



# INSART Manual - Executive summary

## Youth inclusion through art and interculturality

*INSART Art Youth Inclusion*

*Deliverable 25*

*Prepared by CESIE*

[www.cesie.org](http://www.cesie.org)

[www.insart.eu](http://www.insart.eu)  
[info@insart.eu](mailto:info@insart.eu)

Réf. N. 539784-LLP-1-2013-FR-GRUNDTVIG-GMP



## Introduction

### ***Art, a skill and a personal development tool***

This is the executive summary of the INSART manual, one of the deliverables of the European Commission's Lifelong Learning Programme Grundtvig-funded project "INSART: Insertion of young people from disadvantaged backgrounds through art". This summary provides a succinct overview in English of the full manual content, which will soon be available online free of charge in four languages: English, French, German and Italian. It will be published on the project's website [www.insart.eu](http://www.insart.eu).

The aim of the manual is to spread the INSART methodology in Europe. As a training resource, it is particularly addressed at trainers, facilitators, educators and artists working with young people from disadvantaged backgrounds and migrant backgrounds, who would like to replicate the project's activities to foster their employment.

## The INSART project

The INSART project started off in December 2013 and aimed at increasing the skills and self-confidence of European and migrant youngsters from disadvantaged backgrounds, in line with the most recent EU guidelines on combating social exclusion.<sup>1</sup> The philosophy behind the project is that art practice and intercultural psychology can play a fundamental role in young people's development. This is ever more crucial in the current context of high unemployment rates in Europe, especially amongst youngsters.

### ***The project's aims and its main results***

The aim of the project was to give better employment opportunities to young people aged 16-25 years from marginalized or migrant backgrounds as well as to train adult trainers and teachers in new tools fostering inclusion.

---

<sup>1</sup> See for example, European Commission (2015) *Expert group report: the contribution of youth work to address the challenges young people are facing, in particular the transition from education to employment*. Brussels: Directorate-General for Education and Culture.

At the end of the project, several young people in four European countries (Germany, France, UK and Italy) have discovered art as a personal development tool. This has resulted in:

- enhanced awareness of their own resources,
- increased self-confidence and creativity,
- increased skills to support their socio-professional development.

### ***The methodology***

The ambition of the INSART project is to offer an artistic mediation methodology as a powerful tool to raise youngsters' self-awareness. This methodology is based on two methodological pillars:

- Intercultural approach: this approach, and in particular that of intercultural psychology, acknowledges the existence of multiple cultural identities in Europe and the absence of acknowledgement of some depreciated cultural identities. This approach recognises cultural differences and their involvement in the creation of pedagogical interventions. In this perspective, diversity is seen as a resource in the education process.
- Art mediation: this pillar is based on the concept of art mediation as has been developed by artist Werner Moron and his Paracommand'arts team: using art as a method to inspire and motivate young people intimately. In particular, we've used and adapted two methodological elements developed by Paracommand'arts: "Real path-Imaginary path" and the "Active principles of Art" (see following pages for an explanation of these methods).





These pillars, and especially the latter one, have been specifically applied during the core project activity: the creation of four artistic workshops for youngsters, one in each participating country.

[www.insart.eu](http://www.insart.eu)  
[info@insart.eu](mailto:info@insart.eu)

Réf. N. 539784-LLP-1-2013-FR-GRUNDTVIG-GMP

## The artistic workshops

Around fifty-four youngsters between 16 and 25 years of age took part in the 35-hour or more workshops that took place between August and October 2014 in the project's four participating countries. This section of the manual analyses in detail the activities that were carried out, their concrete implementation, suggestions on how to carry them out and the outputs of the workshops.

	<p><b>Paris: theatre and film-making workshop</b></p> <ul style="list-style-type: none"> <li>• Six participants and three artist-facilitators</li> <li>• Duration: five days + post-production</li> <li>• After some ice-breaking activities, each participant created choreographies through improvisation and other exercises on personal stories they had written. Participants then recorded choir soundtracks and took part in the shooting of short films, one for each participant.</li> <li>• Videos of the workshop can be seen here: <a href="http://www.insart.eu/en/les-videos/">http://www.insart.eu/en/les-videos/</a>.</li> </ul>
	<p><b>Berlin: photography and drawing workshop</b></p> <ul style="list-style-type: none"> <li>• Six participants from six different countries and two artists</li> <li>• Duration: five full days</li> <li>• Following up to the art mediation methodology of the "Real path / Imaginary path", participants explored the city and took photos. They then used their photos and drawing techniques to give life to their pieces of art, characterised by imaginary elements added to their photos.</li> </ul>
	<p><b>Palermo: body movement workshop</b></p> <ul style="list-style-type: none"> <li>• 17 participants from nine countries (including Italy) and one artist-facilitator</li> <li>• Duration: 35 hours spread within one month</li> <li>• A lot of attention was paid to the group-building phase. Participants went through several body movement activities that opened them up to one another and increased their expressivity. In groups they created choreographies that were then carried out in the city and filmed.</li> <li>• Videos of the workshop can be seen here: <a href="http://www.insart.eu/en/les-videos/">http://www.insart.eu/en/les-videos/</a>.</li> </ul>
	<p><b>Liverpool: visual art workshop</b></p> <ul style="list-style-type: none"> <li>• 27 participants from ten countries (including UK) and one artist facilitator</li> <li>• Duration: 50 hours + two full day excursions spread within three months</li> <li>• Participants were able to experiment several creative approaches: drawing, portraits, body sounds, collages, photography, etc. They also carried out excursions outside in the nature. Participants then chose their artistic techniques for their final artwork: acrylic paint, canvas painting, aquarelle, and audio-visuels. They then created and exhibited their artwork.</li> </ul>

[www.insart.eu](http://www.insart.eu)  
[info@insart.eu](mailto:info@insart.eu)

Réf. N. 539784-LLP-1-2013-FR-GRUNDTVIG-GMP

## Inside INSART workshop sessions: a practical guide for trainers

How can trainers, artists or other professionals working with youngsters practically apply INSART's methodology? This section guides readers in the creation of a typical INSART workshop, step-by-step. Here's how!

### 1. Group-building activities

One of these is the "Names' circle" to learn workshop participants' names: participants stand in a circle. Each participant in turn says his/her name with a corresponding gesture the group will learn. Afterwards, participants in turn stand in the centre of the circle and call each other out by their names and corresponding gestures. The facilitator must oversee that all participants have been called out.

### 2. Introducing the artistic "real path/imaginary path" method

Art mediation in an INSART workshop is based on the methodology created by Belgian artist Werner Moron and his "Paracommand'arts" team. At the beginning of the workshop, participants answer in a very objective manner to one or more specific existential questions they choose with the artist facilitator, such as "What is your earliest memory?". This is the "real path". Subsequently, participants will change the previous answer by introducing a new, false element in their answer/story. This is the "imaginary path". The next step will be to create a token word that summarises both versions of the story. The token word and the imaginary path are the basis for participants' own artistic creations, be them dance choreographies, videos, singing, visual art, photography, theatre, etc.





*Imaginary path means: "recreating one's own universe with written, drawn, photographed, dances, sung words of the "real path" story".*

[www.insart.eu](http://www.insart.eu)  
[info@insart.eu](mailto:info@insart.eu)

Réf. N. 539784-LLP-1-2013-FR-GRUNDTVIG-GMP

### 3. Active principles of art

According to artist Werner Moron, just like medicines contain an active substance or principle that brings a change in someone's body, art and its principles can very positively influence people that approach them. Here is a glimpse of some artistic activities that can be carried out to express such principles through different forms of art.

			
<p><b>Theatre and film-making</b></p>	<p><b>Photography and drawing</b></p>	<p><b>Body movement</b></p>	<p><b>Visual art</b></p>
<p><i>Soundtracks creation</i> Creating sounds in a collective creation is the challenge of this activity. All participants contribute to the creation of sounds, noises made with one's body or voices individually and collectively. Each participant expresses his/her sounds in a chorus-like activity, guided by one participant at a time. These sounds or music will then become the soundtrack for participants' videos.</p>	<p><i>Drawing activity</i> Take a picture and isolate its main elements. Put some transparent paper on it and, following the structure of the photo beneath, visualise and draw an imaginary image, starting from participants' personal stories previously developed. This creates a mixed-media artwork, made of different layers and materials, resulting in an evolution from the real image to an imaginary/new one.</p>	<p><i>Space awareness</i> Participants stand in circle. One person steps into it in a preferred position. One at a time, all participants drop their wooden sticks, laying them down on the person in the middle that has to keep them in balance, becoming aware of the space that surrounds him/her. At the end, participants take their sticks back and the process goes on again.</p>	<p><i>Group scribble</i> Participants sit around a large piece of paper. Each one adds one or more marks for example with pencils on the section of the poster in front of him/her. Then, everyone moves to the left one space: they will add something new with another medium (for ex. clay) to the previous mark. This is done again and again. Participants are then let to choose the medium. This mass of marks and images inspires participants' imagination for further artwork activities.</p>

#### 4. Creating a dialogue with workshop participants

Especially in multicultural contexts artist-facilitators need to pay a lot of attention to establishing a close contact with participants. In an INSART workshop, this can be done for example by creating a choreography made up of movements of traditional dances of participants' countries of origin.

Participants are divided into small groups, each group with people of different origins. Each participant is asked to propose one or more movements representing his/her cultural background and experience. Subsequently, each small group is asked to create a choreography based on the movements proposed. At the end, each group performs their group results and all participants learn all choreographies. Finally, a moment of verbal sharing is dedicated to comment and understand the movements, the stories that inspired them, etc.

This or other similar activities have the positive quality of highlighting cultural diversities and encouraging participants to promote their cultural backgrounds by exploring their dance and music.

#### 5. Public presentation of the artworks

In an art mediation workshop, such as INSART, artworks at the end of the workshop are to be exhibited, as they are the result of a creative process. Preferably, artworks have to be individual and belong to each and every participant. The medium of the artwork depends on the workshop but a video shooting (performance, dance, etc.) is highly desirable. The watermark of this last phase of the workshop, and thus of the exhibition of artworks, is the "co-construction" process: post-production of (audio-) visual material is taken care of collectively by the artistic team and the participants. Participants give instructions to the artistic team on the final outcome of their videos/photos/dances/music/etc.

The final exhibit of the artworks is to be public, according to Paracommand'arts' methodology. This means that it should take place in artistic centres such as museums, exhibition centres, etc. This stage is important as it contributes to the real and symbolic recognition of the artworks as "art". However, it's also important not to force such public presentations, as participants are not real art professionals and might be vulnerable in such situations.

*"Sometimes it's more important to share the creation process or just the fact of listening to each other's paths". - Werner Moron and his Paracommand'arts team.*

#### 6. Evaluation of the workshops

An important and final activity for participants could be a creative evaluation of the workshop. This can be done in two steps: before and after the workshop.

Before the INSART workshop each participant is video-interviewed and will answer to questions on his/her past such as: Where are you from? What do you like? What would you like to show us about yourself?

[www.insart.eu](http://www.insart.eu)  
[info@insart.eu](mailto:info@insart.eu)

Réf. N. 539784-LLP-1-2013-FR-GRUNDTVIG-GMP



After the workshop a "Roadmap exercise" can be carried out. Participants work on an image depicting a highway. On this image, they are asked to add traffic signs with keywords that express a milestone in their voyage through the workshop. They can then also give a name to the voyage and colour the image. Moreover, participants are filmed as they answer verbally or through any given artistic medium to questions such as: What did you learn from the workshop? What would you like to do next time? Did this experience inspire you?

\*\*\*

*For further information about the project, please visit the INSART website: [www.insart.eu](http://www.insart.eu)*

*Like us on FB at: <https://www.facebook.com/insart.projet>*

[www.insart.eu](http://www.insart.eu)  
[info@insart.eu](mailto:info@insart.eu)

Réf. N. 539784-LLP-1-2013-FR-GRUNDTVIG-GMP



Programme d'éducation  
et de formation  
tout au long de la vie

Ce projet a été financé avec le soutien de la Commission européenne. Cette publication n'engage que son auteur et la Commission n'est pas responsable de l'usage qui pourrait être fait des informations qui y sont contenues.