the context

The association « Éducation Populaire Charonne Réunion » (Popular Education in Charonne Réunion) aims to promote popular education, through physical, intellectual, and moral training of children, teenagers, and adults of both sexes, and through leisure activities. The association wants to promote genuine citizenship by educating people about freedom, fraternity and equal rights. It supports children and parents living in ethnically diverse neighbourhoods with their integration process using an inclusive and co-constructive approach. The association works in partnership with a number of stakeholders within the 20th arrondissement of Paris. It also works together with the University Paris-Est-Créteil by offering internships and research opportunities to Bachelor's and Master's degree students. Among its projects, the association developed the project "hors les murs" ("outside the walls"), which consists of joyful, playful, participatory, and open-for-all workshops taking place at the Place de la Réunion, in the 20th arrondissement. The goal is to develop the inhabitants' power to act and to attract audiences that would not normally cross the threshold of the association to participate in indoor activities. Although victims of various prejudices, neighbourhoods are also places for solidarity, success, innovations, participation. In other words, a place where a better implementation of grassroots democracy can be ensured.

Key elements of the method

The workshop "Hors les murs" defines itself as a dynamic activity that seeks to directly reach local residents. Professionals, volunteers, interns, and association members meet with non-members who live in the neighbourhood. This approach enables the association to get in touch with hundreds of girls and women who either do not dare to visit the association or remain invisible in the public eye. One of the particularities of this intercultural activity is that it is implemented in a collaborative way and brings together employees of the association, volunteers, children, teenagers, adults, parents, and inhabitants. The Place de la Réunion becomes a place "without borders" where everyone has a place and can propose and facilitate activities including sport, drawing, reading, music, and cooking. Using and acting on diversity, the association bets on promoting "living together."

Main objectives:

- **Discover** the world and cultural references of the other and associated values and behaviours.
- Improve one's ability to engage with other people and/or improve French skills, especially female immigrants.
- Interact with others, establish contacts with people from different cultural backgrounds, and create friendships.

Triggers of strong and sustainable human ties, the "hors les murs" workshops inspire the creation of networks, such as mothers who volunteer in the association to accompany and propose outings (swimming-pool, museums, picnics, etc.). The associations offer various activities and are open to new propositions and initiatives (for example a new braiding workshop). It is a unique place which adapts itself to the participants and allows them to boost their confidence, gain skills mainly related to the know-how-to-be and the know-how. These types of activities help people to get rid of prejudices and engage with others in a climate of trust and openness.

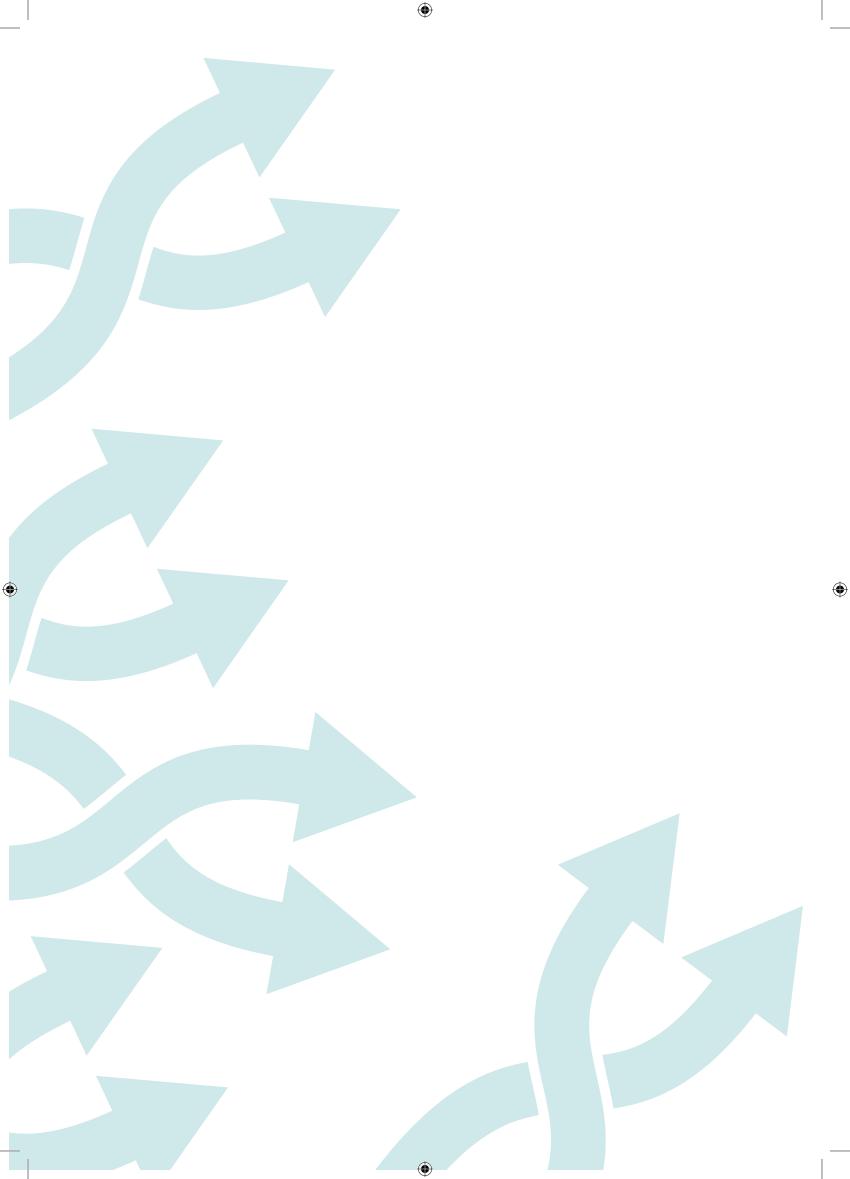
The workshops take place on the Place de la Réunion **every Wednesday afternoon**. The professionals (2-3), the volunteers (3-4), the inhabitants and the children (25-30) designate a **coordinator** for the workshops. In small groups (5-6), the participants choose an activity organised by a professional and a volunteer and/or a parent.

According to participant testimonies, "Hors les mur" managed to bring people together, allowing inhabitants to better understand the professionals' and association's actions. This approach also enabled participants to regulate tensions among young people and/or different "communities" via mediation using games, reading, and other tools and shared activities.











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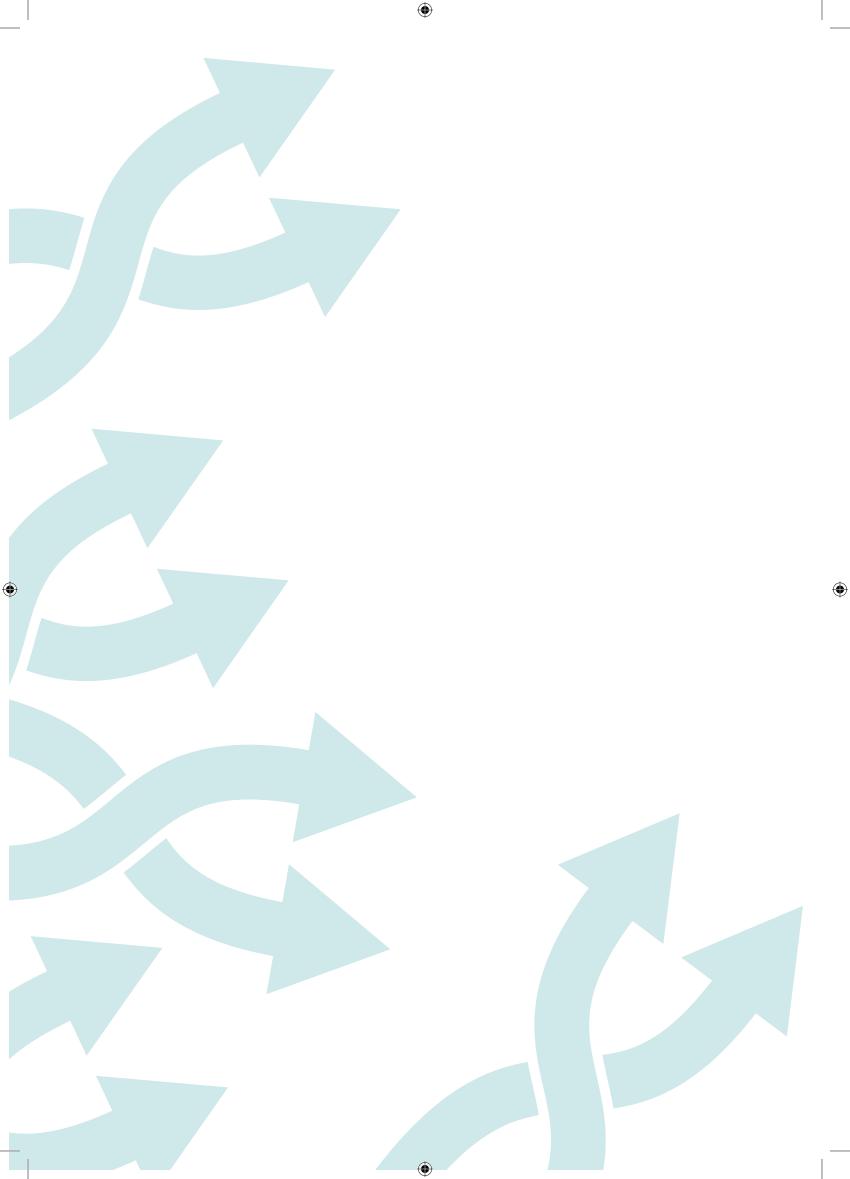
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PRACTICE MATRIX

PART 1: INNOVATIVE PRACTICES IN INTERCULTURAL EDUCATION

Titles	Age/audience	Duration/period	Actors	Objectives	Means	Page
International solidarity and european citizenship ²⁹	Young people/ Large group	Holidays/ Occasional meetings	Multiple partnerships	Foster mobility, openness to others and other cultures, to others nationalities Fight against prejudices Reflection/ Reflexivity	Learn in groups/ Experience Interactions	
Bodi ³⁰	Pre-school (3-6 years old) 25-30 children	12 sessions within a year	Partnership with the « Éducation Nationale »-Association	Explore diversity. Adressing issues related to cultural differences and migration. Fight against preju- dices/ stereotypes	Games Body approach Image/ Photography	
Food and traditions sharing	Students/ Teachers	One day		Sharing Openness Ties	Intercultural cuisine day	
Introducing my fellow student from	Students/ In pairs	1 session	Easy	Understand the cultural background of his/her partner	Communication	
Digital storytelling	Asylum seekers Individual/ small groups	Several sessions		Develop ties Start over	Tell one's story Computers	
Cooking workshop	Allophone newcomers/ students High school 15-20 participants			Integration Learning of the language Discover cultural diversity	Cooking tools	
Artivism ⁹¹	Young people 15-20 participants	Several sessions	Partnership with artists	Address socio- economic, political, ecological issues through artistic projects	Place for creativity and exchange	
Déclic art	Young people Small groups		Educators Artists	Self-confidence Employability Make skills visible	Artistic mediation Video, audio, editing Formal, non-formal	
Theatre & role plays	Children 7-12 years old 10-15 participants			Distance oneself Develop communication skills Free one's emotions	Biographical approaches Role play and acting techniques	
Fotel	High school 16-18 years old 10-15 participants	1 session to several sessions/		Combat school drop-outs	Theatre forum	
Social circus	Roma children		Circus professionals	Inclusive education Cooperation Cognitive skills Body language Social integration Access to culture	Circus activities (juggling, acrobatics, etc.)	

^{29:} Association les CEMEA http://cemea.asso.fr/spip.php?rubrique670 30: Association Elan Intercuturel http://elaninterculturel.com/ 31: Artivism Online http://artivism.online/







Titles	Age/audience	Duration/period	Actors	Objectives	Means	Page
Creativity Beáta Somody's creative classes	Primary schools			Combat segregation in schools Self-confidence Involvement		
Reading at hospitals Les p'tits opérés du Chic ³²	Hospitalised children One-on-one Small group	1 or several sessions		Access to culture for all Sharing education	Intergenerational	
Aladdin and the intergenerational lamp ³³	Elderly/young migrants Small group			Combat exclusion Develop language and communication skills	Storytelling Intercultural and intergenerational dialogue	
Initiation to radio ³⁴	9-12 years old	One-hour to three-hour sessions		Education to media Encourage citizen's voice		
Museum mediation/ MACADO	Teenagers 13-16 years old	Every Wednesday afternoon	Cultural mediators of the Mac Val museum (Ivry) Artists	Access to contemporary art for all	Facebook Museum	
Multi-sensory visits ³⁵	Adults Public		MACVAL, Val-de-Marne contemporary art museum	Access to visual arts to disabled public (deaf and blind) Share cultures Intercultural and inclusive pedagogy	Double media- tion (lecturer and deaf or blind artist)	
Youth for youth	Young dropouts	Several sessions		School dropout Empowerment	Theatre forum Peer group	
Inclusive education	Early childhood 3-10 years		Multiple partnership	Combat discrimination	Co-education Reflection on inclusive environnement	
The city is for all	Homeless			The right to housing Develop autonomy	Thematic working group Training	
KIP	Primary school Heterogeneous classes			Cooperation Improve learning environment	Positive psychology Taking into account living conditions	
The « kedves ház »	Gypsy children			Social and education education Cooperation	Network of participating schools Adapted places and classroom	
Community training center	Adults Disadvantaged population	Short or long term		Rights Education in citizenship	Training, research, development centre	
ALCE	Senior women and young migrant women			Reduce social isolation. Combat exclusion and discrimination	Cooking workshop Intercutural and intergenerational dialogue Active and participatory learning	
Card game	Young people 12-14 years old			Various themes (religion, discrimina- tion, democracy, etc.) Develop critcal thinking	Formal/informal	

^{32:} L'art et la lecture au chevet des jeunes hospitalisés du Chic de Créteil https://94.citoyens.com/2017/lart-et-la-lecture-au-chevet-des-jeunes-hospitalises-du-chic-de-creteil,21-02-2017. html#2RCGBYQLmPB217EV.9

33: Le projet Aladin http://fr.aladdinproject.eu

34: La maison de quartier St Eloi en mode radio http://www.radio-pulsar.org/emissions-speciales/education-aux-medias/

35: The Museum of Contemporary Art of Val-de-Marne – Visits & workshops http://www.macval.fr/visits-event







Titles	Age/audience	Duration/period	Actors	Objectives	Means	Page
Self-portrait	Students		Artist	Explore one's identity Develop reflexivity Reflect upon multicul- tural environment	Classes in arts and crafts Small group work	
Learning about different religions and cultures-interaction	Pupils/ Students			Learning about different religions and cultures Decentration Listening Openness	Group work Interviews	
MOMAP	Migrant students			Evaluate mobility Get ready Assessment	Guide Verbalisation	
Digital map of skills	Pupils/ Students in mobility Face-on-face/ small group	Several sessions		Know one's skills Develop self-confidence	Digital tool Verbalise Raise awareness	
Drama	Students in teacher training			Adressing questions on diversity and status Make the familiar strange Encourage students to re-search	Tales Stories Theatre Forum Improvisation	
Historical perspective International/ national/local/ collaborative learning	Students in teacher training			Collaborative learning Develop critical thinking Involvement and responsibility	Exchange Reflections Link internatio- nal, national and local	
Intercultural workshops	Students of different nationalities	6 to 9 hours per week		Discover various cultural contexts Language learning	Exchange Group work	
Moodle	Adults			Cooperative and inclusive learning Leaving certificate	Moodle Image Personal rhythm Facebook Group	
The diary of Anne Frank	Students in teacher training	Several sessions		Ethnic oppression Reflection on majority-minority	Theatre Texts Decree Historical approach	
Play-way training	Initial or continuing training Teachers Parents Youth workers	2 days 6 modules		Gender stereotypes Self-awareness Self-examination	Game(s)	
Socioanalysis	Students (future teachers, social workers, psychologists, health profesionals)			Hungarian-Roma relations Oppression Conflicts with minorities Reflexion and reflexivity Solidarity	Theatre Social position Group	
Intercultural support/ MOMAP	Continuing training	5 days		Assess mobility (social, geographic, economic, etc.) Support Develop intercultural competences	MOMAP Guide Non-formal education Experience sharing	
Migrants and refugees/a challenge for learning in european schools	Students in teacher training			Management of mixed classes Openness Motivation		









PART 2 - Case studies

Titles	Age/audience	Duration/period	Actors	Objectives	Means	Page
"Working in an Intercultural Environment"	Social workers	2 days (7 hours) within a period of 2 months	All professionals working in integra- ting and supporting newly arrived foreigners	Diversity management Managerial innovation Intercultural approach Intercultural context Durability	Group Co-creation Exchange Analysis Debriefing	
Real Pearl Foundation (RPF)	Destitute families Family/ community Parents		Arts school (qualified teachers/ Volunteers)	Give new opportunities Stereotypes/ representations Personality development	Arts and crafts activities Games Debates Scholarships Institutional cooperation	
Critical Incident method	Educational and social intervention professionals	4-35 hours	Trainers in critical incident methods	Intercultural competence Work in inter- cultural context Awareness about prejudices and inequalities	Collection Writing Decentration Analysis Group	
School orchestra (OAE)	Students 7-15 years old	Minimum of 2 hours per week	Partnership	Cultural openness Combat inequalities and prejudices Self-confidence School environment School failure	Orchestra Group	
Step by step	Early childhood, pre-school, primary school Training	30 hours of training	Trainers	Cooperative learning Inclusive society Democracy	Professionals- family cooperation Active methods	
Encountering religious diversity	Secondary school Group of 12 students	3 sessions, one day each	Sociologist-trainer	Learning sociologists' perspectives Discover religions Representations/ prejudices	Interaction Photolanguage Drawing Role play	
Creative writing workshops/ cosmopolitan competence	Students	Several sessions				
Multilingualism	Primary school pupils	Throughout the academic year		Language awareness Take into account mother tongue	Various activities (stories; oral and written expres- sion; peers, etc.)	
Mysty Digital Storytelling	Teacher Pupils Students	2 years	Teachers Facilitators Trainers	Awareness about diversity Openness to other cultures Critical thinking	New technologies Narration	
Theatre forum	Students	1 to several sessions		Develop intercultural competences	Theatre Improvisation	
« Hors les murs » outdoor activities	Children Teenagers Adults	Every Wednesday		Intercultural Practice/ Non-formal activity	Game Sharing	

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