Un dibujo de un animal con la boca abierta

Descripción generada automáticamente con confianza baja P

## A Guide to Mapping and Collecting Good Practices (IO1)

## COLECTIC SCCL (Spain)

[A Guide to Mapping and Collecting Good Practices (IO1) 1](#_Toc90384331)

[COLECTIC SCCL (Spain) 1](#_Toc90384332)

[Overview: Introduction to the national context 4](#_Toc90384333)

[Project Actuem (We act) 6](#_Toc90384334)

[Teatre fòrum 14](#_Toc90384335)

[Marionetarium Culinarium 22](#_Toc90384336)

[Here we listen to you (ATE) 30](#_Toc90384337)

[Listening and support service for young people aged 12 to 20 30](#_Toc90384338)

[Digital Welcome 41](#_Toc90384339)

[Why are these practices relevant to the project and how are they contributing to the achievement of the project goals? 50](#_Toc90384340)

# Overview: Introduction to the national context

An overview of your national context. In your overview, you may want to include some national statistics and a general explanation of the situation (challenges and progressions) when it comes to social inclusion of youth with different cultural backgrounds.

Our local context, the place where the project is going to be implemented is Raval; it is a neighbourhood in Barcelona, part of the Ciutat Vella district, with 47.617 people living there in 2016 in 16.776 households. The name Raval has Arab origins and means “suburb or outside the city walls”, as the neighborhood is located outside the historic city walls of Barcelona. Nowadays, it’s located in the historic city center, a singular and very special district for three reasons:

* first, it’s one of the worlds densest territories with 444 habitants per hectare occupying only 1,1 square-kilometres,
* second, as part of the historic city centers it counts with numerous historic and artistic buildings which receive millions of visits from local and international visitants and tourists, and
* third, since the early 90ties, Raval counts with cultural and academic institutions as well as hotels, together with the urban regeneration process they produce gentrification and attract new population profiles from middle-class, they now form 15% of the population.

There are more than 23.000 migrants living in Raval, representing 49% of the population. The most frequent nationalities are Pakistan, Philippines, Bangladesh and Morocco. We also have some refugees coming from Colombia and other Latin-American countries.

Intercultural conflicts often arise, which make social organizations as well as public institutions have to develop intercultural programs. On some occasions, it has been shown that programs with components related to the performing arts are useful not only to increase the soft skills of the participants, but also to establish the much-needed intercultural dialogue, promote knowledge and acceptance of the other .

In recent times, the phenomena of disinformation through social networks have caused an increase in unsupportive and racist attitudes.

Furthermore, the labour market offers few opportunities to newcomers to our country. Young people - in general - often have great difficulties in accessing the job market. Those who come from an immigration process certainly have them.

|  |  |  |
| --- | --- | --- |
| TitleProject Actuem (We act) | | |
| Date  July, 2021 | | Anna Caubet i Sílvia de Toro  ImpactaT ( intervencions teatrals)  impactat@gmail.com |
| Problem Statement | Which specific problem did the practice address? (1 sentence max)  Theatre becomes like a mirror of the group where conflicts are dealt with, and trust is generated. | |
| Context | * What was the initial situation/ specific context?   The project takes place mainly with educational centers and youth spaces. It depends on the group and in each neighbourhood the reality is different. * What are the specific challenges the practice is trying to address?   To solve conflicts in the community.  In the case of migrant youth, social skills, expression, initiative and self-esteem are strengthened. The main goal is to have cohesion, a sense of group. Once we have this, other needs arise at the group and individual level. The oppressed theatre gives rise to work on both aspects at the same time. | |
|  |  | |
| Geographical coverage | * In which country, region, province and/or district the good practice has been implemented and replicated? (map, if available)   The Actuem project is being developed in Barcelona and Barcelona province. Specifically in Ciutat Vella, Poble sec, el Raval, el Born, Arc de triomf in high schools during school hours as an optional subject. And also in youth centers. The practice has been carried out in Sant Menat, Montornès del Vallès, Badia del Vallès, Sant Just, Cabrera and others. | |
| Key Stakeholders | * Which final beneficiaries were reached out?   Young people from the Actuem project who are studying Compulsory Secondary Education.   * Which stakeholders were involved to finance the activities (if any)? NA * Who are the implementing partners?   Secondary schools and entities that support the search for funding. | |
| Target beneficiaries | * Who are the target beneficiaries (direct, indirect) of the practice? How many are they? (sex and/or age disaggregated data).   Project We act: 100 or 150 young people annually. | |
| Objective | * What is the aim/objective of the good practice?   In the Actuem project, the aim is for young people to gain confidence in communicating and motivating them with the tools offered by social theatre and to be able to talk about their concerns and needs. In the forum theatre the aim is to discuss a topic on demand and generate reflection. | |
| Methodological approach | * Describe the methodological approach step-by-step so that it can be easily understood and replicated by others (the different practical steps can be listed as bullet points, if relevant)  The methodology is based on the theatre of the oppressed. Through play and different dynamics we try to regain our senses and sensitivity, and change the "see" for the "look". Also work on emotions, communicate and reconstruct behaviour.   The group spirit is encouraged through the generation of a piece where it will decide the topic to talk about. In the final piece, a series of unresolved conflicts will be raised so that the audience and the participants themselves can resolve them in different ways throughout the scene.  It is at this point that what happened during that group and in which you worked at that time becomes visible. The methodology is concrete, but for young people they are quite unaware of what is being worked on, in most cases, and it is not until the end that they realize the process.  In this process we have worked on listening, complicity in helping each other, self-control, presence, ... until the final moment of the show.   * Specify time frame and implementation cost, if available  This practice has 20 years of experience and is carried out by two professionals. A professional in psychology, integration and social education. And another from social theatre and dramaturgy. * Describe how the approach has been gender inclusive  The people who teach the workshop are women and gender is taken into account in relation to the needs of the group. | |
| Results | * What are the results/ outputs of this practice?  20 or 30 young people participate and improve their soft skills. * This section reflects the level of evidence of your practice, so results should be presented clearly and supported by data (with sources and dates).   Group and individual assessments are performed. In these sessions, the young people's opinion, their personal motivation, their self-esteem, prejudices and limitations are extracted. They also express the pressure and demand that is exerted on them. These assessments are written in the case of individual and group assessments are carried out through specific dynamics so that young people can draw their own conclusions from the whole process.   There are also evaluations with professionals from the center to follow up and others exclusively with professionals from the Impacta't organization. These assessments also show how groups have evolved and evolved over the years and how Covid has been affected, for example. | |
| Impact | * What is the impact (positive and negative) of this practice on the beneficiaries (men and women)? How was it monitored and evaluated?  As this is a non-mandatory practice, it has no negative impact. It is a space of freedom even if it is within the same institute where each participant decides the degree of involvement.   The positive impact is that they know themselves and improve their social skills. Negative impact only arises when external factors do not help. For example, when the centre's professionals do not support the activity or do not follow up when they detect a conflict or situation that needs to be addressed. There are factors that can make it more difficult to execute the practice, but in itself it is not negative, it is always positive.   * How beneficiaries’ livelihoods have been improved economically? Socially? Environmentally?   Improves coexistence or awareness. Some young people over time have acquired social skills and empowered themselves socially and economically. But these results are visible when young people are linked to age and young people have more autonomy. | |
| Success factors | * What are the conditions (institutional, economic, social and environmental) needed for the practice to be successful?  One of the essential conditions would be the financial support from the administrations from the beginning of the project. The theatre is precarious and has virtually no support. Institutes have some grants, but they don’t come often. Despite this, there are secondary schools such as Tarradell that are committed to carrying out these workshops and incorporating it as an interscholastic school. There needs to be continuity and support institutionally.   Infrastructure is also needed and that is why Impact with organizations that provide them with financial support. Just as professionals are required. It is not enough with workshop people who do a one-off workshop and do not have experience. | |
| Constraints | * What constraints/challenges were encountered when implementing the practice? How were they addressed?  The first impediment is the fact that this type of activity is not prioritized in compulsory education. There is drawing and music but not theatre.   Institutional and economic in this country does not support what is social and / or cultural. It is the people who change things, not the institutions. Art is not valued, which is why it is a challenge to convey that theatre is an important educational tool and that even if it is a game, it has an economic cost and value for young people. Getting the resources we have at our disposal is the most important thing. There have always been restrictions and there always will be, but this strengthens your ability to be able to create and be autonomous anyway, but not in any way. | |
| Sustainability | * To what extent the practice is sustainable institutionally, socially, economically and environmentally? What are the key elements to put in place for the practice to be institutionally, socially, economically and environmentally sustainable?  Collaborates with organizations that apply for grants and provide financial support. You need an infrastructure and you can't start without it. They need to believe in you and the idea that culture transforms and creates reflective individuals. | |
| Replicability and upscaling | * Has this practice been replicated, in the same context? In different contexts?  Yes, in different high schools in and around Barcelona * What are the required conditions to replicate and adapt the practice in another context/geographical area? The tools of the theatre of the oppressed are needed to execute it. The ability to replicate is based on the idea that theatre is a mirror that reflects what is there. * Everyone has body, everyone breathes, everyone feels everywhere. That is why the theatre and the tools of the theatre of the oppressed can be given in different social contexts and work. It doesn't matter if they are newcomers, diversity works, if they are young, ... they all have problems and issues to work on. * What are the required conditions to replicate the practice at a larger scale (national, regional, international)? N/A | |
| Related resources | List of references about the practice (Training manuals, guidelines, pictures, video, websites, etc.) (if necessary) | |

|  |  |  |
| --- | --- | --- |
| TitleImpactaT ( intervencions teatrals)Teatre fòrum | | |
| Date  July 2021 | | Anna Caubet i Sílvia de Toro  ImpactaT ( intervencions teatrals)  impactat@gmail.com |
| Problem Statement | Which specific problem did the practice address? (1 sentence max)  Through the tools of social theatre and theatre of the oppressed they detect the needs of the group and issues to be addressed and deepened. Theatre becomes like a mirror of the group where conflicts are dealt with and trust is generated. | |
| Context | * What was the initial situation/ specific context?   It takes place mainly with educational centers and youth spaces where social skills, values, critical capacity, respect, listening, assertive communication, problems are worked on and meeting spaces are created to share. In this way, tools are offered to be able to reflect on things that they and they propose. Later, the specific needs of the group are detected, such as listening, group cohesion, conflicts arise, conflict resolution, ... These vary depending on the group and in each neighbourhood the reality is different. * What are the specific challenges the practice is trying to address?   There are groups that want to do theatre or affiliations that initially have no interest in theatre, but all have in common that there is a conflict to be resolved.  In the case of migrant youth, social skills, expression, initiative and self-esteem are strengthened.  In terms of frequency, they buy from October to June during the school year. The first main goal is to have cohesion, a sense of group. Once we have this, other needs arise at the group and individual level. The oppressed theatre gives rise to work on both aspects at the same time. | |
|  |  | |
| Geographical coverage | * In which country, region, province and/or district the good practice has been implemented and replicated? (map, if available)   The forum theatre is held in the 4 provinces of Catalonia. | |
| Key Stakeholders | * Which final beneficiaries were reached out?   People of all ages from 10 years in the forum theatre. It’s an intergenerational project.   * Which stakeholders were involved to finance the activities (if any)? NA * Who are the implementing partners?   Secondary schools and entities that support the search for funding. | |
| Target beneficiaries | * Who are the target beneficiaries (direct, indirect) of the practice? How many are they? (sex and/or age disaggregated data).   Forum Theatre: 150 in one session of all ages. About 2,000 annually. | |
| Objective | * What is the aim/objective of the good practice?   The aim is to discuss a topic on demand and generate reflection. | |
| Methodological approach | * Describe the methodological approach step-by-step so that it can be easily understood and replicated by others (the different practical steps can be listed as bullet points, if relevant)  The methodology is based on the theatre of the oppressed. Through play and different dynamics we try to regain our senses and sensitivity, and change the "see" for the "look". Also work on emotions, communicate and reconstruct behaviour.   The group spirit is encouraged through the generation of a piece where it will decide the topic to talk about. In the final piece, a series of unresolved conflicts will be raised so that the audience and the participants themselves can resolve them in different ways throughout the scene.  It is at this point that what happened during that group and in which you worked at that time becomes visible. The methodology is concrete, but for young people they are quite unaware of what is being worked on, in most cases, and it is not until the end that they realize the process.  In this process we have worked on listening, complicity in helping each other, self-control, presence, ... until the final moment of the show.   * Specify time frame and implementation cost, if available  This practice has 20 years of experience and is carried out by two professionals. A professional in psychology, integration and social education. And another from social theatre and dramaturgy. * Describe how the approach has been gender inclusive  The people who teach the workshop are women and gender is taken into account in relation to the needs of the group. | |
| Results | * What are the results/ outputs of this practice?  Forum theatre: 100 people participate * This section reflects the level of evidence of your practice, so results should be presented clearly and supported by data (with sources and dates).   Group and individual assessments are performed. In these sessions, the young people's opinion, their personal motivation, their self-esteem, prejudices and limitations are extracted. They also express the pressure and demand that is exerted on them. These assessments are written in the case of individual and group assessments are carried out through specific dynamics so that young people can draw their own conclusions from the whole process.   There are also evaluations with professionals from the center to follow up and others exclusively with professionals from the Impacta't organization. These assessments also show how groups have evolved and evolved over the years and how Covid has been affected, for example. | |
| Impact | * What is the impact (positive and negative) of this practice on the beneficiaries (men and women)? How was it monitored and evaluated?  As this is a non-mandatory practice, it has no negative impact. It is a space of freedom even if it is within the same institute where each participant decides the degree of involvement.   The positive impact is that they know themselves and improve their social skills. Negative impact only arises when external factors do not help. For example, when the centre's professionals do not support the activity or do not follow up when they detect a conflict or situation that needs to be addressed. There are factors that can make it more difficult to execute the practice, but in itself it is not negative, it is always positive.   * How beneficiaries’ livelihoods have been improved economically? Socially? Environmentally?   Improves coexistence or awareness. Some young people over time have acquired social skills and empowered themselves socially and economically. But these results are visible when young people are linked to age and young people have more autonomy. | |
| Success factors | * What are the conditions (institutional, economic, social and environmental) needed for the practice to be successful?  One of the essential conditions would be the financial support from the administrations from the beginning of the project. There needs to be continuity and support institutionally.   Infrastructure is also needed and that is why Impact with organizations that provide them with financial support. Just as professionals are required. It is not enough with workshop people who do a one-off workshop and do not have experience. | |
| Constraints | * What constraints/challenges were encountered when implementing the practice? How were they addressed?  The first impediment is the fact that this type of activity is not prioritized in compulsory education. There is drawing and music but not theatre.   Institutional and economic in this country does not support what is social and / or cultural. It is the people who change things, not the institutions. Art is not valued, which is why it is a challenge to convey that theatre is an important educational tool and that even if it is a game, it has an economic cost and value for young people. Getting the resources we have at our disposal is the most important thing. There have always been restrictions and there always will be, but this strengthens your ability to be able to create and be autonomous anyway, but not in any way. | |
| Sustainability | * To what extent the practice is sustainable institutionally, socially, economically and environmentally? What are the key elements to put in place for the practice to be institutionally, socially, economically and environmentally sustainable?  Collaborates with organizations that apply for grants and provide financial support. You need an infrastructure and you can't start without it. They need to believe in you and the idea that culture transforms and creates reflective individuals. | |
| Replicability and upscaling | * Has this practice been replicated, in the same context? In different contexts?  Yes, in different regions of Catalonia. * What are the required conditions to replicate and adapt the practice in another context/geographical area? The tools of the theatre of the oppressed are needed to execute it. The ability to replicate is based on the idea that theatre is a mirror that reflects what is there. From ImpactaT they also do training so that the practice knows other people and can be replicated all over the world in an affordable way. * Everyone has body, everyone breathes, everyone feels everywhere. That is why the theatre and the tools of the theatre of the oppressed can be given in different social contexts and work. It doesn't matter if they are newcomers, diversity works, if they are young, ... they all have problems and issues to work on. * What are the required conditions to replicate the practice at a larger scale (national, regional, international)? N/A | |
| Related resources | List of references about the practice (Training manuals, guidelines, pictures, video, websites, etc.) (if necessary)   <https://www.impactat.org/teatro-comunitario/>  <https://www.youtube.com/watch?v=Ke5hj5PtmeA> | |

**\*GOOD PRACTICE TEMPLATE**

|  |  |  |
| --- | --- | --- |
| Title Marionetarium Culinarium | | |
| Date  September, 2021 | | Authors  Ana de Blas, INCA Catalunya, anabcnrvk@gmail.com |
| Element | Guiding questions | |
| Problem Statement | Which specific problem did the practice address? (1 sentence max) The richness of interculturality in a neighborhood with a large migrant population. | |
| Context | What was the initial situation/ specific context?  The Raval is a neighbourhood with a large population of diverse origins that is unjustly stigmatized as a criminal and unsafe neighbourhood. These unfounded stereotypes are the breeding ground for xenophobia and Islamophobia. The youth of the Raval is one of the groups most affected by this stigmatization, which ends up affecting their self-esteem and empowerment.    What are the specific challenges the practice is trying to address?  This theatrical action based on storytelling aims to raise awareness about this issue and shed light on the wealth generated in the neighbourhood as a result of the cultural diversity that coexists. It is a documentary piece that has been created thanks to a documentary and testimonial task of collecting experiences in the neighbourhood in order to generate a representative story of one of its neighbours. Under the pretext of the play, it has been possible to generate spaces for dialogue with the neighbourhood and give a voice to its neighbours. | |
|  |  | |
| Geographical coverage | * In which country, region, province and/or district the good practice has been implemented and replicated? (map, if available)  Barri del Raval, Barcelona. https://www.google.com/maps/place/El+Raval,+Barcelona/@41.3781498,2.1642972,15z/data=!3m1!4b1!4m5!3m4!1s0x12a4a2f57dbf2425:0x2600fae14082f042!8m2!3d41.3797129!4d2.1681474 | |
| Key Stakeholders | * Which final beneficiaries were reached out?  Residents of the Raval neighbourhood who were interested in discovering the history that hid the box. * Which stakeholders were involved to finance the activities (if any)? The city of Barcelona. * Who are the implementing partners? INCA Catalunya, Festival Raval(s). | |
| Target beneficiaries | * Who are the target beneficiaries (direct, indirect) of the practice? How many are they? (sex and/or age disaggregated data). On the one hand, the 26 people (16 women between 16 and 42 years old and 10 men between 18 and 46 years old) from different backgrounds in the Raval) who participated in the focus group to know their realities. On the other hand, all the people who watched the performance during the Raval (s) festival. Approximately 50 of different age and sex. | |
| Objective | What is the aim/objective of the good practice? 1- Generate a safe space to share life experiences between migrants from the Raval.  2- Give voice and value these experiences.  3- To sensitize the population about these experiences based on performative methodologies.  3- To face the stigma that the Raval suffers.  4- Encourage interculturality as a wealth of coexistence. | |
| Methodological approach | * Describe the methodological approach step-by-step so that it can be easily understood and replicated by others (the different practical steps can be listed as bullet points, if relevant)   1- Do a documentation exercise to know the main problems, complexities and stereotypes of the neighbourhood.  2- Convene a meeting with neighbours through the entities that work in the neighbourhood with prior information about the purpose of the meeting.  3 - Hold the meeting. Choose a space where people can feel welcomed. Invigorate the session. Ensure the space is "safe". Extract testimonial information for later performance.  4- Design a performance around the experiences shared at the meeting.  5 - Install the performance in a temporary space representative of the neighbourhood.  6 - Digitize the performance for later dissemination.   * Specify time frame and implementation cost, if available   The project, from conceptualization to installation of the performance, lasted 9 months. The cost is mainly for the performative costs of material, although reuse and recycling were prioritized.  • Describe how the approach has taken gender into account  The gender perspective has been present throughout the process as well as in the outcome. When the call for the meeting was made, a gender-balanced participation was prioritized. In the performance, the protagonist is a girl, which aims to focus on the concept of heroin. | |
| Results | • What are the results / results of this practice?  1 - Residents of the Raval find a listening space.  2 - The population knows some of the realities of migrants living in the Raval.  3 - Increases sensitivity and empathy towards these realities.  4 - The stigma on the Raval is reduced and the richness of interculturality is valued.  • • This section reflects the level of evidence of your practice, so the results should be presented clearly and supported by data (with sources and dates).  https://xarxanet.org/comunitari/noticies/el-raval-un-xemple-de-comunitat-intercultural | |
| Impact | * What is the impact (positive and negative) of this practice on the beneficiaries (men and women)? How was it monitored and evaluated?   Generating a space for meeting and dialogue with neighbours from different backgrounds, ages and genders promotes good coexistence and helps to reduce stigma. On the other hand, the viewing of the performance encourages the approach and empathy with very different realities from a more emotional approach with which it is possible to deepen better and to wake up more consciousnesses. This awakening fosters, at the same time, the spirit of conciliation and coexistence.  As for possible negative impacts, it is very important to choose the meeting space well, prepare it and energize it very carefully in order to avoid situations of discomfort or insecurity within the group. Above all, taking into account the gender inequalities present in some of the cultures that coexist in the Raval.   * How have the livelihoods of the beneficiaries improved financially? Socially? Environmentally?   The aim of the project is mainly focused on social improvement. We have been able to measure this improvement in terms of the greater acceptance that certain groups of populations of different origins in the Raval experience. Greater acceptance translates into improved self-esteem and a sense of security, and therefore improvements in academic performance, access to the job market, and a sense of belonging. | |
| Success factors | * What are the conditions (institutional, economic, social and environmental) needed for the practice to be successful?  - Have spaces provided in good condition to carry out the scheduled activities.   - Have knowledge of the languages of the participants to facilitate the reception in the space and ensure the feeling of safe space. | |
| Constraints | * What constraints/challenges were encountered when implementing the practice? How were they addressed?   Meteorological factors: it is necessary to have planned alternatives to be able to implement them in needs of change.  Linguistic factors: When dealing with personal issues such as the experiences of a migrant person, it is necessary to generate empathy and avoid language barriers. | |
| Sustainability | * To what extent the practice is sustainable institutionally, socially, economically and environmentally?   The practice is sustainable in its entirety as it prioritizes reuse and recycling.   * What are the key elements to put in place for the practice to be institutionally, socially, economically and environmentally sustainable?   Prioritize the use of recycled materials, the circular economy, intercooperation and networking. | |
| Replicability and upscaling | * Has this practice been replicated, in the same context? In different contexts?  No, it's only done once. * What are the required conditions to replicate and adapt the practice in another context/geographical area? Get to know the territory, the entities that work there and the performative possibilities that the place offers. * What are the required conditions to replicate the practice at a larger scale (national, regional, international)? Get to know the territory, the entities that work there and the performative possibilities that the place offers, as well as its legislation and its artistic-cultural code. | |
| Related resources | * List of references about the practice (Training manuals, guidelines, pictures, video, websites, etc.) (if necessary)   https://www.youtube.com/watch?v=IGrdhn6cpto | |

**\*GOOD PRACTICE TEMPLATE**

|  |  |  |
| --- | --- | --- |
| Title Here we listen to you (ATE)Listening and support service for young people aged 12 to 20 | | |
| Date  July, 2021 | | Ajuntament de Barcelona (Servei Ciutat Vella)  Educador - Jaume Clavé (jclave@ext.bcn.cat) |
| Element | Guiding questions | |
| Problem Statement | Which specific problem did the practice address? (1 sentence max)  Service for young people aged 12 to 20, which provides tools and resources to strengthen your personal and social skills and encourage their personal growth. There are group activities, workshops and spaces for reflection, where you can talk about feelings and emotions, where you can resolve conflicts, and work on self-esteem, respect, assertiveness ... | |
| Context | What was the initial situation / specific context?  Garcilaso was born out of the need to link young people to a socio-educational space, improve their social skills and resolve emotional distress. The constant changes in adolescents and the resulting socio-economic situations where the initial situation they wanted to deal with through a network with which to provide tools to work on emotions and social skills by offering group and individualized support spaces.  In Ciutat Vella an attempt was made to implement it in the Palau Alòs. It was born in June 2018 as part of the neighborhood plan project. Later, a socio-educational partner was sought to implement it and was relocated to the CIAJ, where the ATE Ciutat Vella service is currently located.  In the first diagnosis made of the Raval, it was detected the richness of socio-educational resources that the neighborhood has, other neighborhoods of Ciutat Vella, Barceloneta or others have different realities. One of the reasons is the visual boundaries that exist. For this reason, the intervention strategy in the Raval is different from that of other districts.  • What are the specific challenges you face in dealing with the practice?  The main challenge is to provide emotional literacy learning. Emotional unconsciousness is lived from a very young age, but we do not name it, or we are not aware of the emotions we have already experienced. Through games and dynamics, the ATE reveals all the emotions. As well as extracting knowledge they have already experienced and making them aware through the reception of individual care with the psychologist, a one-off workshop or quarterly workshops.  In conclusion, the main challenge is to work on managing the emotions of young people to look for new approaches and try to solve the anxieties or discomfort they may feel. | |
|  |  | |
| Geographical coverage | * In which country, region, province and / or district have good practices been implemented and reproduced? (map, if available)   The ATE service is located in the 10 districts of Barcelona. In each district there is an educating figure and a psychologist who dedicate 30 hours of attention. In Barcelona there are a total of 5 psychologists, each of whom is assigned 2 districts to provide individualized care.  The ATE service is usually located in a reference youth facility in the territory such as an information point or youth care space with people who energize the space outside the ATE service. | |
| Key Stakeholders | **•** What final beneficiaries arrived?  Teenagers and young people aged 12 to 20 who have free access to quarterly activities or individual care with a limit of about 7 or 8 sessions. They also collaborate with the SAIF, to which they refer, where they offer individualized attention and training to the families of adolescents who consider that they have a certain difficulty in the education and / or emotional management of their children.  **•** Which stakeholders participated in funding the activities (if any)?  Service born from a pilot project in Garcilaso in 2013 as a result of the neighborhood plan. At the time, the City Council was looking for a similar project. Based on the assessments, it was decided to continue it and it was implemented in all the districts of Barcelona until this year, when it has already been able to reach all the districts of the city.  **•** Who are the implementing partners?  The ATE has a close relationship with the youth space with which it is located, which belongs to the City Council, and also collaborates with the Center for Child and Adolescent Mental Health (CSMIJ), "Konsulta'm", a psychological support service aimed at to adolescents and young people), Service for Adolescents and Families (SAIF), Taula Jove, Social Services and other entities and services of the territory. | |
| Target beneficiaries | * Who are the target beneficiaries (direct, indirect) of the practice? How many are they? (sex and/or age disaggregated data).   Group activity 2020 in the Old Town 677 young people took part in 27 activities carried out with a total of 779 uses. 341 have been girls, 336 boys and 0 non-binary. Regarding 3 activities with registration: 17 young participants (14 boys and 3 girls).  The average age was 17 years. 43% from Ciutat Vella, 32% from Sants-Montjuïc and 14% from outside Barcelona. | |
| Objective | * What is the aim/objective of the good practice?   Provide emotional education to young people so that they learn to identify and manage their emotions and overcome situations of discomfort, promoting their mental health. | |
| Methodological approach | * Describe the methodological approach step-by-step so that it can be easily understood and replicated by others (the different practical steps can be listed as bullet points, if relevant)   Tools such as rap, theater or dance are forms of expression and emotion. With the group you can work on different things like overcoming embarrassment by singing in front of a microphone or going up on stage. As well as working skills, be it memory or attention through script or improvisation. Also generate pleasant or unpleasant emotions from anything or focus your gaze on how you feel when you do what you love.  In order to work on emotions in group theater or rap activities, exercises are performed to deal with different emotions and ask them how they feel. In case they get frustrated, tools are applied to work on this emotional management from acceptance and / or overcoming.  With regard to the strengths of the service and the weakness of society, it should be noted that in education in general, there is a lack of emotional education and skills in social and individual relationships.  The feeling of loneliness in the face of adolescence, the culture of immediacy generated by social networks, dependence on the digital world, job insecurity, and difficulty in accessing housing, are some of the weaknesses of the society and that make the ATE service exist to support these young people and adolescents in their management of emotions.  After all, emotions are present in everything we do. Study pressure, culture shock, LGTBIQ + phobia, masculinities, .... are some of the topics covered in the ATE.  • Specify the time and cost of implementation, if available  • Describe how the approach has taken gender into account  All people are women except one. Psychologist is always a girl, and always tries to have figures referring to women.  In the case of boys, masculinities are worked on by treating their vulnerability not so much as boys but as young people. Empathy begins the moment you accept your vulnerability and that is why you try to get a job done so that young people can externalize it and accept it individually and in groups. | |
| Results | • What are the results / results of this practice?  27 activities carried out with a total of 779 uses. There are also the different processes of transformation of consciousness, the people who go from group to individual formation and the results on an emotional scale that are not immediate and sometimes intangible. | |
| Impact | * What is the impact (positive and negative) of this practice on the beneficiaries (men and women)? How was it monitored and evaluated?   Some of its positive impacts are the continuity of the activity. Also the idea that they come to do a specific activity and that they work on emotions as a result of the motivation to do theater, rap, etc.  Some of the positive impacts can be discomfort and / or becoming aware of an emotion and not knowing how to manage it. Then this group activity becomes individual, being aware that there is a lot of waiting list. | |
| Success factors | What are the conditions (institutional, economic, social and environmental) necessary for the practice to be successful?  The success of the ATE is the result of a failure of society. The administration's waiting lists are the result of a need detected not only in matters of emotional education.  Some examples of the success of the service are that young people verbalize their worries and needs, and that professionals and young people understand each other. It is also a guarantee of success that young people want to go with adults they do not know to do this emotional management.  Another aspect to highlight is the support of the City Council to support this need, as well as local and regional policies within the socio-economic difficulties we live. | |
| Constraints | What restrictions / challenges were encountered in implementing the practice? How were they treated?  ATE is an emotional health risk prevention service. As a prevention service they sometimes cannot address specific mental health issues. On the other hand, primary care is a first filter to work on certain aspects of mental health.  The services are quite saturated and often not everyone is able to attend and waiting lists are generated. That is why educating figures should support psychologists in reception.  Another challenge is to make educators of other services or organizations understand that we do not do theater or rap as such but it is a tool to work on emotions. Sometimes this reality is difficult to understand, visualize and transmit. | |
| Sustainability | To what extent is the practice sustainable at the institutional, social, economic and environmental levels?  If we do not meet and take into account the basic emotional needs, all this cost will have a greater economic impact later. That is why the ATE is considered a service that involves a long-term investment at the company level.  On the other hand, we lack human and time resources. At the media level, we try to replicate and reuse material from the workshops. | |
| Replicability and upscaling | * Has this practice been replicated, in the same context? In different contexts?   In Barcelona, ​​the ATE service is replicated in each of the districts within a youth space of reference:  • Ciutat Vella - At the Information and Advice Center for Young People (CIAJ)  • Eixample - In the Transformers Building  • Sants-Montjuïc - At La Clau Adolescent Space and La Bàscula Youth Space  • Les Corts - At the Espai d'Adolescents Jovecardí and the Casal de Joves de Les Corts  • Sarrià-Sant Gervasi - At the Espai Jove Casa Sagnier  • Gràcia - At the Espai Jove La Fontana  • Horta-Guinardó - At the Espai Jove Boca Nord  • Nou Barris - At the Espai Jove Les Basses  • Sant Andreu - At the Espai Jove Garcilaso  • Sant Martí - At the Can Felipa Civic Center  The conditions are very similar in the different districts. Workshops and activities change in collaboration with other services in the territory. Sometimes there are physical boundaries in the districts, but despite the particularities of each district, an attempt is made to locate the ATE service in a reference youth facility.  • What are the necessary conditions to replicate and adapt the practice in another context / geographical area?  There are three main things to keep in mind:  First of all, the municipalities have to work together with the mental health services, and this is how it is done in the Barcelona area.  Second, referents need to be trained in emotional education. There should also be a psychologist profile for individualized care.  Thirdly, it is not just a matter of having two educating figures, but also of generating and / or working together with a socio-educational network such as the one in the city of Barcelona.  • What are the necessary conditions to replicate the practice on a larger scale (national, regional, international)?  The necessary conditions would be those mentioned above, taking into account the reality of each region and country in terms of resources in the field of health, professional profiles and networking with different entities and services. | |
| Related resources | * List of references about the practice (Training manuals, guidelines, pictures, video, websites, etc.) (if necessary)   ATE: <https://ajuntament.barcelona.cat/joves/ca/canal/aqui-tescoltem> * Suport i recursos per a adolescents i joves davant neguits emocionals: <https://ajuntament.barcelona.cat/joves/ca/noticia/suport-i-recursos-per-a-adolescents-i-joves-davant-neguits-emocionals_943061> * Com ens ha acompanyat la música durant el confinament?<https://ajuntament.barcelona.cat/joves/ca/noticia/com-ens-ha-acompanyat-la-musica-durant-el-confinament_960570> | |

**\*GOOD PRACTICE TEMPLATE**

|  |  |  |
| --- | --- | --- |
| Title Digital Welcome | | |
| Date  November, 2021 | | Esther Subias  Colectic and other international partners  SCCL  Esther.subias@colectic.coop |
| Element | Guiding questions | |
| Problem Statement | Which specific problem did the practice address? (1 sentence max)  To equip young refugees and migrants with the necessary skills to fully participate in the host society, including **digital skills**, but also **pedagogical** and **soft skills** to make connections with local people, volunteer, run workshops, be able to find a job, etc. | |
| Context | * What was the initial situation/ specific context?  It was an international project, aimed to refugees and youth migrants. We contribute this experience here because theatre techniques were used in a transversal way to motivate and energize the young participants and also because of the use that was made of technology to share the results, and especially the storytelling activities. * What are the specific challenges the practice is trying to address?   Inclusion of disadvantaged groups and, based on this exchange, to develop and pilot an innovative methodology for social inclusion of third country nationals in educational and social activities, cultural life, volunteering and digital creation activities.  For this purpose, we developed a programme of creative IT workshops, including methodology and training materials, based on best practices of the partners and beyond. | |
|  |  | |
| Geographical coverage | * In which country, region, province and/or district the good practice has been implemented and replicated? (map, if available) Several countries: Belgium, Greece, Germany, Italy and Spain. | |
| Key Stakeholders | * Which final beneficiaries were reached out? third-country nationals aged 16 to 30 (400 persons) * Which stakeholders were involved to finance the activities (if any)? This project is funded with support from the European Commission.Funding call: AMIF-2016-AG-INTE-01 “Integration of 3rd country nationals”. Project nº 776128 * Who are the implementing partners?   [ALL DIGITAL (formerly Telecentre-Europe AISBL)](http://all-digital.org/), Belgium – Coordinator [Media Actie Kuregem Stad (Maks)](http://all-digital.org/maks-vzw/), Belgium [IASIS](http://www.iasismed.eu/), Greece [Stiftung Digitale Chancen (SDC)](http://all-digital.org/digital-opportunities-foundation/), Germany [Fondazione Mondo Digitale (FMD)](http://all-digital.org/digital-world-foundation/), Italy [Colectic (formerly Associacio per a Joves Teb)](http://all-digital.org/colectic/), Spain [Centro Studi Citta di Foligno Associazione (CSF)](http://all-digital.org/association-study-center-city-of-foligno/), Italy | |
| Target beneficiaries | * Who are the target beneficiaries (direct, indirect) of the practice? How many are they? (sex and/or age disaggregated data).  Third-country nationals aged 16 to 30 (400 persons) A total of 1,000 of their peers to motivate them to volunteer or participate in educational, social and cultural activities and a total of 500 key stakeholders in education, social and cultural organizations to raise awareness about the need to make activities more inclusive for third country nationals. | |
| Objective | * What is the aim/objective of the good practice? The aim of the project “WELCOME Programme” is to exchange best practices between organizations specialised in digital inclusion of disadvantaged groups and, based on this exchange, to develop and pilot an innovative methodology for social inclusion of third country nationals in educational and social activities, cultural life, volunteering and digital creation activities. | |
| Methodological approach | * Describe the methodological approach step-by-step so that it can be easily understood and replicated by others (the different practical steps can be listed as bullet points, if relevant) The **Digital Welcome** **programme** is based on the best practices that project partners have collected in the first phase of the project and puts together **4 creative IT workshops** combining different IT skills adapted to the needs of migrants and refugees   **1.Introduction to Coding**  This module is dedicated to learning coding with the online tool Scratch. Through it, participants will acquire basic coding techniques in a non-formal way of learning through exploration and experimentation with Scratch. This will lead to the creation of participants’ own game or interactive video which can easily be shared online through the Scratch platform. Other apps and technologies like robots are also touched upon in this module as a possible addition.  **2.Digital Storytelling**  This module is dedicated to Digital Storytelling. Through it, participants will acquire storytelling techniques, with special emphasis on finding, telling and sharing personal experiences through the digital medium video. These guidelines contain instructions and tips on how to facilitate a digital storytelling-session yourself as well as make a digital story yourself. Some theatre techniques were used in order to work with the participants. They are listed on the methodology report, being one of them the storytelling circles.  **3.Digital Journalism**  This module is dedicated to digital journalism. Through it, participants will acquire mobile digital journalism techniques, with special emphasis on two basic aspects:   * The use of mobile technologies to produce small multimedia elements (video and audio productions) and to publish and promote them on the Internet. As an alternative, applications linked to computers (cloud or desktop applications) can be used with digital cameras and digital recorders. * The use of journalistic techniques that will allow participants to relate to their immediate surroundings, ask questions and obtain answers that will help them to better know their environment.   **4.Soft Skills and Communication**  Soft skills and employability awareness are the focus of this module. Theoretical background and explanation of the need for such skills is included in the guidelines as well as several non-formal activities for young asylum seekers/refugees. Some theatre techniques were used in order to work with the participants. They are listed on the methodology report.  Other methodological inputs:   * peer-to-peer learning * Project-based learning * Working with volunteers * Specify time frame and implementation cost, if available. Digital Welcome has been a 2-year international project. The partcipants have invest: 60 hours of training with 10 young mentors: 10 per each of the 4 modules and 20 hours that can be allocated to one or spread over other modules. 40 hours of self-study. 20 hours of IT workshops for mixed groups with 20-40 unique participants and a minimum 10 hours of evaluation. * Describe how the approach has been gender inclusive. N/A | |
| Results | * What are the results/ outputs of this practice?  Methodology https://digitalwelcome.eu/methodology/ Programme contents and guidelines https://digitalwelcome.eu/materials/ Staff training guides https://digitalwelcome.eu/staff-training-guides/   Best practices Report https://digitalwelcome.eu/good-practices/  <https://digitalwelcome.eu/category/project-news/>  https://www.youtube.com/channel/UC\_QwcaojJv6Rhq7Gm\_7q0lg/videos | |
| Impact | * What is the impact (positive and negative) of this practice on the beneficiaries (men and women)? How was it monitored and evaluated? By the end of the Digital Welcome training your young mentors will have gained many digital skills and valuable teaching experience. For this purpose, to “graduate” from the course, the young mentors made a final course product based on one of the modules in the programme.  The programme was monitored by an external evaluator and by the EC. * How beneficiaries’ livelihoods have been improved economically? Socially? Environmentally?   As this programme covers a number of learning opportunities, we can boil them down to four main learning objectives:   - Stimulate problem solving & solution focused thinking  - Improve ability to communicate, express ideas & thoughts and interact within persons, especially from other (local) cultures.  - Foster digital thinking  - Promote integration in society | |
| Success factors | * What are the conditions (institutional, economic, social and environmental) needed for the practice to be successful?  The main structure of the programme is based on five chronological blocks:   1. Selection of young mentors  2. Training of young mentors, selected from our target group of young refugees and migrants  3. Self-study by young mentors  4. IT workshops for mixed groups where the young mentors act as e-facilitators  5. Evaluation of the entire experience  Then, funding is needed to provide the training, the facilities and the appropriate settings. | |
| Constraints | * What constraints/challenges were encountered when implementing the practice? How were they addressed?  Diversity is a strength in this programme. Participants can come from all over the world and their different cultures and views are an inherent part of the programme. However, we would recommend recruiting youngsters of similar age, as this makes things easier. Having a mix of younger (16-year-olds) and older (29-year-olds) participants could make things more complicated, as they have different needs and require a different approach.   A basic knowledge of the language spoken in the implementation country is mandatory. The programme definitely aims to foster language acquisition, but basics are needed for organisational purposes and agreements. | |
| Sustainability | * To what extent the practice is sustainable institutionally, socially, economically and environmentally? Thanks to the publication of the methodology, resources and other key elements of the project, it is perfectly replicable (although in our case we must consider that the elements related to theater did not occupy a decisive place) | |
| Replicability and upscaling | * Has this practice been replicated, in the same context? In different contexts?  During the project, it was implemented twice in each of the participating countries, thus demonstrating that it can be easily replicated. * What are the required conditions to replicate and adapt the practice in another context/geographical area? A similar target group * What are the required conditions to replicate the practice at a larger scale (national, regional, international)? N/A | |
| Related resources | * List of references about the practice (Training manuals, guidelines, pictures, video, websites, etc.) (if necessary)   Methodology https://digitalwelcome.eu/methodology/ Programme contents and guidelines https://digitalwelcome.eu/materials/ Staff training guides https://digitalwelcome.eu/staff-training-guides/   Best practices Report https://digitalwelcome.eu/good-practices/  <https://digitalwelcome.eu/category/project-news/>  https://www.youtube.com/channel/UC\_QwcaojJv6Rhq7Gm\_7q0lg/videos | |

## Why are these practices relevant to the project and how are they contributing to the achievement of the project goals?

All the practices collected have been developed in the context of young migrants, with economic, educational and social needs and integration. Some of these practices are more focused on theater (in various formats) and others use it as one more resource. However, all of them work on objectives similar to those we set ourselves in this project and offer us information about the implemented working method so that we can take references to incorporate it into our project.

All of them fit in our proposal: to gain competences in the field of non-violent communication, conflict resolution and facilitation and develop communicative skills through theatrical methodologies as well as storytelling circles, improving thus intercultural communication competences and innovative approaches for the engagement of disadvantaged or underrepresented groups, to tackle discrimination and social exclusion.