

NEW APPROACHES



Education and Culture
Lifelong learning Programme
GRUNDTVIG

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Preface

Following on from the success of a previous Grundtvig partnership, a core group of participants applied for a new partnership grant to explore a specific area that we touched on in the last project. We wanted a more in-depth exploration of the ideas around creative practice and public engagement, how artist's work, what methods and approaches they use and how we can share knowledge and skills.

A key area of the project was the deconstruction and analysis of existing workshop methods, this work is often time consuming but the reward is that it can give artists and creative practitioners the ability to do things *beyond* the best of their present available knowledge, move creative practice forward and give a space for self-reflection.

During the project we also looked at the role of a Critical Friend and the co creation of an analysis framework and different methods that can be used for different contexts in social arts practice, from observer to participant to collaborator.

Another area we explored is the cross fertilisation of artistic practice to generate new ideas and approaches, we tested some of these ideas out, and then innovated and created new workshop methods. There are a broad set of skills and practices within the partnership including music, voice, creative thinking, costume design, theatre, performance, traditional music etc. these very different approaches generated a very rich tapestry that we could share and be inspired by as we co created workshops and approaches

The aim of this manual is to make available the techniques and ideas collected and created during the project, not only to those already working in social arts practice but also to those who in the future will want to do this form of artistic work.

The project and the collaboration of organisations from different countries has been incredibly enriching and we feel we have all

learned a lot from the experiences of working and playing together, as workshop leaders and participants, building trust and sharing ideas in a collaborative framework.

This Manual is the result of two years of intense work that began with an exploration of the current needs of the social arts sector in Italy, Belgium, UK and France and concluded with this archive and Do-It-Yourself Manual, which we hope will transform the way you collaborate, co create workshops with the public and peers and self reflect with the support of others.

Deborah Astell

UK Partner Coordinator



The Challenge

How can we build meaningful relationships via culture and arts practice with the public? How can artists self reflect and grow as individuals whilst delivering workshops? Can there be a framework of co creation built on trust between artist and participant, can artists learn new methods to analyse their practice and how they engage with the public and crucially have the tools to self reflect to enable innovation and new ideas to flourish?

Our project gave artists, creative practitioners and the general public a unique opportunity to try out new methods, cross-fertilise ideas and innovate. We worked with emerging artists, established artists, social workers, creative professionals, managers and a broad range of people from the general public to create and share work, methods, skills and to create and innovate new approaches to socially engaged artist practice.

Sustainable change requires innovation; if there is no innovation the ability to thrive, grow and develop will be more limited in a world that is changing so rapidly. True innovation begins with taking a different perception of processes, resources and methods and only from this new point of view will it be possible to change how we work and collaborate.

Continuing Learning

Developing the ability to grow, self reflect and innovate can be stimulated and enhanced through a learning or participatory process, developing this skill can really enable artists and creative professionals to reach their participants in a more meaningful way, develop trust and have a more symbiotic approach to social arts practice, learning from each other and co creating together based on the needs of all.

We believe our project has opened the eyes of many artists and practitioners, applying new methods and approaches to their own work can reinvigorate and shift their thinking. We looked closely at the role of peer learning in our project and gave artists a space to share what they do and how they do it.



Who is this manual for?



This manual is for anyone who wants to develop meaningful creative workshops or work with the public. Our core target groups are artists, creative professionals and those working in the cultural sector with the public.

We hope that this manual will inspire you and give you the momentum and inspiration to look for more techniques to keep learning and sharing.

This manual has been developed to make it accessible and easy to use because we want you to try out some of the methods we created and shared

In essence this manual will act as a framework to support you in facing and overcoming your challenges, in the process turning them into opportunities.

There are many links and pathways in the manual to other places and people we think are interesting so please explore!

What is participatory practice?

Participatory creative practice has its roots in socially engaged art, this phenomena began to be recognised in the United States in the late 1960's, primarily influence by the work of Alan Kaprow and also the incorporation of feminist educational theory within arts practice. An influential figure within this field was Charles Garoian, who explored both performance and pedagogy. Also the work of artists such as Suzanne Lacy.

Over the last 10 years there has been some focused work by scholars including Claire Bishop, whose book *Artificial Hells* is an excellent book to better understand this area of work.

Quite often this work is referred to as “social practice”, and is now more formalised and integrated into art schools, and broadly used as a term by creative professionals. It simply means artists whose specialty includes working with society in a professional capacity.



Brief History

During the 1960's a lot of social movements emerged and these led in many ways to more social engagement with the arts. It was during this time that the emergence of installation art and performance art began to flourish, these centred on process and site specificity, key main influences of social arts practice today. It has been called many things over the decades from relational aesthetics to dialogic arts but the term “Social practice” is the most used and accepted term.

Click [here](#) to read more

What is a critical friend?



We have looked closely at the role of a critical creative friend as a method to support creative practitioners to analyse and shift their thinking in regards to their workshop practice.

A critical friend can be defined as “a trusted person who asks provocative questions

provides data to be examined through another lens, and offers critiques of a person’s work as a friend A critical friend takes the time to fully understand the context of the work presented and the outcomes that the person or group is working toward. The friend is an advocate for the success of that work.” The role of the critical friend is therefore a **strategic** one and can be important in assisting improvement. It is essentially a role of support and challenge Critical friendship has also been described as less formal than mentoring or coaching and probably best described as “a professional relationship based on mutual regard and the willingness to question and challenge.” A key thing is the trust between CF and artist, without this the process does not work.

During the project a small group of artists and professionals took on the role of critical friend. We realised quite quickly that there are issues and challenges in European Projects around language! The word Critical has many different connotations to different people. In the UK the term Critical Friend is widely accepted, as it is a process very often used in the education sector for teachers, in fact the root

of Critical Friend starts here. In France the word has quite negative meanings and it was difficult to engage artists into the Critical friend approach when using this term as it's associated with judgement. We therefore decided to use the term Reflective Friend instead!

What makes a good Critical or Reflective Friend?

An effective friend is someone who:

- You trust and respect
- You have a strong relationship with, or believe you could develop a relationship with
- Provides honest and critical feedback
- Is a skilled observer and listener
- Is able to ask provocative/stretch questions
- Provides balance between support and challenge
- Understands you and/or the context very well or takes the time to develop this understanding
- Provides a different perspective/new eyes
- Provides critique utilising higher order thinking
- Is available.

They do not:

- Assume a directive role
- Offer solutions to problems or provide “quick fixes”
- Rush to judge
- Impose Agendas of their own
- Undermine the Authority of others

It is perhaps better if the RF is already known to the artist and its someone who understands their methods and practice. The relationship can be a long one, or short depending on the context.

How to become a reflective friend

Being a reflective friend is at its core a relationship built on trust, honesty and understanding. It is best if you know the artist and their work before hand. The RF does not have to be an artist, they can be from any area of life and the role is not that of JUDGE but of supporter. The RF must strike a balance between supporting the artists in their work and ideas and challenging the artists practice and methods.

For the artist having a trusted person to work with them can offer new ways of looking at things and a different perspective on what they are doing, including their goals and their methods of co creation and collaboration.

A key factor of the RF is how much time is needed to undertake this role. This is really down to the individuals, we realised that the role can be undertaken in several contexts, long term and short term.

We found during our research and during testing out different approaches that there are 2 ways to approach the CF role.

1. As an observer
2. As a participant

These can be done over a longer period of time, during a single workshop or over several workshops and sessions. We found that the best approach is to talk one to one with the artist and really discuss their approaches, ideas and methods, observe their method/workshop practice, participate fully in a workshop and discuss the work in small groups with participants to get their feedback. We tested out several approaches in real world scenarios to see if we could create a framework for the RF.

Context one - observer

This was the beginning of our exploration of the Reflective Friend. Deb Astell from Capture Arts and *IDDAC*'s Myriam Cavanié tested the “reflective friend” approach in two very different settings:

- During a workshop led by a social worker trained in theatrical practice, Bertrand Manzano. This was part of a two-year initiative involving a group of adults eligible for employment integration support, at the departmental agency for solidarity and inclusion (Maison Départementale de la Solidarité et de l'Insertion) in Le Bouscat, near Bordeaux;
- During a musical workshop led by artists Roland Bourbon and Sébastien Capazza, from the community music company Fracas. The one-off workshop lasted a total of five hours and involved children aged from 3-8 who are under child protection schemes at the Mazère home for children (Maison d'Enfance à Caractère Social) in Langon, southern Gironde.

We were given permission to observe 2 real workshop scenarios as observers. This requires that at least one of the “Critical Friends” has established a trusting relationship with the partners on the organisational side (participating artists, social workers, youth workers, etc.)

What did we do first?

We began to create a draft framework for the observations, it considered some very basic things about the workshop including room size, equipment, numbers of participants etc. as well as some key observational techniques about the needs of participants being met, understanding the role of the artists / workshop leader. We also considered the role of any other professionals working with the group for example youth workers and social workers



What did we discover?

These observations of the 2 workshops were incredibly powerful and moving for the 2 CF's. We learned a lot about the artists practice and methods and could see the impact at the end on the participants. We also learnt a lot about the specific techniques adopted by a

social worker trained in conducting theatre workshops. For instance, during the workshop, another social worker from the team took over when it came to managing issues unrelated to artistic practice, allowing Bertrand give his full attention to his role as theatre workshop leader. We also observed areas that could be challenged or improved upon through co creation and collaboration, for instance certain sequences (including the warm-up) were conducted by participants of the theatre group, known as “resource participants”. This was the result of an on going process and effort conducted over a long period, putting the emphasis on participation and co-construction as a key factor.

What we learned moving forwards

The key thing we learned was that it was important for the CF to perhaps participate in a workshop before this phase of observation took place. Being a participate would enable a more immersive experience and deepen the understanding of what the artist was doing, then observing and analysing the same or a similar workshop afterwards would give a deeper perspective on the impact. [Click here to see a sample of this framework.](#)

Context two - participant

Taking forwards the learning from the first phase we realised that being a participant in a workshop was a fundamental part of the CF experience.

During the next set of workshops in Paris we focused more on the CF being a participant as well as working one to one with the artist.

What did we do first?

Whilst reflecting on our first CF experience our project managers questioned the status of the observer vs. workshop leaders and participants. We considered:

- How to prevent judgment – and the feeling of being “evaluated” during the RF process
- How not to interfere in the relationship between workshop leaders and participant?

The first idea was to reconsider the position of the CF from an observer to a participant. The task would become more difficult because the observer would have to combine his/her subjective experience as a participant and a more distant observation.

At that moment we decided to replace the word “critical” by “reflective”.

But very soon in this passionate debate we decided that we had to explore a more radical approach, that would be to involve all participants in the role of Reflective Friends and to try to use their feedback during the process of the workshops (in this case two days workshops in Paris) in order to reframe the content of the workshops during the process itself according to the feedback. A truly participant led experience based on the evolving needs and feedback! We scheduled a series of individual (one to one interviews) and collective (groups of six or seven people) reflective moments at key times over the two days.

Questions asked were:

- Did you understand this workshop?
- Did you know what was expected of you?
- Did it make sense for you?
- As a participant did you feel you were fully engaged in this workshop? If yes or no, can you explain how and why?
- As a participant if you would start again what would you do differently?
- Did you feel comfortable in this environment?

What did we discover?



Most of the professional participants attending the RF based creative workshops had never experienced such diversity in a group that included senior officials, social workers, artists and multi cultural citizens (many of whom did not have advanced language or literacy skills) young people, elders, women, men and many from different ethnic and religious backgrounds.

It is difficult to evaluate precisely in which way the combination of action and collective reflexion that was implemented had an impact on the global atmosphere of the

weekend workshops. We can say without any doubt that the meeting between people reached a seldom seen quality of communication, empathy, trust and creativity. All participants took

Part in the activities with full engagement. It was a completely equal and democratic moment.

Including all participants in the reflective friend process brings useful and meaningful information that can be used to expand and develop the quality of workshops.

It is fascinating to see how the diversity of participants brings a diversity of views. The inclusion of such a diverse group of people generated more expression of feelings and emotions that are often not expressed or visible in more formal workshop structures, everyone was included and was equally valued

The feeling of judgement almost disappears and the meaningful links generated between people reached a profound level.

What we learned moving forwards



Firstly those participants from the more socially excluded groups were quite surprised that somebody wanted to know their opinion and to translate it directly into a workshop processes. We used a range of tools and workshop approaches to achieve this goal.

Further ideas for Reflective Friend

We decided to involve two new reflective friends and to let them choose freely their methodology for observation of workshops.

Françoise Binder is a graduate of CDGAI. She has specialised in analysis of group dynamics. Bertrand Hagenmuller is a sociologist and filmmaker who works frequently with IDDAC.

Françoise chose to focus on the workshop leaders. She wanted to know exactly what each of the artists expected from the workshops; what kind of role (s) he would play during the workshop; and what (s) he had finally gained from the experience.

Therefore she first had an interview with each artist, then she took part in the workshop as an observer (thus without taking part actively) and she had a second interview with the artist. She didn't give any direct feedback of the workshop, except if artists would ask for.

As a final result she provided a comparative table of the different approaches, trying to see what kind of coherence you could see between artists aims for the workshop, the progress of the workshop itself and the feedback by the artist.

This comparative table can be found extensively on the EST project page ([link](#)).

Bertrand Manzano is a workshop leader and a trained social worker also trained in theatrical practice, his workshop had been observed in the first incarnation of the critical friend (page 18) He chose a radically different approach that we could qualify as instinctive and playful. He decided to take part in each workshop that he would then reflect upon (see Café Philo method in Workshop ideas section). At the end his feedback was given during the last moment of the workshop sessions, in a very poetic way, he also produced a written analysis.

The two approaches have in common that the Reflective Friends showed their empathy to all people and reflected on each workshop without giving good or bad points, if they systematically highlighted positive specificities and therefore were never seen as 'examiners'.

It is very important to communicate and gather feedback from artist/workshop leader and participants. With all of this information the artist can learn, reflect and move forward their methods and approaches. Ultimately the goal would be to co create meaningful workshop experiences WITH participants not FOR them. This can only happen through a process of learning, sharing, self-reflection, collaboration and co creation. The role of Reflective Friend is very important as an enabler of change.



Workshop ideas to use

We have asked each of the partners of the Grundtvig to submit workshop ideas for you to try out, here they are, click on the links.

Café Philo (France)

A philosophy based workshop method that allows space for participants to have a free space for thought.

https://drive.google.com/file/d/0B_rxBn-9PoC2NU1jMVNXbThHTUU/view?usp=sharing

Sheet Music (Belgium)

A sound-making workshop using only sheets of paper

https://drive.google.com/file/d/0B_rxBn-9PoC2NkNNdng3d0xRRkE/view?usp=sharing

The capture system (UK)

A creative thinking method for group problem solving, working as a team. Originally developed for children and now used across age and ability.

<http://issuu.com/capture/docs/capturesystemweb/1>

Intercultural workshop (Italy)

A workshop designed for multi cultural groups that focuses on promoting social dialogue with an emphasis on sharing cultural differences

https://drive.google.com/file/d/0B_rxBn-9PoC2WWU0SjYzZ1lpckU/view?usp=sharing

Sound massage (France)

A workshop that uses sound making objects to 'Massage' the participants, creating a mini concert of sound and sensation.

https://drive.google.com/file/d/0B_rxBn-9PoC2SHFfTUc5dld5Zkk/view?usp=sharing



Techniques we used to help

Gease



This is a group workshop method that allows problem solving and shared ideas generation, it makes use of skills and experiences of a group to support someone with an issue or challenge.

The group includes an observer / scribe, a facilitator and a narrator plus a small group of Reflective Friends.

Acronym of GEASE in French:

Groupes d'Entrainement à l'Analyse de Situations Educatives
(Training group for analysis of educational situations)

First the facilitator explains the purpose of the Gease method which aims to understand and reflect on ones practice and to produce elements of understanding and problem solving using the diversity of references and skills of a group.

Secondly the facilitator reminds the group of the ethical and communication framework:

- Confidentiality of exchanges
- Rule of the narrator not to answer
- The Rule of kindness (Reflective friends)
- Freedom of involvement

The facilitator reminds the group of the five phases of the session and sets an overall length of time.

Then he invites the participants to choose a professional situation they would like to speak about, one member of the group is selected.

He asks for a volunteer to be the scribe and observer at the same time (relative exteriority)

Step 1 Narration of a situation by one of the group; sharing one problem they have had in a workshop with the public, no interruptions by the group during this time. (Between 10 and 12 minutes)

The facilitator reminds the rules of kindness (Reflective friends) and explains the duration of this phase

He asks the group to listen without interrupting the narrator

The narrator is invited to "problematise" his presentation, and try to end with a question for the group

Step 2: the group asks questions to the narrator so they have further information, and for clarifying the problem (15-20 minutes)

The role of the facilitator during this phase is to keep the group on track and make sure the rules are. There are to be no false questions, and no hidden assumptions or advice can be given.

The group can also ask relevant questions to get a bigger picture of the problem, issue or challenge under discussion.

Step 3: The formulation of a hypotheses (15 minutes)
The facilitator reminds everyone of the purpose of the workshop: no one has the absolute truth. Hypothesising makes the group a form of research community, submitting subjective visions

based on different references of experience from each member of the group. This generates a very rich and valuable hypothesis



The narrator does not intervene

The facilitator helps the group to identify the different hypotheses proposed by the group (or possible solutions) and aims to formalise what could be improved in terms of professional practice.

Step 4: The role is restored to the narrator of the case (5min)

The facilitator asks the narrator to comment on what the effect of group's feed back has been, and what the narrator would like to keep as key elements, advice or methods to try etc.

Step 5: The observer/scribe says what he saw (5min)

In particular focusing on the analysis and solutions

End of GEASE session:

Everyone is asked to speak and reflect upon what he has learned form the experience and the method.

We found this process to be very enriching and a very gentle and thoughtful way to approach collective problem solving utilising each member of the groups skills and past experiences in a very positive way.

The Six Thinking Hats



This is a Creative Thinking method shared across the project by capture arts, the UK partner. It is a method developed by Dr Edward de Bono, a world leader in Creative Thinking

What is it?

A thinking tool that breaks your thinking into 6 discreet areas, emotions, facts, benefits, risks, ideas generation and process control.

How does it work?

It's an easy to learn system that gives a clear framework to organise your thinking into manageable areas, crucially leaving a designated space for creative thinking, ideas generation and problem solving.

What is it for?

Its very effective in lots of areas for example, to use as a method to manage and facilitate meetings, solve problems, use it as a powerful evaluation method, framework for thinking and shift thinking, manage time and resources. It respect the ideas of all those participating and is democratic.



Who can use it?

Anyone!

It's great for individuals, groups, organisations or anyone who wants to develop their thinking skills, team build, innovate and problem solve

What are the benefits?

- Increased capacity to generate ideas and solve problems
- Develops a collaborative framework for working as a team
- Removes ego from meetings
- Allows a designated and deliberate space in the thinking process for new ideas
- Is simple to use and can be played like a game
- Is a 21st century model for thinking
- Is powerful and effective

Have a go:

http://issuu.com/capture/docs/how_do_you_think3/1

Here is a link to more info:

http://www.captureprojects.org/captureprojects/creative_thinking.html

What did we learn?

Working with a trusted RF is of huge benefit for creative practitioners in increasing self-awareness, a very important component of understanding oneself and understanding others. Without this it would be very easy to slip into situations and use methods that are not the most effective for both practitioner and participant. To have opportunities to improve and shift practice, especially when working with the public, is invaluable.



Conclusions

It's only human nature to think about what we have just done and what has happened, it's a normal part of the learning process. Though there is a key difference between generally thinking about something and actively reflecting on it, this actually requires a conscious effort, a designated space and some courage to begin to develop insights about what you have done, how it can be improved and how you can move creative practice forwards. We have learned through our project that this process can be difficult and challenging to artists and practitioners, especially trying to do this in isolation, to be objective about one's own practice can be quite a hard endeavour. This point of self and group reflection moves beyond the normal evaluation techniques we are all familiar with, it seemed to create a deeper, richer form of engagement that was more democratic, meaningful and every opinion was valued whether that was from the artist/practitioner, a cultural manager or a participant. The role of Reflective Friend is therefore very important as they act as a mirror, friend, collaborator and supporter and can crucially offer up insights and alternatives that might not have been recognised alone.

Chris Argyris, the American business theorist created the term 'double loop learning', the main concept being that through self reflection you can step outside of the single loop of experience, reflect, conceptualise and apply into a second loop that can enable you to create a new paradigm, re think and re frame ideas and hopefully change or improve what you do. This is incredibly difficult to do in isolation, what we discovered was that if you can have the support and collaboration of a trusted Reflective Friend as well as engaging participants to think and reflect on their own and with you, you will create new methods of working that are more collaborative and ultimately lead to a more self actualised process and models of co creation.

About the partners

Maison de la création

Located in a multi-cultural area in North of Brussels, Maison de la création is the first cultural center of the City of Brussels (one of the 19 communities of Region Brussels Capital), which has been recognised by the French Community of Belgium. It was officially inaugurated in September 2004 and is financially supported by the City of Brussels, the French Community of Belgium and the French Community Commission (Cocof).

Maison de la creation works with professional artists in close partnership with local and international associations. It develops social and artistic projects in order to reinforce social cohesion and quality of life within deprived areas of the capital city. We create numerous opportunities to explore everyone's creativity (weekly workshops, long term projects...). We emphasise play and curiosity as tools to get to know one another better and open oneself to wider diversity. Our participative audience consists of children, parents, siblings, grandparents, young and old who live locally, or coming from the wider community or those just passing by.

<http://www.maisondelacreation.org/Home>

Capture Art and Creative Projects

Capture Projects is an education and training Social Enterprise created in 2004 by Deb Astell. Our current team has been working professionally in lifelong learning, culture, education, group training and consultancy for over twenty years. We are experienced in social research, project development, creative and business skills training and the effective delivery of creative education and community projects. Capture's core team are creative thinking experts, who have in total over 20 years experience of effective project development and delivery of workshops and training.

We are accredited Edward de Bono practitioners and we use a variety of thinking tools, effective methods of organising ones thinking and generating ideas, in the development of our projects and training programmes. Capture projects aim to encourage and increase confidence in Creative Thinking, essential for ideas generation, innovation and problem solving.

Capture have worked extensively with the local community and have developed a wide variety of projects and methodologies to actively engage and encourage participants to develop thinking and problem solving skills but using creative activities as a starting point.

<http://www.captureprojects.org/captureprojects/Welcome.html>

Lutherie Urbaine

Lutherie Urbaine is a non-profit organisation focused on creating innovative instruments from discarded objects and materials. Its main goals are to foster exchanges and partnerships with artists, both near and far, and to include educational schemes at the heart of the creative process. With these priorities in mind, Lutherie

Urbaine seeks to work with a broad range of audiences, individuals and social groups, actively take part in debates on sustainability, and join European and international networks.

The organisation has its headquarters at the LULL, an instrument-making facility and artistic hub on the outskirts of Paris, just five minutes from the nearest underground station. In addition to hosting the Urbs, a group of musicians that has been performing the organisation's projects for the last 12 years, the LULL hosts musicians and multidisciplinary companies working on research projects, rehearsals, presentations of project stages, artistic creations and holding workshops and training events based on the above objectives.

General and specific social background: Most of Lutherie Urbaine's educational initiatives are devised and conducted at the LULL, which is located in a densely-populated "sensitive urban area" in the east of Paris. The Lutherie Urbaine project was founded on a single principle: to serve the most disadvantaged communities, with limited access to music schools and cultural organisations in general. Accordingly, Lutherie Urbaine regularly works with schools, notably as part of the French government's Personal Plan for Educational Success programme, training centres and vocational secondary schools, community centres, prisons, centres for the disabled, etc.

www.lutherieurbaine.com

iLCantinonearte Teatri

The Association was founded in 1992 in Montepulciano, Italy with the aim of promoting and actualising of activities to increase cultural knowledge and awareness. In 2005 it opened a space to host and create events and cultural projects, called iLCantinonearte Teatri (CAT) sustained by its members own resources and funded by the Local Council Administration, the Ministry of Cultural Activities, and the European Community In regards to this in 2006, the Association and its President received the certificate of “European Ambassador”, therefore, the Association was legally recognised by the Regional Government of Tuscany. Since 2008-2009 the Association has been working on intercultural subjects, focused on female viewpoints, in projects with partners from Italy, Great Britain and Portugal. In 2010, the Association created a regional network called “Migrant Women” (MW) composed of public institutions and organisations involved in immigration policies. The MW project has delivered many projects with European, national and regional funds MW promotes the empowerment of foreign women and their children, focusing on knowledge of Italian Language and women’s abilities to be the leader of their own lives. The projects involve, in particular women of first migrant generations and secondly the integration of their children into Schools. MW uses the language of the theatre and arts in general to ease the intercultural relations and to raise awareness of the wealth of diversity for everyone.

<http://www.ilcantinonearte.it>

IDDAC

IDDAC means Departmental Institute of Artistic and Cultural Development. Its mission is to support the various forms of performance art and to encourage the cooperation between the cultural, artistic and institutional partners in the implementation of their projects. IDDAC is the cultural agency of the Département de Gironde (Bordeaux) and is supported by Local, Regional and National funds. The General Council of the Gironde defines its objectives and a key aspect is to reach the largest amount of public in the area and to cooperate with all the local communities, social and cultural organisations.

Missions and activities:

Support for creative expression

IDDAC diversifies the means to help artistic creation and its interaction with the local population by encouraging the cooperation of cultural actors involved in the projects and the territories. The institute supports artistic creation by helping the reception of the artistic teams in their work and then the distribution of their works.

Artistic and cultural Mediation: With 18 cultural partners, IDDAC wrote a charter of mediation to create bridges between the public and artists, by targeting the coherence of the actions, and the mutualising of the means and skills.

Technical support: A scenic depot is made available to associations and communities with the aim of encouraging autonomy.

Training: The target audience of our training program is technicians, the elected representatives in charge of the cultural development, the actors (companies, cultural associations, social sector, education) and volunteers.

www.iddac.net

Centre of Culture of Zarasai

Centre of Culture of Zarasai Municipality organises and coordinates cultural processes in the whole Zarasai region. In 2010 it was nominated as the best cultural centre in Lithuania. Salakas is one of five departments under the Centre of Culture of Zarasai. It is the main organiser of all traditional and annual festivals and events. It has a variety of amateur art classes including theatre, traditional and modern dance, voice, painting, traditional crafts, folklore, etc. the centre also runs local and international projects. Currently it is the leading partner of 2 international 'cooperation across the border' projects with Latvia and Belarus.

www.zkc.lt, www.salakas.lt

About the workshop leaders



FRACAS

Fracas first formed in 1997 and has since been creating grassroots artistic projects through cultural action, based on its own unique aesthetic. Fracas' musical productions gather together "atypical" artists from various community organisations: from

primary schools to municipalities, high schools, social centres, specialist care homes, children's homes, occupational centres for handicapped adults, junior high schools, psychiatric hospitals, retirement homes, nurseries, and so forth.

Sébastien Capazza

He lives in Bordeaux. Cie Fracas member. Plays saxophone, guitars, percussion instruments, other instruments ... Free jazz, post rock, experimental music or repetitive. FRACAS Company is specialised in artistic creations concretely involved in a various range of audiences (children, neighbourhood residents, young with difficulties, disabled, those with mental health issues, the retired, etc.).

Roland Bourbon

Player drums and scrap, provocative of all kinds ... To his credit: many directions of artistic projects, staging's and other collaborations.

Web: <http://www.fracas.fr/>



BERTRAND MANZANO

Bertrand Manzano has a double career. He is a social worker since 2006 in the Gironde Department. In parallel, he has a theatrical practice as an actor for fifteen years.

His references were Laurent Eyllier (Company of L'Arbre à Bulles) Babeth

Fouquet (Company of Théâtre de la Skène), Alexandra Maestracci (Company ¡Digame!), Patrick Ellouz (Company Compagnie du Refectoire) or Nadine Darmon (Aria) ... He intervenes, since 2010, with professional companies (Theatre de la Skène, Audrey / Damien, Les 108 Portes, ¡Digame! ...) in different theatrical forms: classical, apartments, forum, ... In 2012, he has been educated in the animation theater workshops with Gerard Gallego (Instant future). Then he formed a theater workshop as a part of its social work missions. Today, a play is written by the group. *SOS-SMS* is being developed in partnership with the Gironde Department, the IDDAC and GLOB Theater. Since 2014 he is involved in various European seminars as part of the Grundtvig program oriented art workshops in connection with so-called distressed public. Finally, he is involved in few writing experiences: theater, co-writing *Nebulous* with Lauriane Deveyer and Marina Jorge (Les 108 Portes Company) *Ballerinas Blues* (being created), short story (*Chronicles of a silent witness*, published in Pleine Page in 2010 and a novel (*Hand in the Cap*, being sent).

Web: oxo-films.fr/respire/



Bernard Benattar

Director of The *Institut Européen de Philosophie Pratique* (European Institute for Practical Philosophy, or lePP) Philosophy practitioner, psychologist, mediator, founder of the lePP, AIMF expert; formed the systemic approach of

Palo Alto, the actor practices (Roy Hart Theatre) and the Forum Theatre(Augusto Boal) .

Web: <http://www.penser-ensemble.com>



Bertrand Hagenmüller

Sociologist, educator and documentary filmmaker. Specialising in social work, he uses the image as a creative driver and training support.



Los Muchos

An artist led cultural organisation based in Bordeaux. It is a group that devotes their time to getting people talking, to record, to expand creativity and focus on vocal works and singing.

LoS muchos work called Blablaba is a spectacular performance that relies on a writing project (s) fashioned with all kinds of public and published every 2 years, in the form of an illustrated dictionary. LoS muchos play inside and outside, in theaters or train stations, and are technically autonomous to better adapt to any type of context.

LoS Muchos are:

Benjamin Charles (aka Michel Bananas Jr.) a graduate of Fine Arts of Angouleme, an artist and musician. Director of BAM Association
Carole Lataste, graduate of Fine Arts of Bordeaux and the University of Arts in Brighton (GB) Artist director of the association and a specialist author poétologie and bookmaker.

Web: <http://www.naqu1oeil.com/losmuchos.html>

**Deborah Astell**

Creative Thinking Trainer based in Lewisham, London that has been working in participatory practice, arts, culture, creative thinking and innovation, organisational change management and the development of participant-led co created projects since 1997. Also a Freelance consultant who works with a broad spectrum of people and organisations, since 2004 she has

been a qualified Edward de Bono trainer in Creative Thinking, Problem Solving and innovation. Training local councils, NGO's, schools, community groups and individuals in these skills in France, Italy, the UK, Croatia and Spain. Co-created a creative thinking tool for children (The Capture System) and trained over 500 adults and children in this technique as part of a social research and innovation project with Greenwich Council. Works with artists, designers and makers on participant-led projects involving the co creation of micro enterprises with local community groups, adults and young people, and she pays special attention to the skills for social entrepreneurship. She has been a visiting tutor at Goldsmiths University for the MA for Participatory Arts Practice.

Web: www.captureprojects.org



Michael Wolteche

A musician and a violin player, he also works as a conductor. He is specialised in leading creative orchestra workshops with non-musicians, in various contexts (child psychiatry, schools, companies etc.). He also works as a producer, focusing on cooperation with Haïtian musicians. His current projects are Désir Fiorini (www.desirfiorini.info) and

the Haïtian vodou rasin band Chouk Bwa Libète (www.choukbwalibete.info) that has just released an album for Buda Musique in 2015.



Ulla Hase

Ulla is a German visual artist living in Brussels. She works as a workshop leader for visual arts at Maison de la création.

More info about her work here

Web: <http://www.ullahase.com/index.php>



Pascale Binnert

She started playing at Theatre National de Bourgogne. Then she came to Brussels for training as an actress at the INSAS.

Pascale stayed in Belgium where she played and staged in several theaters. She also taught in a school for actors. She organizes courses to prepare students for entry to drama schools in

Belgium and France. She coaches for public speaking in the context of socio-political events. At Maison de la création, she manages several projects with non-professionals through workshops that want innovative exploration and creation, with people with mental health issues and with elder people ages from 77 to 97 years. She works with mainly people from the Maghreb, sub-Saharan Africa and Afghanistan.



Florence Kraus

Pianist and saxophonist , set designer and visual, Florence Kraus plays in different groups (Orkestronika /experimental electronic jazz, NEW /improvised musical, Grizz-Li and Nymphoniks Orchestra, Round Eleven/ onztet Jazz, Balbazar/groov'n

sound-painting, and Urban Sax). She's also a "luthier", a workshop leader and a musician at Lutherie Urbaine and has several art projects with amateurs



Benoit Poulain

Artist and craftsman, Benoit Poulain designs and builds with other musicians luthiers, Alain Guazzelli and Florence Kraus. All sound making objects and instruments that make up the instrumentarium of the company Lutherie Urbaine. He regularly conducts instrumental building workshops with publics of all ages and levels.



Thierry Madiot

Sound artist Thierry Madiot plays the bass trombone, telescopic tubes, practices sound massages, a method he created and creates sound installations. Respirator relying on the breath and wind, discoverer of sound materials and

accessories collector, bass trombonist that travels through all improvised music, contemporary or to define and articulate musical time by a perpetual transgression with a true sense improvisation.
<http://madiot.free.fr/>



Jean Pierre Brossard

14 years in the field of European Commission tenders, and in the development of transnational cooperation projects, ESF funds for innovative vocational training. An independent consultant on European programs with training organizations and insertion, local authorities,

cultural organizations, (European Social Fund, Interreg, Leonardo, Grundtvig, Culture) He was an evaluator for 4 years for the French Agency for the Long Life Learning Programme, on assessment and project selection. He helps cultural organizations, particularly in Lille, Paris and Nice to have access to European projects allowing a real mobility of professionals. He considers as a key issue to make the cultural and artistic projects have a social dimension.

www.jpbeurope.com

LINKS

Blog : <http://www.newapproaches.eu/>

Newsletters : <http://issuu.com/capture>

YouTube Channel : New Approaches



Lifelong Learning Programme



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